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THE ACADEMY.

*A WEEKLY REVIEW OF LITERATURE, SCIENCE,
AND ART.*

J U L Y — D E C E M B E R,
1894.

VOLUME XLVI.

PUBLISHING OFFICE: 27, CHANCERY LANE, LONDON, W.C.

1895.

LONDON :

PRINTED BY ALEXANDER AND SHEPHEARD,
LONSDALE BUILDINGS, CHANCERY LANE, W.C.

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THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 1157.
[New Issue.]

SATURDAY, JULY 7, 1894.

PRICE 3d.
[Registered as a Newspaper.]

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LITERATURE.

Lord Ormont and his Aminta. By George Meredith. In 3 vols. (Chapman & Hall.)

THE story which bears this fascinating title, so suggestive of a certain gallantry and romance, is Mr. Meredith's twelfth novel—exclusive, that is, of *Shagpat* and *Farina*. It will not rank with *The Egoist* and *Richard Feverel* and *Rhoda Fleming*. It has not their airs of greatness, their splendour and enchantment, their prodigality of power. It gives us no character of supreme charm. Aminta herself is not upon the level of her elder sister, Nesta, the last of Mr. Meredith's heroines. Beside Aminta, there are three chief characters: Lord Ormont, Lady Charlotte, Matthew Weyburn. Contrary to the writer's common habit, there is no crowd of minor characters surrounding the great actors: no professed wits, or butts, or comedians of any kind, to carry off their creator's sometimes superfluous flow of the comic spirit. The very style is less characteristic than usual. The places where the reader is blinded with a "coruscation," to use Johnson's word, or breathless from the speed of his author's imagination, are in this book but few. There is no one magnificent chapter, for ever memorable: one scene or incident wrought out in words that burn with beauty. Not one of Mr. Meredith's books is more characteristic in tone, intention, spirit, theme: none less so in the execution. For strength of thought, for imaginative vision, for intensity of purpose and appeal, it has all the writer's most distinctive excellences; but there is a reticence or restraint of manner which will make the story a favourite with some readers, something of a surprise and disappointment to others. The story would be spoiled past recognition by any summary; let the following passage tell in part the conclusion of the whole matter. "Matey" Weyburn speaks to Aminta, when she is resolved no longer to endure and do the wrong of her loveless marriage with Lord Ormont: when the lovers, hitherto honourably separate, conclude that they can come together for life with no sacrifice of honour. "I shall not consider that we are malefactors. We have the world against us. It will not keep us from trying to serve it. And there are hints of humaner opinions; it's not all a huge rolling block of a Juggernaut. Our case could be pleaded before it. I don't think the just would condemn us heavily. I shall have to ask you to strengthen me, complete me. If you love me, it is your leap out of prison, and without you, I am from this time no better than one-third of a man. I trust you to weigh the position you lose, and the place we choose

to take in the world. It's this—I think this describes it. You know the man who builds his house below the sea's level has a sleepless enemy always threatening. His house must be firm, and he must look to the dykes. We commit this indiscretion. With a world against us, our love and labour are constantly on trial; we must have great hearts, and if the world is hostile we are not to blame it. In the nature of things it could not be otherwise. My own soul, we have to see that we do—though not publicly, not insolently, offend good citizenship. But we believe—I with my whole faith, and I may say it of you—that we are not offending Divine law. You are the woman I can help and join with; think whether you can tell yourself that I am the man. So, then, our union gives us powers to make amends to the world, if the world should grant us a term of peace for the effort. That is our risk; consider it, Aminta, between now and tomorrow; deliberate. We don't go together into a garden of roses."

"I know I should feel shame. I wish it to look dark," said Aminta, her hand in his, and yet a fair-sailing mind on the stream of the blood."

It is possible and, for certain readers, necessary to refuse assent to this answer of a great question; but what honesty and wisdom, fruits of rational humour, are plain here to see, contrasting with the shriek of the precipitate reformer! Marriage, sex, love; these are terrible words in modern novels. Mr. Meredith has always treated them with a world of genius and of sanity.

"Quanti dolci pensieri, quanto disio
Menò costoro al"

we will not say "doloroso passo" must be left untold, so elaborate are the subtleties of the story. It is a story of conflicting hero-worships. Lord Ormont, England's greatest soldier, a modern paladin, her saviour in the East, a man of active chivalry and infelicitous speech, the scorn of able journalists, the delight of patriotic enthusiasts, was cashiered and ignored by his country. To "Matey" and "Browny," otherwise Matthew and Araminta, boy and girl lovers at neighbouring schools, he was a kind of English archangel in arms, radiant and irresistible, the natural prey of pursy citizens, the true embodiment of national glory. Stung and stabbed by English ingratitude, he came home to proud and resolute retirement. Wandering the world, he met Aminta, she adoring the hero, he finding solace in her devotion. He married her, but still kept to his determined obscurity. Brought back to England by her desire, he maintained there the same attitude, to such a degree that the "world" of his family and his equals, knowing him to have many resemblances to Caesar, and resenting the notion of his marriage with a girl of unequal station, refused to believe in the marriage; so adding to his own instinct of seclusion the further bar of deliberate exclusion from society, for the wounding of Aminta's pride. Matthew Weyburn enters the scene again as Lord Ormont's secretary: she finds him, with certain pangs of disappointment and disillusion, fallen, as she thinks, from the heights upon which the early prophecies of her heart had set him. He is to be no soldier: young, brilliant, something of a

paragon, his ideal is to promote the comity of nations by an international school, where the various virtues of blood and brain are to blend, in one new common spirit, the youth of many races. Lady Charlotte, the Earl's sister and his feminine counterpart, a lady of strength and insight, leads the protesting disbelievers in his marriage, despite the advocacy of her protégé, young Weyburn. Aminta's aunt, a person of delicious vulgarity, with social theories about the better pronunciation of her name, lives in Lord Ormont's household, a thorn in the flesh. Without are a few friends and acquaintance, some with no character and some with no reputation, whom Aminta or her aunt have made, Lord Ormont being half indifferent and half pleased. And in due time the leading performers discover their respective mistakes: Aminta, that she married her hero without loving him, in a mixture of sympathetic worship and ambition; Lord Ormont, that his personal pride had made him unjust to the rights and claims of his wife. Matthew, with no reproach, found himself possessed again of Aminta's heart; she recognises in him one not only to reverence but to love. And when Aminta, fully awakened, through a series of experiences, to the impossibility of her life with her husband, has left him, he discovers too late the strength and meaning of his love for her; and yet not too late, for with a foregoing of pride, very much at variance with the world's common code, he believes in the truth and justice of Aminta and of Matthew in their action. Lady Charlotte also, after long fighting against her brother, nobly comes to his side in his sorrow with a generous inconsistency. He entrusts to Matthew and Aminta, in their school, his own grand-nephew. In brief, after a prolonged conflict of pride, endurance, and misconception on all sides, we are left with a sense that the currents of these lives are following their true courses. There is infinite comedy in all this, lamentable as is the confusion of the actors, their falsity of position for so long and perplexed a time. And false as even the disentanglement may seem to some, it is at least courageous: the note of exhilarating faith is sounded.

A great charm in this book is its soldierly spirit: as in *One of Our Conquerors*, national patriotism prompts many a wise saying and strong warning. It is the spirit of Mr. Meredith's poems, "Aneurin's Harp," "To Colonel Charles," "England before the Storm." There is a satisfactory laughter in the sentence: "They passed an English defensive fort, and spared its walls in obedience to Matthew Shale's good counsel that they should forbear from sneezing." There is a deal of sword-play and of bugle-call flashing and pealing in the talk of Lord Ormont, Matthew, Lady Charlotte, Aminta also. And Matthew's realised dream, the international school, is a heartening conception, full of valiant energy and goodwill. The hatred of lazy folly is a staunch sentiment in all the writings of Mr. Meredith. A decorous illiberality is also the target of his arrows. Says Lady Charlotte:

"I've met men in high places, and they've

risen to distinction by their own efforts, and they head the nation. Right enough, you'd say. Well, I talk with them, and I find they've left their brains on the ladder that led them up; they've only the ideas of their grandfather on general subjects. I come across a common peasant, a craftsman, and he down there has a mind more open—he's wiser in his intelligence than his lawgivers and rulers up above him. He understands what I say, and I learn from him. I don't learn much from our senators, or great lawyers, great doctors, professors, members of governing bodies—that lot. Policy seems to petrify their minds when they've got on an eminence. Now explain it, if you can."

And Weyburn does explain it: he has studied the matter among "the people we call common, men and women, old wayside men especially." He found them "at the bottom of wisdom, for they had in their heads the delicate sense of justice, upon which wisdom is founded." Whereas (and the phrase "flashed a light" into Lady Charlotte) "the men called great, who have risen to distinction, are not men of brains, but the men of aptitudes." Weyburn, as the young Englishman of an healthy brain and wits well at command, if a little too admirable, even in his self-restraint, is a very bright and blithe example of a Young England pioneer, his face set straight to the light: as Lady Charlotte, whilst essentially "of her own order," is an excellent aristocrat with a working mind. Lord Ormont is perhaps less persuasive a character: for the reticent man of deeds, whose writing is a model of indiscretion and impatience, he talks too well and too much. Yet the great soldier, the fighter of England's battles, self-sentenced to a struggle with woman-kind and their obstinacies, has no slight attractiveness and strength.

The book abounds in beauty, in those brilliant simplicities of happy phrase, which are more delightful than the best of epigrams. In certain qualities of narrative, Mr. Meredith stands alone, or with Charlotte Brontë for sole English companion. He excels in the description of movement: there are two perfect passages, one a country journey, the other a swim in the sea, which have much of his richest art. His style in such places has the brilliance of rippling and sparkling waves, laughing and dancing shoreward, with a kind of delighted waywardness, a grace upon their strength. It is joyous writing, cordial and entrancing; it clears the air to an exulting serenity. There is much of this brave humour in these pages, winning their reader to an admiration and an enjoyment, in which he cannot but feel it an ingratitude, or a misapprehension, to question the spiritual and rational truth of certain issues of the story. After all, these difficult matters of conduct must be decided by right, straight reason, *ὡς αὐτὸ φρόνιμος ἰσχυρεῖν*. The decision is always difficult also, but Mr. Meredith is eminent among *οἱ φρόνιμοι*. Mr. Meredith, who in this book once again fascinates us, from his opening pages, devoted to the humours of the English schoolboy, to the concluding letter from that mistress of admirable speech, Lady Charlotte Eglett.

LIONEL JOHNSON.

History of England under Henry IV. By James Hamilton Wylie. Vol. II., 1405-6. (Longmans.)

It is now ten years ago since Mr. Wylie published the first volume of his *History of England under Henry the Fourth*; and in the meantime all students of the fifteenth century have learnt to value his work, and have had occasion to regret that it had extended no farther.

The present volume will fully maintain Mr. Wylie's reputation for accurate and sober industry; but, while he has preserved the meritorious features presented by his previous volume, he has not succeeded in freeing his work from certain defects which marred its excellence. The period, it may be, is not one that lends itself to dramatic treatment; and the scale on which the work has been planned no doubt involves the insertion of a somewhat bewildering mass of detail. But, apart from the difficulties of his subject, we cannot say that Mr. Wylie has been altogether happy in his treatment of it. The abundance of his knowledge and the wealth of his material lead him into constant digressions, which, though in themselves frequently of great interest, are somewhat apt to distract attention from the general thread of the narrative. Moreover, perhaps because he is so steeped in the literature and thought of the time, Mr. Wylie has developed a peculiar fondness for archaic words and phrases. If he had confined himself to the reproduction on proper occasions of the *ipsissima verba* of his authorities, we should make no complaint; but, not content with this, he constantly employs obsolete expressions, which compel him, through a possibly guilty conscience, to cumber his already copious notes with otherwise needless explanations. For instance, it may not be unreasonable to speak of Hoccleve as "a cumberwold, unsicker of his scarce and slender livelihood in lick-penny London" (p. 23), and "gymews of avoirdupois" (p. 111) might past muster; but to our mind there is no such excuse for "bushment" (p. 93), "sken-eyed" (p. 298), "herber," and "tapets" (p. 308), or, least of all, "meebles" (p. 468), which represents the familiar "movables," and requires six lines of annotation to justify it. The presence of such out-of-the-way phrases, and the lack of the lucidity which might have followed from a more straightforward narrative, must, we fear, prevent this book from appealing to the general reader. But whatever the defects of Mr. Wylie's work, when regarded from this point of view, the care with which so vast a mass of details have been marshalled in the text, and the copiousness with which they are supported in the notes, render it invaluable and, indeed, indispensable to every serious student of English history in the fifteenth century.

The two years, 1405 and 1406, which are all that Mr. Wylie has found it possible to comprise in his second volume, cannot be said to form a well-marked period. But, on the other hand, it is, perhaps, not incorrect to say that they present a fair epitome of the difficulties which characterised the reign of Henry IV. The pressure of debt, the

troubles on the Welsh and Scottish Marches, the divergent schemes of policy in relation to France, the interferences of a protentious but unskilled parliament, the troubles in Henry's own household, and the treasons of his trusted supporters, are all brought before our notice. Bishop Stubbs, speaking of the earlier of these two years, says:

"It was, perhaps, the critical year of Henry's fortunes, and the turning-point of his life. Although in it were accumulated all the sources of distress and disaffection, it seemed as if they were now brought to a head to be finally overcome. They were overcome, and yet out of his victory Henry emerged a broken-down unhappy man. . . . Henceforth he sat more safely on his throne; his enemies in arms were less dangerous; but his parliament became more aggressive; his council less manageable."

The war in Wales, which had been a serious danger in the earlier years of the reign, was no longer such a source of peril, and the opening months of 1405 were marked by the success of Gilbert Talbot at Grosmont. Further advantages were gained by the royal arms in the course of the year, and from this period the power of Owen Glendower steadily declined. But, on the other hand, even in that age of treasons, rumours of treachery were unusually rife: the year began with the Duke of York's plot, and the implication of Mowbray, the Earl Marshal, and possibly of Northumberland, in this conspiracy, and in the attempt to seize the two young Mortimers. In May came the great rising in the North, which led to the tragic end of Archbishop Scrope. This incident forms the centre, so to say, of the present volume, and Mr. Wylie makes it the occasion for a more than usually careful account of the Archbishop and his family. The long manifesto which is commonly considered to have been drawn up by the Archbishop Mr. Wylie suggests was more probably a subsequent compilation, "not the composition of a practical politician at all, but an elaborate outburst of academical indignation." With Scrope's fate, and the subsequent complications, Mr. Wylie deals at length. The execution of the Archbishop was doubtless an act of imprudence. Mr. Wylie goes on to censure Henry for lacking finish to his rage. "He should have removed his victim far away for death and burial, not left him just where the dead man could speak his loudest." But is there much force in this? The error was to have given Scrope the honour of a seeming martyrdom at all; the deed once done, the crop of miracles would have been abundant enough, wherever the martyr lay. Scrope's death was popularly believed to have brought its penalty to the king in the shape of the leprosy, or whatever the disease was, which now showed itself. This belief was certainly justifiable, in so far as the suppression of Scrope's rising was the last vigorous act of Henry's life; from this time forward Henry was more or less a chronic invalid, from whose hands the reality of power was gradually slipping away. The change was first manifested in the next year, when the Parliament sat from March 1 till December 22: excluding adjournments, it actually lasted 158 days, a period

three times as long as the average duration of Parliaments in this reign. The principal business was an unwonted interference with the royal authority, chiefly on matters of finance. In the end Henry had to yield at all points, and pledge himself to govern by the advice of his newly-appointed councillors. The attitude of Parliament was, no doubt, in advance of the times, yet it brings out strongly the firm hold which ideas of constitutional government had taken in the beginning of the fifteenth century. In the history of the reign of Henry IV. the events of this year are really the prelude of the subsequent years, and cannot be fully considered except in connexion with them.

The ordinary history of the years does not, however, absorb the whole, or even the greater part, of Mr. Wylie's volume. Numerous little digressions illustrate the life of the time. Judge Gascoigne is made the occasion for a description of the lawyer's life in London; the mention of Lord Bardolph's widow, with the provision for herself and her children; the notice of Henry's own little girls, with "Mary Rodes who did their heads and managed for them," and "Kate Puncherdon, who bought their shoes and got them mourning from London when their grandfather died"—together with other incidents of a like character—throw light on the domestic life of the time. Again, the siege of Berwick, in 1405, serves to introduce an interesting digression on mediæval artillery. Of more importance is the lengthy notice which is given to the commercial negotiations with Flanders and the Hanse. The significance of commerce in the Middle Ages is apt to be lost sight of, but the chapters which Mr. Wylie devotes to the subject will serve to bring home some striking incidents. Thus, "in 1392 300 English vessels cleared from Danzig alone with cargoes of corn, honey, salt, potash, sweet wine, and skins of Russian beaver, rabbit, martin, weasel, and ermine." But legitimate commerce was not very clearly distinguished from piracy, and it was on this point that the difficulties with the Grand Master of the Teutonic Knights on behalf of the Hanse and with the Court of Flanders arose. Riga, Dorpat, and other places in Livonia, which were subject to the Order, claimed 50,000 nobles as indemnity for the injury wrought by English pirates. The strained relations with France made the system under which Henry Pay of Poole was empowered "to do what damage he could to our notorious enemies, and to deal destruction on them," more tolerable. But, as Mr. Wylie remarks, "once let loose, the rovers were not over nice in singling out the cargoes of notorious enemies." So cruisers from the East coast ports plundered the Danes and Flemings, while the men of Devon brought the spoils of Spaniards and Portuguese into Dartmouth and Plymouth.

Throughout his work Mr. Wylie has made it a practice to give little sketches of noticeable persons whom he comes across. Though the consequent digressions, as we have already observed, break the thread of the general narrative, they are in themselves both interesting and valuable. But it is only natural that Mr. Wylie should in some

instances have missed his mark. Thus, it is very doubtful if Richard Maidstone, the Carmelite, was ever a member of Merton College (p. 361): his name does not occur in the ancient lists of fellows; and in any case he cannot have been a fellow in 1399, for he was a Carmelite long before this, and he must have vacated his fellowship on entering a religious order. Nor is it certain that Maidstone wrote the "sermons called 'Sleep Soundly'": they have also been ascribed to John of Verdena. A more authentic and important work of Maidstone's, which Mr. Wylie does not notice, is his English translation of the Seven Penitential Psalms. The distinction between Prior Malvern of Worcester and the "physician that was person of S. Dunstan's" might have been stated more positively (p. 238). Prior Malvern was probably dead before Nov. 14, 1414 (44th Report of the Deputy Keeper of the Public Records, p. 556); the physician was certainly alive in 1421. The date given for Gilbert of Louth on p. 166 is incorrect: he was abbot of Basingwerk about 1157 (see Ward's *Catalogue of Romances*, vol. ii.).

These observations are offered in no carping spirit. The present writer has to acknowledge gratefully more than one correction from Mr. Wylie, and only those who have had experience of such work can appreciate to the full the care and pains which must have been requisite to collect the biographical details scattered through the work. To all employed on such labour, Mr. Wylie's volumes, when furnished with the promised index, will be a veritable mine of information. We can only express a hope that the index will be as copious as possible, the more so as the list of contents is very meagre.

C. L. KINGSFORD.

Specimens of Greek Tragedy. Translated by Goldwin Smith. (Macmillans).

THESE two comely volumes are designed for English readers, to whom the three great tragedians of Athens are venerable names, not living voices. Believing that other branches of study are destined in the near future to usurp the place of Greek literature in education, Mr. Goldwin Smith, without uttering a protest against the coming doom, has done his best to rescue the Greek drama from oblivion by producing faithful versions of portions of its masterpieces. He has aimed at sobriety, proportion, and fidelity, and has not missed his mark. From every extant tragedy of Sophocles, from all save one of Aeschylus, and from the majority of the plays of Euripides, a few detached scenes are given, with a few well-chosen words of introduction, while the whole is prefaced by an outline of the history of the Attic drama, and brief criticisms on each of the three great writers. These remarks are moderate and sensible: they contain more facts than opinions, and avoid enthusiasm. But granting that the language of Aeschylus is "sometimes too swelling, and even bombastic," we cannot commend the comparison of his style to that of the Aeginetan marbles. We have not observed bombast in the latter, neither do they appear to us to swell. We must surrender Sophocles, it

seems, to the gallery of plaster casts. "His drama is regarded as the literary counterpart of the Parthenon." It is "calm," certainly, but what is the use of calling it "statuesque"? Criticism does not elucidate one art by confusing another with it. There is sound common-sense in some of the short sayings about Euripides.

"There is no reason for saying that he preached moral scepticism or impiety. Probably he did not intend to preach anything, but to please his popular audience and to win the prize. . . . Perhaps he had his moods: he was religious when he wrote 'The Bacchæe.'"

The portions chosen for translation are taken chiefly from the iambic dialogue, and reproduced in blank verse of a respectable, if not distinguished, quality. The English has one merit, sometimes lacking in translation, that it can always be understood without being retranslated into Greek. The style is simple, unpretending, and even; and the proportions of the original are well preserved. The difficulties of the *Stichomythia* are ably surmounted. Occasionally we find scenes written almost with the vigour and spontaneity of an original work. One of the best is the narration of the battle of Salamis to Atossa by the messenger in the "Persæ." The charming monologue of Ion in the Delphic temple at dawn is prettily rendered in rhyming lines of seven syllables, though even this flexible metre sacrifices some of the freedom of the original:

ἔγ' ὦ νῆθαλις ὦ
καλλίστας προδόλεια δάφνας, κ.τ.λ.

is hardly to be recognised in

"Come then, my fair laurel bough,
That in flowery dale dost grow," &c.

Few of the choruses have been attempted, and the omission is deliberate. The author, in his preface, is right in his estimate of the extreme difficulty of translating them. He seems to think the originals overrated. But surely they are more than "the libretto of a chant accompanied by dancing." However much they may have owed to the melody and movement, the choruses of the "Agamemnon" or the "Oedipus Tyrannus" are masterpieces of lyric poetry; and the English reader would have a right to think himself defrauded, if no version of them were presented to him. In these two cases, indeed, and in a few more, an exception is made, though the versions are not very felicitous. The translator probably intended the following (from "The Seven against Thebes," p. 41) as a sample of Aeschylean bombast:

"Thy tidings pierce my fluttering breast, and
fright
Makes all my tresses rise upright
At that fell foeman's vault; may heaven con-
found his spite."

On p. 40, where we read

"Marshal his mood and fierce his countenance,"
a palmary emendation is not far to seek.

One of the conspicuous merits of a Greek tragedy is the strict subordination of the parts to the whole, and the conscientious workmanship which prefers a high standard of style throughout to the elaboration of single passages. Such a quality necessarily disappears in a selection, and therefore no

number of selected passages can give to an English reader any adequate representation of an Attic dramatist. We venture to doubt whether such a book as this, however excellent its education, can really meet the wants of the class for which it is intended.

CAMPBELL DODGSON.

Apperception: a Monograph on Psychology and Pedagogy. By Karl Lange. Edited by Charles De Garmo. Translated by Members of the Herbart Club, and presented by them to American Teachers. (Isbister.)

DR. KARL LANGE is director of the Higher Burgher-school at Plauen, in Germany. After reading his book, every one will wish he had been taught as a child by Dr. Lange. Here is an example of his method of teaching, his subject being the distance of the sun from the earth:

"The teacher asks, 'If now, up there in the sun, one should shoot a cannon ball straight at you, what would you do?' 'Jump aside,' will be the answer. 'But that is entirely unnecessary: you can be peacefully asleep in your room, and get up again, you can be confirmed, learn a business, and become as old as I am—then here comes the cannon ball. Now spring aside! Behold, so great is the distance from the sun to us.'"

Dr. Lange would be the last person to claim merit for such a lesson. In fact, he states that this is given in "the spirit of the method." Surely any theory and method which will put the teacher on such a track as this, is of the first value.

Dr. Lange's book is one of unusual importance. In noticing the English translation of Herbart's *Science of Education* (ACADEMY, January 7, 1893), I ventured to say that "for a parallel in magnificence of aim, and enthusiasm for the interests of humanity in education," we must go back to Milton. Dr. Lange's *Apperception* compels the addition that, for the exposition of the principles underlying Herbart's treatise and their relation to the work of teaching, Dr. Lange will prove, in the first instance, a simpler and more efficient guide than Herbart himself.

What Dr. Lange has to say is so natural. It is what we have all been thinking, but what he has proved himself able to put into expression for us. Dr. Lange, though a good Herbartian, is a hater of formality: when the followers of the master have adhered too slavishly to the letter of his methods, we find ready and trenchant criticism. His independence charms us. He gives us the rare pleasure of a philosopher talking common sense about ordinary things, at the same time illuminating them with organising principles, and permeating them with an intellectual interest.

Moreover—and this point I wish to emphasise—Dr. Lange's *Apperception* is as important a book for the parent to read as for the teacher. The wide gulf fixed between teachers and parents in educational literature is too often an artificial one. They both ought to be, as the older writers would say, "conversant" about children. If the teacher is responsible for children six hours a day, is not the parent responsible for

them the remaining eighteen—and the holidays? Why, then, in the name of progress, are not the parents to make it their business to understand the mental development of those committed to their care? Dr. Lange can hardly restrain his indignation at the thought of teachers who believe that in the case of the elementary pupil

"we must not postulate anything, nor reckon on any or at least many helps to apprehension derived from his experience. They think that instruction must begin quite at the beginning, and create something entirely new."

Parents are in the satisfactory position of having had ample opportunities of discovering the general content of the child's experiences, and his way of apprehending them. But the great mass of parents take but little trouble in considering the right ways of interpreting the significance of the child's thoughts and actions.

How will the theory of Apperception help teachers and parents in this study? What is Apperception, and what is its relation to education? First, as to Apperception. Here it is necessary to distinguish perception and apperception. Take an example referred to by Dr. Lange—of an eclipse. A new-born infant, if it could see it, might have an impression of this outward phenomenon. But he would view it with utter indifference and without understanding. He will have no clear and sharp image of what has passed. It would be simply and purely a perception. The adult in an educated community not only sees the object, but recognises the cause.

"We see a dark disc enter the sun's field of light, and say to ourselves that this is the unilluminated side of the moon, which, in its passage around the earth, is now passing between us and the sun, and whose cone of shadow hides from us the star of day. To this we add the comforting certainty, that all this has to do with right things, that the eclipse is proceeding according to known and fixed laws—a thought that goes far to remove a large part of the emotion-stirring power of the unusual occurrence."

It will be noted that the savage and uneducated races of the earth have very different emotions with regard to the eclipse:

"They see the sun threatened by demons who would rob it of light, by dangerous monsters who would devour it. . . . Because the eclipse appears to them as a gigantic war of worlds, as a fatal event, threatening to destroy even themselves, it is natural that their minds should be moved by the most powerful emotions."

Thus, then, the infant's simple perception is very different from the complex thoughts and feelings which accompany the savage's perception of the same event. There is in the latter case an enormous addition. That addition is ad-perception or apperception. There is also an enormous addition to the infant's perception in the case of the educated man. That addition, too, is apperception.

From the above examples will be at once recognised the vastly differing apperceptions which may be produced, in different individuals, by the same event. A thousand people, observes Lange, may read Virgil; but every one will apperceive him differently. Jean Paul says that, while travelling

with Goethe, he himself travels through "cities without seeing anything," while Goethe observes everything. "He indeed knows and perceives the particulars of life. He inquires about them, but forgets them. He is stirred only by the beauties of nature." If, then, the same events, which, in simple perceptions, are substantially, under normal conditions, the same to all, produce different apperceptions, it must be due to the difference of the minds apperceiving. It is precisely this mind-activity that is the determining factor in the acceptance to clear consciousness or otherwise of all new experiences of life.

It is to an analysis of the differences of mind-activity, especially among children, that the first hundred pages of this book are devoted. The early experiences of children are not unimportant, as so many seem to think. Nay, rather, it is difficult to overrate their importance. The individual experience to the child is his all. He has not learned to generalise widely. His previous experiences, therefore, colour his every new perception. Dr. Lange, in recalling the Scripture lessons he attended, says:

"When the temple of the Jews was mentioned, I brought to mind our village church; there the aged Simeon sang his song of praise, and at the altar, where each year the examination of candidates for confirmation was held, the twelve-year-old Jesus disputed with the learned scribes. The town hall was first the prison, then Joseph's dwelling; the royal palace (a large inn) in which he interpreted the dreams of Pharaoh stood opposite it, facing the public square; and the house of Potiphar was in the same street."

It is from considerations such as these—and the illustrations given by Lange are numerous and to the point—that the reader is drawn on unconsciously to realise how impossible is the attempt of the teacher and parent to introduce unrelated new instruction. The child's mind is rich in fancy within its limited scope. Its richness and activity may be preserved by offering mental food which can be assimilated; but if unrelated, extraneous, distant ideas be the staple mental food, there will necessarily be nausea and indigestion.

This, then, is the application of the theory of Apperception to education. Before presenting the new, a stage of preparation must precede. "Fine tact forbids one to present pell-mell weighty, unexpected communications." Here is the significance of apperception in a sentence. The methodology which is the outcome of the theory of apperception is undoubtedly valuable. The rules and methods should be studied, and there is not one which will not prove extremely useful in teaching. But it is the spirit of inquiry and interest in the child's world, the attempt to approach him from his point of view, the hints given, the principles deduced for getting a foot-hold: it is in this that the great contribution to education of Herbart, and of Lange also, consists.

From an examination of children in thirty-three schools in 1878, it was found, Lange states, that of 500 city children questioned 82 per cent. had no idea of sunrise, 77 per cent. none of sunset, 37 per cent. had never seen a grain field, 49 per cent. a pond,

80 per cent. a lark, and 80 per cent. an oak, and so on. With such a list before him, what wonder if Dr. Lange insists on *Heimat Kunde* as a subject to be kept always in view. Here he offers wise words. The instruction must not be like object-lessons in some schools, a two-years' course in which you go through determinedly lessons on various things, which make a sort of Baedeker of home life. *Heimat Kunde* must be given at the time and place needed, and at the point when it can be given with greatest effect. And since "in general things do not come to men, or to children either (because this in many cases is impossible or impracticable), therefore the school has to take the children to things." Hence, Lange soon decides in favour of school gardens and school excursions; and if the latter are improvised as a question arises which could only be settled at some distance from the school, so much the better. The right moment for the child is more important even than the school time-table.

One further illustration of Dr. Lange's deductions from the theory of Apperception. We have, in connexion with the London School Board, the *questio vexata* of the teaching of religion. Dr. Lange's book ought to prove instructive to Mr. Athelstan Riley and his friends. Dr. Lange is not only a Christian, but he is orthodox. No one reading his book will doubt his religious spirit, and he is so sound as to call history other than Scriptural "profane." In the interest of true religion, it is to be wished that Lange's words could reach all London [if children receive a too early introduction to Christian truths]:

"What can result but verbalism, which fastens itself like mildew on the youthful spirit? The understanding can, of course, at length reach the verbal meaning of most of the teachings of the faith. But for real appreciation, for actual conviction, there is need of a soul in whose experiences the word of Scripture finds a clear echo. And for such spiritual comprehension of the sublimest secrets of our faith we should indeed grant our little ones the right time."

Dr. Lange is to be thanked warmly for showing that education is not an artificial system of mysteries, the sole key to which is kept in the hands of the teachers. Education is a complicated and difficult subject. But its treatment is based on reason, and its principles can be clearly understood by any one willing to take as much trouble as in other subjects—e.g., politics, economics, law, which deal with human affairs.

FOSTER WATSON.

NEW NOVELS.

A Valiant Ignorance. By Mary Angela Dickens. In 3 vols. (Macmillans.)

A Soldier of Fortune. By L. T. Meade. In 3 vols. (Chatto & Windus.)

A Modern Amazon. By George Paston. In 2 vols. (Osgood, McIlvaine & Co.)

A Costly Freak. By Maxwell Gray. (Kegan Paul & Co.)

The Evil Eye ("Il Mal Occhio"). By G. S. Godkin. (Sonnenschein)

A Puritan Pagan. By Julien Gordon. (Gay & Bird.)

A Beginner. By Rhoda Broughton. (Bentley.)

A Scarborough Romance. By Florence Warden. (White.)

It is somewhat remarkable that Miss Dickens, whose book is at least a proof that attributes are passed on from ancestors to their descendants, should make the great law of heredity the keynote of her latest novel. In matters of art and literature, however, the wary man, instructed by experience and biographical research, looks askance at any work bearing upon it the inherited name of a dead giant. Creative genius is rarely transmitted, though to be born in the atmosphere of great books and pictures, to be bred out of the stuff that has produced them, is likely enough to result in the child growing up a cultured amateur or dilettante. From the very nature of things it must be so. Genius thrives on the obstacles placed in its path, by overcoming which it wins the right to express itself as a distinct voice. But, apart from the personal question as affecting Miss Dickens, she somewhat betrays herself in treating this complex question of heredity. Throughout she is as pessimistic as the most pronounced decadent could desire. We are made to feel that Julian Romaine, whose father has been unfaithful in every relationship of life, is doomed to follow in his parent's footsteps. This, of course, is nonsense; for out of a man's myriad ancestors it is quite impossible to say which he will "take after," though doubtless the matter is determined by a law, if we could only divine it, of absolute exactness. Miss Dickens's book is admirable in construction and the interest is well sustained, while Mrs. Romaine is a scientific bit of character building. There is a little too much about the "excellent Society" manner, voice or bearing of certain of the characters, and Miss Dickens has a tiresome habit, after drawing a picture of sufficient vividness, of dwelling minutely on the various tricks of gesture or phrase which distinguish her personages. There are several other matters to which just exception might be taken, but the novel is quite capable of standing on its merits. Anyone who reads it, out of mere loyalty to a great name, and fails to discover this fact, is destitute of critical judgment.

Upon leaving college a young man goes on the Continent to complete his social education. At Chatelard he meets a beautiful girl, a capricious invalid, who leads him, albeit he is a person of sound common sense, to the utmost extremities of conduct. This is of course natural enough. He is in love. But it is not natural to tell us that this young man, John Smith, was merely intelligent and ordinarily clever; that his friend, Basil Daintree, was a man of resource, not to say genius; and then, without due warning, to mix up the two characters, so as to make the plain John Smith produce a novel that transcends in brilliancy all novels ever written, while Daintree sits helplessly by in the moment of his dire emergency, and can do nothing. It is true that John Smith has been given a marvellous plot and an extraordinary theme. Now if John

Smith were anything of a genius this material would be next to worthless to him, save as a stimulant; since a great novel must be actually created by its author, the plot growing with the characterisation, the characterisation with the plot, situation waiting on both. But one cannot expect a writer who plays ducks and drakes with probabilities to understand what creative fiction really means. A living, actual picture of life, it must be scientific in every part of it, else it is worthless. Much worse, much more daringly wicked women than Mrs. Vincent have lived; but for all that, no female villain in transpontine drama could be less convincing. Worldly mothers do betray themselves to their daughters, but not in the way Mrs. Vincent does. The crudity of the story, and the slipshod English into which the author too often falls, will not rob it of interest for those who are not compelled by their nature to put art before mere mechanics, and who are unable to blind their eyes when the pulleys and ropes by which the puppets dance are exposed to their view.

In *A Modern Amazon* we have the work of a practised writer. Whoever "George Paston" may be, she knows how to construct a novel which shall be at once scientific and interesting. Regina Haughton marries Humphrey Kenyon without loving him: indeed, since the girl has reached her twenty-sixth year, but has not experienced so much as the glimmer of a romantic feeling for any man, it is evident that one part of her nature is either dormant, atrophied, or non-existent. The fact is that civilisation has, so to speak, created such women as Regina. Men, using their superior force, have decreed that women shall be everything they are not themselves, and we are now paying the penalty of this suppression. The only proper way to deal with such was hit upon by Sir Gregory Linkwater. "Don't think of returning to Humphrey unless you feel you can love him as a wife should love her husband," says this eminent specialist to Regina. "George Paston" treats a great social problem instructively, temperately, and with a delightful freedom from *parti pris*. *A Modern Amazon* is a sound piece of work, upon which its author may be heartily congratulated.

It is almost too much to ask us to believe that a curate, though he does happen to be a man of God, should go off to visit a dying parishioner immediately after reading a letter from his rector accusing him of stealing bank notes, and enclosing others to enable him to escape from justice. The good man would at least have written a letter returning the notes; he had plenty of opportunities. He had his family and everyone he loved to consider. Moreover, the part the dog and the kitten play in abstracting and scattering the notes, ingeniously as it is told, would have come to light before; indeed, by an oversight Maxwell Gray mentions in her narrative the discovery before it has actually been made. But, apart from cavilling, this story of an old-world divine, whose faith in the efficacy of prayer led him to believe that notes found

in a Bible had been placed there by God, with its admirable portrait of a latter-day rector of the Oxford type, of a "Society" girl, and "a country mouse," is distinctly entertaining, while now and again it touches high-water mark. It is infinitely better than the volume of short stories by the same author which I noticed in the ACADEMY the other day.

Despite a few angularities, the obtrusion of foreign matter, gratuitous reflections, and other old-fashioned errors, *Il Mal Occhio* is a charming tale, simply and directly told. Eva Parravicini has something of the spirit of Joan of Arc and the Maid of Saragossa. She becomes a Protestant by conviction, and her pluck and energy are of the utmost service to the Swiss-Italians of the Reformed Church, whose cause she espouses.

In "Julien Gordon" we recognise at once a woman who can write English, to whom we must forgive a few provincialisms, seeing that she hails from an insurgent province. She understands the art of fiction; save in one instance, there is no scamping, and there is little over-elaboration. The meeting of the currents of puritanism and paganism in the veins of one person produces varied results, but they are always interesting results; and this story of the astute and upright lawyer, who submitted himself to the intoxication of illicit love, is more than interesting—it is informing, in that it is written out of the fulness of knowledge. Paula, too, the unforgiving wife, is a notable creature. The book has grip and force, and, what is more, it has style.

There is a little too much writing now-a-days about the making of books. Novels about novel-writing, no less than pictures wherein an artist is presented in the act of painting, border on the indecorous. Miss Rhoda Broughton, however, never fails to give movement and vitality to any theme she may choose to treat. She satirises reviewers, though in what I cannot but regard as an excess of justice, a desire to hold the scales evenly, she leaves that much-abused class victorious. An author should never allow the strictures of friends, or the abuse of the professional critic, to move him from his purpose, if he, in his own person, does not come to admit the justice of the verdict. Whether his perverseness be due to vanity or to high saneness, it is better that he should continue until the issue is threshed out to the bitter or the pleasant end—as it will be, if he have pluck enough for the enterprise. Miss Rhoda Broughton's irritating use of the present tense in describing past incidents, and her proneness to make mere stage directions pass for literary description of movement, are the only conspicuous blots on a style as fluent as it is attractive.

The unholy alliance between literature and money—in other words, the temptation to which every successful author is exposed to produce for the market—receives a startling exemplification in Miss Florence Warden's *Scarborough Romance*. It is no good to pretend that this tale has its foothold on reality at any point of its wild career. It is uncompromisingly impossible from first to

last: melodrama which does not even momentarily convince us before the inevitable process of analysis begins. It is with something like pain I find myself bound to say this about the work of a charming and clever writer, for much of whose past achievement, and for whose industry, I entertain feelings of deep respect.

JAS. STANLEY LITTLE.

SOME BOOKS ON THE COLONIES.

An Historical Geography of the British Colonies. By C. P. Lucas. Vol. III. West Africa. With Maps. (Oxford: Clarendon Press.) Mr. Lucas is proceeding with his important task of writing an account of all the British colonies, that shall be at once accurate, instructive, and readable. To this quality we attach particular importance; for, though there are many authoritative books about the different colonies, there is hardly one that can be recommended as interesting. In his introductory volume to the series—as also in his edition of Cornwall Lewis's *Essay on the Government of Dependencies*—Mr. Lucas showed that he possesses the true sense of historical perspective. Nowhere is his art better displayed than in the present volume, which deals with a most unattractive subject. It is impossible for an Englishman to feel much pride in his connexion with the West Africa. Known historically as the cradle of the slave trade and the white man's grave, we hear nowadays of Sierra Leone, or the Gambia, or the Gold Coast only as the field of some unintelligible military operations. How many members of Parliament—let alone school boys—could point out the relative position of these places on the map, or tell what benefit England gains from their possession? The former question Mr. Lucas helps us to answer with the help of several maps; for the solution of the latter, he appeals to history rather than to the statistics of trade. The keynote is struck in the early pages, by an eloquent eulogy on Prince Henry the Navigator, himself half an Englishman; then, after a long story of piracy and slaving, the duty of England to atone for the wrongs she has brought on the negro race is enforced by the example of Granville Sharp and Zachary Macaulay; while, finally, our claim to the Niger is based upon the adventurous journeys of Mungo Park. And yet Mr. Lucas is the slave of no illusions. Here is his summing-up of the present situation in the Gambia.

"an isolated British dependency, in the midst of what has become a great French province of Senegambia . . . wholly cut off from the other British possessions on the West Coast, dealing mainly with France, using mainly French coins, and counting rather more Frenchmen than Englishmen in its handful of white residents. . . . The picture, truth to say, is not a cheering one. Here is one of the earliest scenes of British commercial enterprise; here the English have been coming and going for the better part of three centuries: yet progress and development are far to seek, education makes little or no way, Mohammedanism grows faster than Christianity, trade consists in dealing with barbarous races and procuring primitive products, and the uses to which a fine river may possibly be put are still all in the future."

It is because Mr. Lucas can thus look facts in the face, and yet not despair, that we commend his book earnestly to such as want to know the truth about our colonial empire.

History of South Africa. From the Foundation of the European Settlement to our own Times. Vol. VI., 1834-1854. By George McCall Theal. (Sonnenschein.) We cannot think that Mr. Theal's scheme of arrange-

ment is a good one. He has brought out a series of volumes, of which the present is the sixth. The first volume (1887) was a History of the Boers in South Africa down to 1854. The second and third volumes (1888) were the History of South Africa from 1846 to 1795, the year of the conquest of the Cape by the British. The fourth volume (1889) returned to the first and related the History of the Republics and Native Territories from 1854 to 1872. The fifth volume (1891) continued the History of South Africa, apart from that of the republics and native states, from 1795 to 1833. We have now a sixth volume, giving a further continuation up to the year 1854. It appears, therefore, that the first and last volumes of the series close with the same period. It seems to us that it would have been far better, either to have treated all South Africa as one great whole, or, if the subject was to be divided, to have completed one part before embarking on another. A very deplorable accident has now compelled Mr. Theal to change his faulty plan. In February, 1892, the whole of his completed manuscript, and all his notes and memoranda, with the exception of those relating to the period 1834 to 1848, were destroyed by fire. He mentions this in his preface without a word of complaint; but the loss must have been most trying, and his patience is as admirable as his perseverance. It would now seem that the present volume is to be the last of the series; and with it the history of Cape Colony is brought down to 1848, the history of Natal to 1846, and that of the republics and native states to 1872. It is certainly very unfortunate that the most thrilling events in South African history—namely, the Zulu War and the Boer War—should neither of them come within the scope of Mr. Theal's series: they so transcend all the other events of South African history, that a history of that country which does not reach them must seem incomplete; and readers will regret the space bestowed upon trifling and passing events when, by some exercise of concentration, the author might in the same number of volumes have carried his history down to the action of Majuba Hill. Mr. Theal is almost too persevering, and he is deficient in the sense of proportion; so that his works, valuable and laborious as they are, are more of chronicles than histories. He is accurate and careful, yet surely he is wrong in writing of "Earl Glenelg." Over and over again he dubs him Earl; but, unless we are very much mistaken, that nobleman never got beyond the degree of a baron. It is wonderful to read of men still living, with their faculties unimpaired, being secretaries of state forty-seven and forty-eight years ago. The late Prime Minister was Secretary for the Colonies in 1845, and the present Earl Grey in 1846!

THE STORY OF THE NATIONS.—*South Africa.* By George M. Theal. (Fisher Unwin.) It is difficult to conceive of any title more inappropriate than that of "The Story of the Nations" as applied to South Africa. Have the publishers of this series ever considered what they mean by the word Nation? And how is it possible to apply that word to any of the native tribes and European colonists in South Africa in the same sense as to the Greeks and Romans, though it would appear that the publishers do not consider the Greeks worthy of being treated as a nation, for we do not see Greece amongst the thirty-seven volumes given on the fly-leaf of the present work, the series beginning with Rome. But if South Africa is to be treated as a nation, no more capable writer could have been found than Mr. George M. Theal. He is a complete master of the complex history of South Africa from the discoveries of Bartholomew Diaz and Vasco da

Gama to the present time. Indeed, the only real fault we have to find with him is that he gives too great prominence to early events in comparison with those of the last five and twenty years; and he dwells at such length on the story of the Dutch colonists that very inadequate space is left for far more important events, such as the Zulu and Boer Wars. Mr. Theal is in truth more of an annalist or chronicler than an historian; but at least he is free from the vice of fine writing, and never sacrifices truth to a desire to be effective or picturesque. Mr. Theal carries his history down to the outbreak of hostilities between the Chartered Company and the Matabele, which is alluded to in a note. We see he persists, as in the last volume of his great History of South Africa, in making Lord Glenelg an earl, and we notice a peculiar use of the word "fountain" for "spring." He tells us that "the southern part of the region of the German Protectorate is almost rainless, and fountains are few in number." This is more Dutch than English. The book would be better without the illustrations, most of which are contemptible.

The South Sea Islanders and the Queensland Labour Trade: A Record of Voyages and Experiences in the Western Pacific from 1875 to 1891. By William T. Wawn, Master Mariner. (Sonnenschein.) No reader need go beyond the dedication to the sugar-planters of Queensland to learn Captain Wawn's views on the question of Kanaka labour. After exalting these "good men and true" to the skies, he states that they have been basely betrayed and unscrupulously sacrificed to the greed of the political place-hunter, and the howling ignorance which follows in his train. He goes on through the whole book in the same vein. Now there is such a thing as overstating a case, and we cannot think that the cause of the Queensland sugar-planters will gain by Captain Wawn's advocacy. The present volume is not the one originally written by Captain Wawn; that, composed when the Kanaka question was at its height, was lost in the *Quetta* in 1890. After that misfortune the author re-wrote his narrative, and we are told that much controversial matter contained in the earlier work has been omitted from the present one. This certainly was an improvement; some, however, may think the excision has not been carried far enough. Mr. W. Delisle Hay had charge of the manuscript, and made the changes alluded to. He carefully re-shaped the whole narrative, taking care, at the same time, to preserve the captain's own words, and to present his views without material change or any substitution. The author commanded various ships employed in the Kanaka traffic, and visited the various groups of islands from which labourers for the sugar plantations of Queensland were obtained. Each voyage is separately described, and with very much interesting information respecting the islands and their inhabitants. We give, in his own words, an account of an earthquake experienced by Captain Wawn at Mallicole Island, one of the group of the New Hebrides:

"It was luncheon time, and I was sitting at the cabin table, when suddenly we felt the unmistakable vibration of an earthquake. Although earthquakes are of common occurrence in these islands, this one made me jump. The ship shook and quivered as though she was galvanised. Had all her fastenings been loosened by the shock I should scarcely have been surprised. 'She's away!' shouted one of the crew. Rushing out of the cabin, I found the ship whirling round eastward, the chain cable grinding and jerking on the windlass, as the anchor turned, dragging a few fathoms, and then caught in the bottom again. On shore the sight was terrible, though magnificent. At either side, on the shallow reefs, and high over

the low bushes and smaller trees that lined the shores, a huge wave was breaking with a dull, roaring sound, sweeping steadily along from the westward, until it disappeared beyond a long, low point of land. It was the swell of this wave, unbroken in the deeper water, which had caught the ship aft, and had slowed her round to her anchor.

"On the islet we could hear the yells and cries of the natives, as they fled from an adjacent village, making for higher ground. On the main island, clouds of dust could be seen rising for miles away, showing where landslips had occurred on the sides of the steep hills and mountains. For miles the whole surface of the earth had subsided, sinking eight feet or so, which had caused the great wave to push into the deepened channel. The tremors of the earthquake still continued at short intervals; then, slowly and gradually, came an upheaval. The waters poured out from the flooded forest, bearing with them portions of the huts of the savages, canoes, trees and branches, and even two or three squeaking pigs, cascading over the face of the flat shore-reefs. These now rose as high above their normal position as they had before sunk below it, forming flat terraces along the coasts, which were elevated to six feet above the surface of the sea. Masses of live coral showed along the face of the raised shore-reefs, displaying brilliant hues—blue, green, yellow, purple, and red—all shining and glistening in the sun.

"This was the first act. A pause of a minute followed. Then, gradually and majestically, the upraised coral sank again, and the bright colours disappeared. Then came another subsidence, and a second vast billow rolled in from westward, making our chain rip and tear at the bows as if it meant to pull the windlass out of the ship. Breaking into clouds of foam, the wave ran roaring along the shores, while every here and there some huge tree came toppling over, with torn roots or broken trunk. The second upheaval was not equal to the first; the reefs did not rise more than about three feet above the water. Though a third wave rolled in, it was only a 'piccauniny' when compared with those that had preceded it. When the earthquake was over, I could perceive no difference in the height of the shore from the level of the sea."

In Sugar Cane Land. By Eden Phillpotts. (Maclure.) The publishers of this little book have issued it without a date, though they can hardly imagine it to belong to all time. Its author went to Barbadoes, and thence "up and down the islands," the Windward and Leeward Antilles. He describes his travels in the facetious manner of the author of *Three Men in a Boat*; and he might as well have gone to the Cinque Ports for all the reader learns of Sugar Cane Land. The negroes of the one place are probably funnier than those of the other. Nautical anecdotes—some new, others aged—smart conversations with bumboat negroes, and occasional bursts of fine writing about scenery, make up the book. The description of an Ethiopian cricket match, however, is certainly amusing, and not so greatly exaggerated as might be supposed.

MESSRS. GEORGE PHILIP & SON have issued, on behalf of the colonial Government, a geological sketch map of Western Australia, on the scale of 1:3,000,000. By the use of colours, the chief geological formations are shown, and also the sites of gold fields and other metals and minerals. The considerable number of places, at great distances from another, at which gold has been discovered is very remarkable; and hardly less so is the insignificant proportion of known coal. No map can adequately portray the absence of water, which is at present the chief obstacle to the prosperity of the Coolgardie gold-fields. But we are surprised to find that the general geological character of that region seems to be still undetermined. The totally unexplored character of the larger part of the interior is also a notable fact.

MR. EDWARD STANFORD has published an excellent map of British South Africa, on just half the same scale—namely, 1:5,977,382, or 94½ English miles to an inch. The conspicuous features here are: the clear colouring by which the several colonies, states, protectorates, and territories are distinguished; the accuracy with which the railways and roads are marked; and the pains that have evidently been expended upon the comparatively unknown tracts. It was news to us to learn that there is no submarine telegraph cable between Cape Town and Natal; and apparently no telegraph station at either Beira or Quilimane. Together with this, Mr. Stanford has also sent us a map of the United States.

NOTES AND NEWS.

THE Provost of Oriel's new book on *Modes of Ancient Greek Music* will be published in a few weeks by the Clarendon Press. It has been delayed for some months through the recent discovery at Delphi of several pieces of musical notation, especially a Hymn to Apollo dating from the third century B.C.

THE "Edinburgh Edition" of Mr. R. L. Stevenson's works was so rapidly subscribed, that orders have been given to proceed with six volumes, the first of which will be delivered to subscribers in October.

MAX O'RELL's book on the Colonies, *La Maison John Bull et Cie*, will appear simultaneously in September in Paris, London, New York, and the Colonies. The English and Colonial editions, published by Messrs. Frederick Warne & Co., will be illustrated. In Paris the book will be issued by M. Calmann Lévy.

MR. PERCY RUSSELL—author of *The Author's Manual*, which is now in its seventh edition, and which Mr. Gladstone condescended to commend with prefatory remarks—has been for some time engaged upon a Guide to British and American Novels. The book will be in eighteen chapters, giving an account of all the principal novels in the language, from the earliest period down to the end of last year, together with copious indices of novelists and novels. It will be issued shortly by Messrs. Digby, Long & Co., who also published the former book.

MR. H. O. ARNOLD FORSTER, M.P., has nearly completed Standard V. of his "Things New and Old, or Stories from English History," which will be published shortly by Messrs. Cassell & Company. The history course which is prescribed in the Code for Standard V. covers the whole of the Tudor period, and it is this epoch which Mr. Forster has dealt with. The book will be fully illustrated.

MR. ELLIOT STOCK announces for immediate publication a Memoir of the late Mr. E. Armstrong Telfer, by his widow.

MR. WILLIAM HEINEMANN will publish immediately *Joanna Traill, Spinster*, by Annie E. Holdsworth, the first of a series of original novels which he intends to issue under the title of "The Pioneer Series." The second volume, *George Mandeville's Husband*, by C. E. Raimond, will follow very shortly.

MESSRS. G. P. PUTNAM'S SONS announce a new story by Mrs. Rolfs (Anna Katharine Green, author of "The Leavenworth Case," &c.), entitled *Miss Hurd: an Enigma*, which will be quite distinct from her previous books in plot and character.

MISS EDITH C. KENYON has completed a new novel, which will shortly be published under the title of *The Soul of Honour*. The plot is that of a crime, which turns out to be no crime after all.

MESSRS. JARROLD & SONS have acquired the exclusive rights for England and the British Possessions (outside Canada) in Miss Marshall Saunders's *Beautiful Joe*, which purports to be the autobiography of a dog.

It is announced that a new edition is preparing of M. Henri Lasserre's translation of the Gospels. Notwithstanding the approval of the French bishops, and the sale of many editions, the work had been placed in the Index. It has now been submitted to two Roman theologians, who have made some 7000 corrections in the text and the preface. The new edition will come out with the approval of the Congregation, and with the canonical imprimatur of the Bishop of Perigueux.

MR. GILBERT PARKER, who has recently returned from Mexico, is contributing a series of Mexican sketches to the *National Observer*, the first of which will appear this week.

THE forthcoming number of the *North American Review* will include the following articles: "Problems and Perils of British Politics," by Prof. Goldwin Smith; "France and England in Egypt," by Mme. Adam; "In Defence of Harriet Shelley," I., by Mark Twain.

A COMMITTEE has been formed at Hampstead to purchase the library of the late Prof. Henry Morley, and present it to the local free public library, to be kept as a special collection in memory of him. The total number of books is understood to be about 12,000.

THE last meeting for the session of the English Goethe Society will be held on Monday next, at 7.30 p.m., in the rooms of the Royal Society of British Artists, Suffolk-street, Pall Mall, when Dr. John G. Robertson will read a paper on "The Beginnings of the German Novel."

NEXT Wednesday, Messrs. Sotheby will begin the last of the great sales of the season. The collection to be dispersed is that of Mr. Howell Wills, of Florence, who, though (we believe) not an old man, had old-fashioned tastes. What he seems specially to have loved was the work of the late middle ages, whether illuminated MSS. or incunabula of the printing press: more particularly those service-books which were executed for famous personages, and those volumes which formerly belonged to great collectors. Here may be found the Courtenay Prayer Book, of the fourteenth century; Books of Hours written for Philip of Austria and for Isabella of Scotland, in the fifteenth century; a Theocritus containing what is believed to be an original painting by Albert Dürer; the first Aldine Petrarch, printed on vellum; books with the autograph of Ben Jonson and Archbishop Juxon; and—to come to the moderns—rare examples of Blake and Gould, Ruskin and Dickens. We would also specially mention a number of classical texts, written in Italy in the fifteenth century, some of which may possibly possess a critical value. The sale will last altogether for six days.

MR. CLAUDE DELAVAL COBHAM, Commissioner of Larnaka, has issued a third edition of his modestly entitled *Attempt at a Bibliography of Cyprus* (Nikosia). His first list (1886) contained only 152 titles, which has now been augmented to 497, though he does not pretend to include ephemeral articles in periodicals, and he has deliberately excluded the productions of the local press since 1887, when the new Book Law came into operation. The arrangement is, in the main, chronological, the subsequent works of each author being recorded under the date of his first. Numismatics, Epigraphy and Language, and Cartography are classified separately. Consular Reports (1856 to 1887) and Parliamentary Papers (1878 to

1893) have also a special heading for themselves. There is a list of newspapers, from which we learn that the *Owl* still continues to exist, and that two new journals appeared last year. Finally, we have a bibliography of the Cēsola controversy, which has recently been again fanned into flame by the visit of Dr. Ohnefalsch-Richter to America.

UNIVERSITY JOTTINGS.

FOLLOWING the example set last year by Oxford, a series of long vacation lectures addressed to the clergy will be given at Cambridge during the second fortnight of July. In addition to courses of lectures, by professors and others, on the Old and New Testaments, on dogmatic patristic theology, and on ecclesiastical history, there will be several single lectures, among which we may specially mention the following: "The Book of Enoch," by Mr. Montagu R. James; "The Sinai Palimpsest of the Old Syriac," by Mr. F. C. Burkitt; "Early Christian Inscriptions in Great Britain," by Canon Browne; "Cambridge Missionaries," by the Master of Trinity; and "How to find our Parishes interesting," by the Rev. Dr. A. Jessopp.

THE Vice-chancellor of Cambridge has been authorised by grace to use the senate house on August 27, for the reception of members of the Institute of Journalists, who will then be holding their annual conference at Norwich.

PROF. W. M. RAMSAY, of Aberdeen, has accepted an invitation to deliver a course of lectures at Auburn Theological Seminary, New York, upon "St. Paul as a Traveller."

DURING the year 1893, the total items of all kinds received by the Bodleian Library was 57,206, of which no less than 39,619 were acquired under the Copyright Act. It is curious to observe the small number that came from British possessions: in Asia, 690; in Australasia, 141; in America, 67; in Africa, 21; in Europe, 14.

WE quote the following, relating to donations, from the annual report of the Library Syndicate at Cambridge:

"Among them may be noticed a series of books from the library of the late H. D. Darbishire, presented by his father; and several books by the Rev. C. A. Briggs and the Rev. Henry Preserved Smith, presented by the late Prof. Robertson Smith. A fine copy of the *Nova Statuta*, printed by W. de Machlinia, is the most valuable book added to the Library during the year. For this the University is once more indebted to the liberality of Mr. Samuel Sandars, who has also given (among many others) Bishop Alcock's *Mons perfectionis* (W. de Worde, 1497); *Liber festivalis* (Rouen, 1499), probably unique; the second edition of the *Philobiblon* of Richard de Bury, which is at least as rare as the first; and a Horae B. V. M. on vellum (Venice, 1497). Another Horae, also on vellum, printed at Venice in 1478, was given by the Rev. H. Bothamley, together with a rare edition of the *Sphaera mundi* of John Hollybush (Sacroboscus), printed at Venice in 1472 in the dainty types of Florentius de Argentina."

We may add that Mr. Samuel Sandars, of Trinity College, who has during past years presented so many books to the University Library, died in London on June 15.

BISHOP WALTER DE STAPLEDON's foundation of Exeter College owes immeasurable thanks to the devotion of the Rev. C. W. Boase. For a long series of years, in his capacity of fellow and tutor, he has benefited the college by his teaching and influence, while spare moments (and they must indeed be few with him) have been spent in illustrating the records and history of the college. First came, in 1879, the *Registrum Collegii Exoniensis*, followed by a second part in the present year, containing

the names and degrees of all its past commoners. A second edition of Part I. in last year, giving biographies of all scholars and fellows, brought the work up to date. This industry was agreeably diversified by a *History of Oxford* in the "Historic Towns" series. He has now presented the subscribers of the Oxford Historical Society with a Register of all those who from Stapledon's time have been on the foundation, prefaced with an exhaustive history of the college. There are full accounts also of the college plat and pictures, library and the like. The result is a volume of the utmost interest to all who are or have been connected with the great college of the West of England. His friends can only wish that Mr. Boase may be spared to find other academic worlds to conquer, even though he has felt it necessary to resign the university readership in modern history, which he has held since the foundation of that office more than ten years ago.

THE proceedings and addresses on the occasion of the opening of Manchester College, at Oxford, in October of last year, have been published in a handsome volume by Messrs. Longmans, illustrated with photographic views of the buildings. There is also a portrait, after the picture in Dr. Williams's Library, of Richard Frankland (1630-1638), who is regarded as the ultimate founder of the college, though its history under the present name dates only from 1786. It may not be generally known that the great John Dalton was teacher of mathematics and natural philosophy from 1793 to 1800.

ORIGINAL VERSE.

"FAILED."

Failed of the goal which once had been my aim,
The distant port for which I once had sailed,
I think the graven words above my name
Must be "He failed."

Failed to achieve the vision and the quest,
The self-forgetting and self-sacrifice;
Failed to attain the heritage of rest
Beyond all price:

Failed to retain the birthright, having sold
For passing pleasure and from fear of pain;
Paying the wage of God's eternal gold
For timely gain:

Failed of the purity that purges sight,
The faith that nourishes with daily bread;
Failed of the hand that reaches through the night
To guide our tread.

Failed, having laid his hand upon the plough,
So soon to falter and so soon to tire;
Failed, though the God of life may even now
Save as by fire.

However bright life's after-glow may flame,
If storms retreat that have so long assailed,
I think the graven words above my name
Must be "He failed."

ARTHUR L. SALMON.

MAGAZINES AND REVIEWS.

THE unsigned article in the *Antiquary* upon the recent heraldic exhibition at the Society of Antiquaries is the best account of that interesting display that we have seen. Its only fault is that it is too short. The Rev. E. Maule Cole contributes a good paper on Huggate Dikes. These curious mounds or excavations, whichever we please to call them, exist on the Wolds of Yorkshire. The older race of antiquaries had, of course, no doubt that they were Roman. Such a fancy must now be discarded. That they are military works is certain, but to what race we owe them remains a mystery. There are several other dikes of the same character not very far away. Judiciously conducted excavations on

the lines pursued by General Pitt Rivers would probably solve the mystery. Mr. A. M. Bell's paper on "Children's Song in Berwickshire" is useful, as many of the verses are given. Some of them seem old, but others are adaptations of popular songs. Mr. Bell tells once more the story of the immured nun at Coldingham. Is he sure that there is proof for this such as would satisfy a modern antiquary? We have no special knowledge on the matter; but we have heard the story called in question by more than one person whose mind is not warped by religious prejudice.

A TEACHING UNIVERSITY FOR LONDON.

THE committee of graduates of the University of London, formed to obtain from members of Convocation an expression of general approval of the proposals of the Gresham University Commissioners, and to secure the election on the Annual Committee of members favourable to the Report, have been eminently successful in their endeavours.

The committee (which includes Mr. Cozens Hardy, Q.C., M.P. (chairman), Mr. Thistleton Dyer, Prof. Silvanus Thompson, Principal Cave, Dr. Allechin and Dr. Roberts) caused a circular to be addressed to members of Convocation, and as a result upwards of 850 graduates have signified their general approval of the Report of the Royal Commission. This expression of opinion was brought to the notice of the Senate at its last meeting on June 13, and doubtless materially aided them in their determination to express a general approval of the Report. A resolution to this effect was carried by an overwhelming majority.

The efforts of the committee have also resulted in an almost complete change in the constitution of the Annual Committee of Convocation, those who were unfavourably disposed towards the Gresham Report having been replaced by graduates holding opposite views. On Thursday in last week the Annual Committee passed a similar resolution, with only two dissentients; and on Friday a conference was held of the special committee of the Senate appointed to take charge of this matter, and of the Annual Committee, together with some other influential graduates.

At this conference the terms of the reference to the proposed Statutory Commission were discussed; and it is understood that the committee of the Senate were very favourably impressed by the arguments for the speedy appointment of such a Commission brought forward by Mr. Cozens Hardy, Prof. Silvanus Thompson, Mr. Thistleton Dyer, and others.

The Senate and Convocation, so far as it has been possible to ascertain its opinion, having now expressed a general acquiescence in the scheme, and the important meeting of delegates from the colleges mentioned in the Commissioners' Report (which was held at the Royal College of Physicians on Saturday last), having also passed a resolution urging the speedy appointment of a Statutory Commission to carry out the recommendations of the Royal Commissioners in their main outlines, it is hoped that the Government will take steps at an early date to carry into effect the desires of these various bodies.

CIVIL LIST PENSIONS.

THE complete list of pensions granted during the year ended June 20, 1894, and charged upon the Civil List, is as follows:

Miss Adeline Amy Leech, only surviving sister of the late John Leech, in addition to pensions of £25 and £10 already granted to her, £35; Prof. T. W. Rhys-Davids, in recog-

nition of his merits as a student of Oriental literature, £200; Mrs. Sophia Edersheim, in recognition of the merits of her late husband, Dr. Edersheim, as a writer on theology and Biblical criticism, £75; Mrs. Elizabeth Baker Mozley, in recognition of the merits of her late husband, the Rev. Thomas Mozley, £75; the Rev. Wentworth Webster, in consideration of his researches into the language, literature, and archaeology of the Basques, £150; the Lady Alice Portal, in recognition of the distinguished services of her late husband, Sir Gerald Herbert Portal, £150; Mr. T. H. S. Escott, in consideration of his merits as an author and journalist, £100; Mr. John Beattie Crozier, in consideration of his philosophical writings and researches, £50; Dr. Thomas Gordon Hake, in recognition of his merits as a poet, £65; Mr. Samuel Alfred Varley, in consideration of his services to electrical science, £50; Mrs. Amy Cameron, in consideration of the services rendered to geographical science by her late husband, Capt. Verney Lovett Cameron, £50; Mrs. Alice Margaret Hassall, in consideration of the services of her late husband, Dr. Arthur Hill Hassall, £50; Miss Matilda Betham-Edwards, in consideration of her literary merits, £50; Mrs. Katharine S. Macquoid, in consideration of her contributions to literature, £50; Miss Rosalind Hawker and Miss Juliet Hawker, in consideration of the literary merits of their late father, the Rev. Stephen Hawker, £25 each. Total, £1200.

THE BODLEIAN LIBRARY.

WE quote from the annual report of Bodley's Librarian at Oxford the following description of the more important MSS. which have been acquired during the past year:—

"The Irish MSS. consist of volumes of 'Ossianic' poems and romantic stories.

"The Cornish MS., written in the late seventeenth century, when the language was still spoken, included transcripts of the mystery-plays of Mount Calvary and the Creation of the World.

"Of English MSS. the following may be mentioned. A late seventeenth century translation, said to be unknown, of Keating's History of Ireland. Sir Roger Twysden's tables of early English history. A British Necrology, 1625-59. An account to Parliament of the Privy Purse secret service expenditure from 1752 to 1769. Le Neve's extracts from deeds relating to Norfolk families. Collections towards a Life of Selden. Prayers and notes on the Old Testament by Clarendon, written about 1648. A pedigree of Browne Willis and his wife. A translation by Gough, in 1751, of all except one of Terence's plays. The collections of Dr. Shippen, sometime Principal of Brasenose and Vice-Chancellor, ranging from 1685 to 1734. And eleven volumes of Collectanea by Dr. Ph. Bliss.

"The most curious Latin MS. was a Brigittine Collectarius of the fifteenth century, with some Swedish rubrics, believed to be the only ancient MS. of Swedish origin which the Bodleian possesses. A volume of private prayers mainly executed in France in the early fifteenth century for a lady named Katherine, but with an English calendar, is interesting both for its contents and because it has been supposed to have been executed for the queen of Henry V.; the illumination, however, is not so fine as in that event might have been expected. But neither of these purchases compares in historical importance with that of five volumes containing a collection of about 350 charters, mostly with seals, relating to Goring Priory, and ranging from the reign of Henry II. to that of Henry VIII.

"Various fragments of Greek papyri of the Byzantine period were purchased, the most important being part of a deed of sale executed at Apollinopolis Magna (Edfu) in the reign of Tiberius II. and Anastasia (578-82). This fragment contains more or less of the last sixty-two lines of the deed, and is an excellent specimen of the notarial hand from which the minuscule of the ninth century vellum MSS. was developed.

"Of the Hebrew MSS. the following may be mentioned:—A very large and fine vellum MS., written at Rothenburg on the Tauber in 1308, of Midrash Yalkut on the Pentateuch; an Aramaic marriage-contract of the year 956, the earliest known dated specimen of cursive Hebrew writing; and a Persian deed of the year 1021 in Hebrew characters.

"A prettily ornamented Pali MS. on palm-leaves written in the Siamese Pali character was purchased, together with a MS. written in the ordinary Siamese character. It is very rarely that Siamese MSS. of any kind occur for purchase.

"A Syriac MS. of the Catholic Epistles written in India in 1731 was acquired, and two additional palimpsest leaves containing unknown fragments of the 'Jerusalem' Syriac version of the Old Testament.

"The Aethiopic MS. purchased was an abundantly illuminated life of the saint Takla Haimanot (*MS. Aeth. c. 3*), probably executed in the seventeenth century. The Bodleian, although well known for its collection of Aethiopic MSS., had not hitherto numbered among them any choice specimen of illumination. This MS. has also an historical interest, as containing the autographs of eight of the captives whose detention caused the Abyssinian War.

"The Chinese MS. was an account of the Maout-ze tribe, on the North West frontier of China, with abundant pictorial representations of their manners and customs.

"The Japanese MS. consisted of an old and finely executed series of 40 legendary paintings, each measuring about $1 \times 1\frac{1}{2}$ ft.

"By the kind permission of Earl Fitzwilliam, a MS. of extreme interest for the history of the earlier University library has been photographed. In 1873-9, the Early English Text Society published 'from the unique MS. in Colchester Castle' an edition of a fifteenth century English verse translation of Palladius *De re rustica*. In 1886 the Bodleian bought the fifteenth century MS., from which this edition was made. But in the *Athenaeum* of Nov. 17, 1888, attention was called by Mr. H. J. Moule to the fact that Lord Fitzwilliam possessed the translator's own dedication-copy addressed to Humfrey, Duke of Gloucester, and containing dedicatory verses which refer to the gifts made by the duke to the library of Oxford University. This MS. Lord Fitzwilliam lent in 1893 to the Bodleian, where it was photographed by the Clarendon Press. The name of the translator is nowhere found; but he was a cleric, who says that he and his had been oppressed for ten years by some one who still kept from him 'in effect' his church and all his good, and that he had been taught metro by the duke. It is clear that he had been specially commissioned to execute this work, but he had only pledged himself to the first of the thirteen books of which his poem is composed: apparently he sent to his patron each book as soon as finished. His mention in the dedication of the fact that the duke had given the university 130 books, shows that the work was not begun before November, 1439; and his omission to record the gift of February, 25, 1441, almost proves that he finished it before the latter date. He likewise seems familiar with the interior of the university library; for he describes the duke's books as stored 'In deskis xii. . . . as half a strete.' The metre is quite sound, and the use of final *e* carefully regulated—features which point to his being a man of at least middle age. It is barely credible that the name of the author of this poem of between six and seven thousand lines should not have been perpetuated by other poetical works; and the Librarian suggests that he was the John Waltwn, Waltoun, or Walton, who, in 1410, translated Boethius *de Consolatione Philosophiae* into English verse for Elisabeth Berkeley, employing in part the same stanza in which the Palladius is written. Oxford MSS. of the Boethius call him 'capellanum Johannem' and 'nuper canonicum de Oseneye,' and the style 'capellanum' suggests that he may have been the chaplain of the university, who at that time was also university librarian. A comparison of the facsimile of the Fitzwilliam MS. with the MS. previously in the Bodleian seems to show that the latter represents the author's unfinished draft of a new edition, prepared after Duke Humfrey's death. The phrase-

ology has been much altered, the dedicatory verses omitted, and the laudatory epilogues to the different books either left out or shorn of all allusion to the duke; but the gaps made in the metre by this latter process have not yet been filled up. The text of the later copy has also been accidentally mutilated in other places. The remarkable value of this poem as a carefully written monument of the educated Oxford dialect of 1440, and as a storehouse of the agricultural vocabulary of this part of England, leads the Librarian to hope that the exceptionally inaccurate printed edition of the imperfect revision of it may soon be replaced by a parallel-text edition of both MSS., which, by Lord Fitzwilliam's kindness in allowing his own to be photographed, can now be prepared in the Bodleian."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ARNAUD, Aug. La Monnaie, le Crédit et le Change. Paris: Alcan. 7 fr.
- BELLESMANN, F. Landschafts- u. Vegetations-Bilder aus den Tropen Süd Amerika's. Berlin: Friedländer. 16 M.
- BEANABONI, L. La Littérature Scandinave. Paris: Plon. 8 fr. 50 c.
- FARRERICKS, H. Der Apoll v. Belvedere. Eine archäolog. Studie. Paderborn: Schöningh. 1 M. 80 Pf.
- GANNERS, Arthur de. Le Maroc d'aujourd'hui, d'hier et de demain. Paris: Jouve. 3 fr. 50 c.
- KOZEL, R. Geschichte der deutschen Literatur bis zum Ausgange d. Mittelalters. 1. Bd. 1. Th. Die etablierte Dichtg. u. die got. Prosa. Strassburg: Trübner. 10 M.
- SCHNEEGANS, H. Geschichte der grotesken Satire. Strassburg: Trübner. 18 M.
- SCHREIBER, J. Die Vaganten-Strophe der mittellateinischen Dichtung. Strassburg: Schleier. 5 M.
- STOLL, G. Suggestion u. Hypnotismus in der Völkerpsychologie. Leipzig: Koehler. 15 M.
- TARBOUX, Ferd. Lettres sur le socialisme. Paris: Fischbacher. 5 fr.
- TRAVAUX de la Commission de travail instituée par arrêté royal du 16 Avril 1886. Bruxelles: Soc. Belge de Librairie. 60 fr.
- WEYL, Em. La flotte de guerre et les arsenaux. Paris: Plon. 3 fr. 50 c.

THEOLOGY.

- ZIEGERT, P. 2 Abhandlungen üb. T. Flavius Clemens Alexandrinus. Psychologie u. Logochristologie. Heidelberg: Hönig. 8 M.

HISTORY, ETC.

- ALBERT, Maurice. Les Médecins grecs à Rome. Paris: Hachette. 3 fr. 50 c.
- BUSCH, C. P. Neue Forschungen zur älteren Geschichte Roms. I. Amsterdam: J. Müller. 2 M. 25 Pf.
- COMES DE PESTRADE, le Vicomte. La Sicile sous la Monarchie de Savoie. Paris: Guillaumin. 3 fr. 50 c.
- FREUND, L. Lug u. Trug nach moslemischem Recht u. nach moslemischer Polizei. 2. Hft. Hannover: Meyer. 1 M. 20 Pf.
- HEBING, R. v. Vorgeschichte der Indoeuropäer. Aus d. Nachlass hrag. Leipzig: Duncker & Humblot. 11 M. 60 Pf.
- KIEPPE, L. A. Geschichte der Gemeinde Balbrunn. Ein Beitrag zur vaterländ. Geschichte nach Urkunden. Strassburg: Nothel. 5 M.
- LINCKE, A. A. Ägypten u. Nubien in Geschichte u. Sage der Mittelmeervölker. Berlin: Felber. 1 M. 50 Pf.
- LOUIS XVII. au cimetière de Sainte-Marguerite (enquêtes médicales). Paris: Ollendorff. 2 fr.
- MONUMENTA Germaniae historica. Auctorum antiquissimorum tom. XI. par. 2. 9 M. Epistolae saeculi XIII. e regestis pontificum romanorum selectae per G. N. Periz. Editio C. Rodenberg. Tom. III. 27 M. Berlin: Weidmann.
- SAINT-AMAND, Imbert de. Marie-Amélie et la société française en 1817. Paris: Dentu. 3 fr. 50 c.
- STERN, M. Die israelitische Bevölkerung der deutschen Städte. III. Nürnberg im Mittelalter. 1. Hälfte. Quellen: Statistische Texte. Kiel: Dr. Moritz Stern. 3 M.
- WESTERMAYER, H. Die brandenburgisch-nürnbergische Kirchenvisitation u. Kirchenordnung. 1528-1533. Auf Grund der Akten dargestellt. Erlangen: Junge. 2 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BARR, H. Studien zur Kritik der Moderne. Frankfurt-a-M.: Lit. Anstalt. 7 M.
- FÜRST, H. Deutschlands nützliche u. schädliche Vögel. Berlin: Parey. 26 M.
- HONIG, Th. Bodenphysikalische u. meteorologische Beobachtungen m. besond. Berücksicht. d. Nachtfrostphänomene. Berlin: Mayer & Müller. 8 M.
- SCHREIBER, Th. Viktor Hehn. Ein Lebensbild. Stuttgart: Cotta. 5 M.

PHILOLOGY, ETC.

- FÉCAMP, Alb. Le Poème de Gudrun: ses origines, sa formation et son histoire. Paris: Bouillon. 8 fr.
- KOSCHWITZ, E. Grammaire historique de la langue des Fribres. Greifswald: Abel. 4 M.
- WOHLATIS, J. Dämonenbeschwörungen aus nachtalmudischer Zeit, inschriftlich auf Thongefässen d. k. Museums in Berlin. Berlin: Felber. 2 M.

CORRESPONDENCE.

HAS THE "SONG OF SOLOMON" BEEN EXPURGATED?

London: June 28, 1894.

Sir Henry Howorth may be interested to know, if he has not ascertained the fact in the course of his recent researches, that there is tolerably clear, if not very abundant, evidence in the Canticles that the expurgator has been at work, and that consequently the present Hebrew text differs from that used by the Septuagint translator. I refer more particularly to vi. 12 (10, 11). Here in the Greek we have: ἐκεῖ δόσω τοὺς ματτοὺς μου σοὶ οὐκ ἔργω ἢ ψυχῇ μου. ἔσθω με ἄρματα Ἀμινὰδῆ.

The meaning of the first clause (which is omitted in the Hebrew) will become apparent on comparison with Prov. v. 19, and especially Ezek. xxiii. 3, 8, 21. With this explanation there is no difficulty about the sudden rapture, described as being like "the chariots of Amminadab." This was probably seen by an old copyist or reviser of the Hebrew text, and accordingly, for the sake of decorum, he struck out or omitted the words answering to the first clause—that is, שם אהן חרדדי.

It may of course be contended that the omission was the result of accident. But the nature of the missing clause renders this suggestion less probable. The reader of the Hebrew text (which has been followed, of course, in the English version) can scarcely fail to see that something is deficient: "I went down into the garden of nuts to see the fruits of the valley, [and] to see whether the vine flourished, [and] the pomegranates budded. Or ever I was aware my soul made me [like] the chariots of Amminadib." Here there appears to be nothing which can adequately account for the rapture, whatever may be the symbolism of the "garden of nuts" and the "pomegranates." In the Septuagint, on the contrary, all is coherent.

What has just been said may derive some added probability from a consideration of vii. 12, where we have again in the Sept. ἐκεῖ δόσω, κ.τ.λ. Here, as before, the translator must have read דָּדַדַּי, but in the ordinary Hebrew text we have דָּדַי דֹּדַי: "There will I give thee my loves." The change was probably made for the sake of introducing a somewhat less gross expression; but the general sense can scarcely be regarded as affected, especially when there follows immediately a mention of the *dudaim* or "mandrakes," whose reputed aphrodisiacal properties are well known. Whether the change in vii. 12 is to be ascribed to the same hand as the omission in the previous chapter it is impossible to say, since there appear to be some copies with the *dodai* not written fully.

I do not put forward this evidence as conclusive, even with respect to the narrow limits of the Canticles; and it is quite possible that in other books of the Old Testament similar facts, previously undiscovered, might reveal themselves to a close scrutiny.

THOMAS TYLER.

THE FAUST LEGEND.

London: June 8, 1894.

Students of Goethe's play have traced the origin of the Faust legend to the history of Theophilus, an ecclesiastic of the town of Adana in Cilicia, who flourished during the sixth century.

According to the record of Eutychianus [cf. L. Eitnmüller, *Theophilus der Faust des*

*The present Hebrew text gives Amminadib, which may be taken as a proper name or as two words. In any case there is probably an allusion to the spontaneity or willingness implied in the *nadib* or *nadab*.

Mittelalters, Schauspiel aus dem XIV. Jahrhundert. Quedlinb. u. Leipz. 1849, who has drawn upon the learned treatise of E. Sommers, *de Theophili cum diabolo foedere*, Berolini 1844.] Theophilus, who had been a vicedominus (arch-deacon) of his church, was wrongfully dismissed from his office. To obtain restitution, he applied himself to magic arts; he renounced his faith, and gave "a written bond to the evil one"; he was duly restored to his place, but he repented of his sin; after forty days of penance in the Church of the Panhagia, he obtained forgiveness through the intercession of the Virgin Mary; the bond was returned to him and burned to ashes.

This legend of the Anatolian Church was twice translated into Latin [Sommers *op. cit.* p. 9] by Paulus, deacon of Naples, and again by Gentianus Hervetus. Of the former translation Rosvitha of Gandersheim availed herself in her poem, *Lapsus et Conversio Theophili Vicedomini*. The accomplished nun, who had acquired all the learning that her age possessed, has accordingly been mentioned "as the first German writer who dealt with the subject of Faust." The Bishop of Rennes, Marbod (*ob.* 1123), narrated the same event in a poem composed in rhymed hexameters, which appears in the *Acta Sanctorum* (Febr. 1.), 480-89. The legend was for the first time put into German verse by the elder Hartmann during the twelfth century. It is interesting to note the development which the story, in his treatment of it, takes in the direction of the Faust Book. Theophilus is no longer a cleric seeking restitution to his office: he is merely a man desiring riches and worldly renown who signs away his soul to the devil, and who is saved through the intercession of St. Mary, "of her maidens, and of the saints of God." Goethe's verses ("Faust," Part I., line 21 *sq.*):

"Auch hab' ich weder Gut noch Geld,
Noch Ehr und Herrlichkeit der Welt,
Es möchte kein Hund so länger leben," &c.

as well as the intercessory litany in the closing scene of Part II., appear to have been suggested by Hartmann.

The history of Theophilus formed part of the Legends of St. Mary composed some time after 1250 (*cf.* Leg. 23 and 24). In the poem of Brun von Schönebecke, written about 1276, the first mention is made in the German tradition of a bond signed with blood.

There is no doubt that we have here one of the historical roots from which there sprang in later centuries the legend of Faust. It is strange, however, that commentators of Goethe, in searching for further traces, should have gone so far as to mention Cyprian of Antioch (*Cyprian von Antiochien und die deutsche Faustsage* von Th. Zahn, Erlangen, 1882), whose life possesses hardly any likeness to that of Goethe's hero beyond the bare circumstance of supernatural agency, and should have overlooked a poem which contains the groundwork of the later tragedy, "De Proterii Filia" (*ed. Zeitschr. f. deutsches Alterth.*, 1869, p. 449 *sq.* by Ph. Jaffé). In this instance it is a slave who, enamoured of his master's daughter, destined to take the veil, invokes the assistance of the evil one. He renounces his baptism, and gives a written document to that effect. The bargain is faithfully kept on both sides; for immediately the maiden is made to exclaim: "Misere miserere pater filie; moriar, mi pater; modo sine jungar tali puero." The father yields to her entreaties, the marriage takes place, the bride learns her husband's secret, and "a beato Basilio penitentiam persuasit pro errore percipere gravissimo." The conclusion of the story agrees with that of Theophilus, except that St. Basil appears as intercessor. Through penance the enemy is vanquished, the bond restored, and the repentant slave received again into the Church. There is

no need to compare Faust's love and the aid he obtains from Mephistopheles (in Goethe's play) with this fable, or Gretchen's questions and remonstrances to Faust (line 3064 *sq.*):

"Nun sag', wie hast du's mit der Religion?
Du ehrst auch nicht die heil'gen Sacra-
mente
Denn du hast kein Christenthum"

with the inquiries of the early Christian bride ("a marito tandem explorata cuncte sue causa perfidie") and her sorrow ("viri comperta infidelitate").

In the first Faust Book of 1587 (*cf.* edition by W. Scherer, Berlin, 1884), the love of woman obtained by magic agency plays a considerable part; and thus the slave of Proterius, in his original shape, is far nearer a prototype of Faust than Theophilus. R. Kögel, in *Grundriss der German Philol.* (Bd. II., Abteilung 1., p. 226), mentions "De Proterii Filia" as the earliest account of a "compact with the devil, which afterwards passed over into the Faust legend, and was there further developed." While referring to Jaffé's edition, he does not question the date which the latter assigns to the poem—namely, some time between 1028-35 (p. 464 *sq.*). Rosvitha, however, has treated the same legend, under the title, *Conversio cujusdam juvenis desperati per S. Basilium episcopum* (in Barack's ed., p. 98, it follows immediately upon Theophilus); and as she died before the close of the tenth century (in 967 according to Max Müller, *German Classics*, new ed., vol. i., p. 44), her poem appears to be the earlier of the two. The account given in both works agrees exactly; but the wording is entirely different. They are no doubt translations and enlargements of the same Greek original. If Rosvitha, the fourth abbess of Gandersheim, was a Greek princess (*cf.* Barack, p. xxvii.), she may have furnished the poetess, her namesake, with the materials of this poem. "De Proterii Filia" is included neither in Grimm and Schmeller (*Lat. Gedichte des X. und XI. Jahrh.*) nor in the *Denkmäler* edited by Müllenhoff and Scherer.

CHARLES MERK.

DANTE'S REFERENCE TO ALEXANDER THE GREAT IN INDIA.

Stanhoe Grange, Norfolk.

It has never yet been explained whence Dante got the details of his version of the incident (alluded to in the *Inferno*, xiv. 28ff.) which is said to have occurred to Alexander the Great and his army in India. It has already been pointed out, in the ACADEMY (January 26, 1889; February 2, 1889) and elsewhere, that the ultimate source of his account was doubtless the spurious *Epistola Alexandri Regis ad Aristotilem preceptorem suum de Mirabilibus Indie*. There is, however, an important discrepancy between Dante's account and that given in the *Epistola*; for while the latter says it was the snow that Alexander's soldiers trampled down on the occasion referred to, Dante says that Alexander bade his soldiers stamp out the flames. A comparison of the two passages will make this clear:

"Cadere mox in modum uellerum immense niues cepere quarum aggregationes metuens cum in castra cumularentur niues calcari feci ut quam cito pedum iniuria tabescerent. . . . Atra nubes subsecuta est uisique sunt tanquam faces ardentes descendere ita ut incendio earum quasi totus campus ardere uideretur. . . . Insuper tunc milites scissas (var. sacras) uestes ignibus opponere."—(M.S. Brit. Mus., Sloane 1785.)

"Quali Alessandro in quelle parti calde
D'India vide sopra lo suo stuolo
Fiamme cadere infino a terra salde;
Perch'ei provide a scaltipar lo stuolo
Con le sue schiere, acciocchè il vapore
Me' si stingeua mentre ch'era solo."—
(*Inf.* xiv. 31-6.)

It has been suggested by Dr. Moore and others that Dante's version was probably due to his having quoted from memory, which caused him to confuse the details of the description in the *Epistola*. I have myself suggested (ACADEMY, February 20, 1892) that Dante may have derived his account indirectly from the *Epistola* through the medium of the Old French *Romans d'Alexandre*, the authors of which undoubtedly made use of the *Epistola*.

I think, however, I have now at length satisfactorily cleared up this point. In the *De Meteoris* of Albertus Magnus, after a discussion as to the nature and origin of igneous vapours, occurs the following passage:

"Admirabilem autem impressionem scribit Alexander ad Aristotilem in epistola de mirabilibus indie dicens quemadmodum nivis nubes ignite de aere cadebant quas ipse militibus calcare praecepit."—(*De Meteor.*, Lib. I., tract. iv., cap. 8.)

Here, it will be noted, is the express statement that Alexander bade his soldiers trample the ignited vapours, which is in exact agreement with the description given by Dante in the *Inferno*. I have very little doubt that it was from this passage that Dante derived his account; for not only was he certainly familiar with the *De Meteoris* of Albertus Magnus, which he twice refers to by name in the *Convito* (ii. 14; iv. 23), but I can prove that he made use of the identical section of the work in which the above passage occurs. I hope to deal with this matter at greater length on a future occasion, in some notes on Dante which are to appear in *Romania*. It will suffice for the present to state that in the *Convito* (ii. 14) Dante quotes (without acknowledgment) from the very next chapter of the *De Meteoris* (Lib. I., tract. iv., cap. 9) a statement about Albumassar, which the commentators have hitherto supposed to be a quotation at first-hand from the Arabian astronomer, though they have not been able to identify the passage in his works.

It appears, therefore, as was supposed, that the ultimate source of Dante's description of the incident which occurred to Alexander in India was the spurious Letter to Aristotle; but that the confusion of the details was due, not to Dante himself, but to Albertus Magnus, whose account he copied.

PAGET TOYNBEE.

THE TOMB OF THE LAST GOTHIC KING.

San Pedro do Sal, Beira Alta, Portugal:
June 23, 1894.

As some of the guide-books, all very imperfect, used by travellers in Portugal have misdescribed the tomb of King Roderic at Vizeu, it may be of interest to historical students to know its actual condition.

The small church of St. Michael appears to have been built about a hundred and fifty years ago on the site of a medieval one. In a recess on the south side of it, between the nave and the chancel, there is a large granite sarcophagus raised above the pavement upon trestles of the same material. It appears to be of the same date as the present building, and bears the following inscription:—HIC IACET AVT IACUIT POSTREMVS IN ORDINE REGVM GOTTORVM VT NOBIS NVNTIA FAMA REFERT.
E. S. DODGSON.

WHAT IS SLANG?

Cambridge: July 3, 1894.

Surely the question whether any given word is "slang" must be a matter of taste, and cannot be decided in the arbitrary fashion suggested by Mr. F. E. Garrett. The word "slang" does not occur in Dr. Johnson's Dictionary, so that he is scarcely an authority on this point, though I may point out that he

calls "budge" "a low word," just as several modern dictionaries (*e.g.*, Webster's and the Imperial) call it "vulgar." Quotations from Shakspeare and other English classics seem to me irrelevant, because (as Mr. Garrett is of course aware) some words and phrases which were then good English have since deteriorated.

Again, Mr. Garrett says that he only used "budge" twice within 6000 lines; but my expression, "the reiteration of such slang terms as 'slack' and 'budge'" meant that words like these occurred frequently, and not that each of them was often repeated. I know that the extremely colloquial language of the original is the explanation of Mr. Garrett's style; whether it is also his excuse must remain a matter of opinion. I was comparing his work with that of a translator who has, by means that may or may not be legitimate, avoided what is something of a stumbling-block to English readers.

R. BRIMLEY JOHNSON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 9, 8 p.m. Goethe Society: "The Beginnings of the German Novel" By Dr. John G. Robertson.
SATURDAY, July 14, 3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

The Lowell Lectures on the Ascent of Man.
By Henry Drummond. (Hodder & Stoughton.)

PROF. HENRY DRUMMOND starts with an indictment against the exponents of the theory of Evolution. Theologians have accepted the inclusion of Man as a part of Nature, but biologists have ignored the "whole man," by which is meant body and mind, plus "the higher human soul." Thereby Nature has been misread, and "a whole philosophy corrupted." The Professor undertakes to repair the omission, by broadening the foundation and enlarging the structure; but whether or not in widening his base he has left bedrock and come upon sand will be examined presently. Be it to his credit that with no uncertain tone he endorses the theory which, in his own words, "is revolutionising the world of nature and of thought." Wisely burying in oblivion the past attitude of the clerical mind towards the *Origin of Species*, he would have only scorn for the man who withdrew his balance from Martin's Bank because one of the partners signed the memorial in support of Darwin's burial in Westminster Abbey! Prof. Drummond's summary of Evolution as applied to man's origin and structure; to the explanation of his vestigial characters—gill-slits, tail, hairiness, and other abortive features; to the dawn of mind and the beginnings of language; are models of accurate information delightfully conveyed. The teleology which dominates the larger part of the book is rarely obtrusive in this section; once it peeps out in the remark that "the introduction of speech into the world was delayed, not because the possibilities of it were not in Nature, but because the instrument was not quite ready. Then the instrument came and man spoke." Which remark shows that the Professor has overlooked an elemental canon of morphology—namely, that the function creates the organ.

But, remembering that anything from the skilful pen of the author of *Natural Law in the Spiritual World* will reach an audience deaf to the charms of the "suspect" author of *Man's Place in Nature* (the re-issue of which is most welcome), it is gratifying to note that a large class of readers will gather from this book a clear idea of the theory of the continuity of life from moneron to man, and of the lateral descent of man and apes from a common ancestry. Only once does Prof. Drummond turn aside to refer to legends which, for many of the audience to whom his writings specially appeal, have authority as a part of revelation. What is "flat" blasphemy in the biologist is only a "choleric word" in the preacher; and there will rise no protest in the religious newspapers because, in treating of the Hebrew legends of man's creation by direct divine fiat, the Professor adopts the modern theological strategies of retreat from the old defence of Bible literalness under cover of the mists of poetic meaning.

It is in the section on the "Missing Factor in Current Theories" that Prof. Drummond comes to close quarters with the biologists from Darwin downwards. Following their great leader, they have, one and all, "offered as the sole and final clue to the course of living Nature the principle of the Struggle for Life." Upon the action of this "the drama of Evolution has been made entirely to hinge." That it can never wholly cease as "life's dynamic" is conceded; moreover, the changes in its direction are noted in the partial supersession of militarism by industrialism, with its foundation in selfishness.

"But that it is the sole or even the main agent in the process of Evolution must be denied. Creation is a drama, and no drama was ever put upon the stage with only one actor. The Struggle for Life is the Villain of the Piece, no more; and like the Villain in the play, its chief function is to react upon the other players for higher ends. There is a second factor which one might venture to call the *Struggle for the Life of Others*, which plays an equally prominent part. . . . Both are cosmical; both are ethical."

The first is Nutrition, the basis of the Struggle for Life; the second is Reproduction, the basis of the Struggle for the Life of Others. And these two, like Ormuzd and Ahriman, or like the Love and Strife of Empedocles, have been in conflict since life's dawn. For "even in protoplasm is Self-ism and Other-ism." But admitting the inter-relation of the two functions, Prof. Drummond further admits that both are "at the outset parts of the Struggle for Life," and that "ethical implications begin to arise only at a certain height" in organic development: at what point is not indicated. In his lucid explanation of the physiology of the moneron, its division is shown to be a mechanical necessity: a selfish act, if the ethical element be allowed. Yet after thus giving his case away, the Professor insists on the potential altruism of the protozoa, on the outward sign of ethical grace in maternal labours far down in the life-scale, and sees its crowning development in human motherhood, when the birth of the child calls forth that sympathy, tenderness, and selfishness

which are the components of "Other-ism." Only in the creature Man, who is but "a rudimentary structure of Body and Mind" till he is tenanted by the "higher human Soul" (whatever that may mean), does Love, the "supreme dynamic, whose roots began with the first cell of life," have its consummation. At this point the author of *The Greatest Thing in the World* becomes well-nigh intoxicated with the erotic spirit, and sings canticles on the love-tints and love-music of Nature, which seem echoes of Erasmus Darwin's *Botanic Garden* and of the Song of Solomon. "The first chapter or two of the Story of Evolution may be headed the Struggle for Life; the book, taken as a whole, is not a tale of battle. It is a Love-story." Then follows the "application" of a rhapsodical homily.

"Is Nature henceforth to become the ethical teacher of the world? Shall its aims become the guide, its spirit the inspiration of Man's life? Is there no ground here where all the faiths and all the creeds may meet—nay, no ground for a final faith and a final creed? For could but all men see the inner meaning and aspiration of the natural order, should we not find at last the universal religion—a religion congruous with the whole past of Man, at one with Nature, and with a working creed which Science could accept? The answer is a simple one: We have it already. There exists a religion which has anticipated all these requirements—a religion which has been before the world these eighteen hundred years, whose congruity with Nature and with Man stands the tests at every point. Up to this time no word has been spoken to reconcile Christianity with Evolution, or Evolution with Christianity. And why? Because the two are one. . . . Through what does Evolution work? Through Love. Through what does Christianity work? Through Love. Evolution and Christianity have the same Author, the same end, the same spirit. Christianity struck into the Evolutionary process with no noise or shock; it took all the natural foundations precisely as it found them; it adopted Man's body, mind, and soul at the exact level where Organic Evolution was at work upon them; it carried on the building by slow and gradual modifications; and through processes governed by rational laws, it put the finishing touches to the Ascent of Man."

Thus has Prof. Drummond, after adopting the tone of the scientific expositor through his book, reserved the disclosure of its *raison d'être* till the last half-dozen pages. Evolution and Christianity are convertible terms. The author of *Natural Law in the Spiritual World* has been at no small pains to tell us what he means by "Evolution," but he is silent as to what he means by "Christianity." What is to be understood as the "facts and processes which have received the name of Christian and which are the continuation of the scientific order"? Is the Incarnation one of them, and, if so, does it involve no break in the "scientific order"? Is the doctrine of the Fall one of the "facts and processes"; and, if so, what is its bearing on the continuity of ethical development, no hint of any break in which is given by Prof. Drummond? In fine, does he connote any set of doctrines or dogmas with the term "Christianity"; does he not rather, emptying the term of whatever makes it distinctive, use it as a merely conventional expression for a vague and invertebrate sentiment, while arrogantly claiming it

as representing the source and impetus of all moral and intellectual progress? So, though the substance be insidiously surrendered, there is retained comfort in the "blessed word Mesopotamia"; and the uninformed readers of the *Ascent of Man* will gather from its travesty of fact and its suppression of history the lesson that Evolution proves the divine origin of Christianity. If Evolution proves anything, it proves that Christianity is neither more nor less divine or human in origin than Buddhism or Islam; that its history and varying fortunes are wholly the outcome of natural causes; and that it has survived as an influence only in the degree that it has shed everything special to it, and accepted the results of all modern inquiry and discovery. And Prof. Drummond, in equating Christianity, as understood by the majority of his readers, with Evolution, is throwing dust in their eyes.

The preface intimates that, "apart from teleology," the theologian will find nothing of service to him in the book. But there is enough and to spare in a book which is, practically, a restatement of the doctrine of final causes, with the addition of illustrations brought up to date: a blend of Pope's *Essay on Man* with Paley's *Natural Theology*. For the keynote struck in the Introduction resounds throughout. Nature has "a plan, a moral purpose in the end to be achieved by Evolution, which suggests to the reason the work of an Intelligent Mind." To the obvious objection that the same end might have been secured by "Creation *tout d'un coup*," Prof. Drummond replies that this "infinitely nobler scheme" has "filled the imagination and kindled to enthusiasm the soberest scientific minds from Darwin downwards"! Should not that result compensate a groaning and travailing creation struggling for the "Life of Others"?

The argument that design implies limitation—the adaptation of means to ends, the cutting of the garment of the universe according to the cloth—is fatal to all teleological theories. And these, in so far as they assume a moral element in cosmic processes, are two-edged. For if there be a moral element, there is also an immoral element; the sinner is as much a natural product as the saint. There is, in truth, no escape from the difficulties with which Nature, "red in tooth and claw," confronts us, except by detaching all ethical significance from phenomena till certain stages are reached. Nature is non-moral, and moral implications arise only under social conditions. Where there is no society, there is no sin, because there is no possibility of actions affecting others. Where two or three are gathered together, duty, with its limitation of the individual, arises; codes of ethics, which are but rules of conduct, are framed and based, for their effective action, on supposed supernatural authority, until the community reaches a stage when conception of the obligation of the one to the whole is sufficing motive. But disguise it as we may under the drawing-room optimism of Prof. Drummond's glib assumptions, Strife has the upper hand in the struggle with Love; and while there is life on the globe, "there is no discharge in that war."

EDWARD CLODD.

A NEW RESEARCH LABORATORY AT THE ROYAL INSTITUTION.

THE following is the text of Mr. Ludwig Mond's letter, offering to found a new research laboratory at the Royal Institution:

"In the year 1843 a proposal was made to establish at the Royal Institution a school of practical chemistry, which was not only to give practical and systematic instruction to students, but was also to provide a place where original researches could be conducted by individuals skilled in manipulation, and where the professors could work out their problems by the aid of many qualified hands.

"This proposal was submitted by the managers of the Royal Institution to Profs. Faraday and Brande, who expressed their strong approval of the end proposed, and their desire that it might be carried out at the Royal Institution, 'if it could be done well.' But, on a closer examination of the limited space within the walls of the Institution, it appeared impracticable to afford accommodation for carrying out the proposed scheme.

"In 1846 the Royal College of Chemistry was founded, and since that time numerous schools for the teaching of practical chemistry have been established all over the country. These, however, only cope with the first part of the scheme recommended in 1843, while as to the second part, viz., founding a laboratory for the carrying out of independent researches, no adequate provision exists in England up to this date, although the need for it was so strongly felt so many years ago, and its importance for the advancement of science so forcibly dwelt upon by the promoters of the scheme and by such men as Faraday and Brande.

"I have felt that the need for such a laboratory has become greater and greater since the work of the scientific investigator has become more and more subtle and exact, and, in consequence, requires instruments of precision and a variety of facilities which a private laboratory can only very rarely command. And surely this need exists nowhere to a greater extent than in England, and nowhere can such a laboratory be expected to bear more abundant fruit than in this country, which possesses such an unrivalled record of great scientific researches, which have emanated from private laboratories not connected with teaching institutions, and among which the laboratory of the Royal Institution stands foremost, and has kept up its reputation for nearly a hundred years.

"It has been my desire for many years to found a public laboratory which should give to the devotees of pure science, anxious and willing to follow in the footsteps of the illustrious men who have built up the proud edifice of modern science, the facilities necessary for research in chemistry, and more particularly in that branch of the science called physical chemistry.

"I have come to the same conclusion as the promoters of the scheme of 1843, viz., that such a laboratory would still have the greatest prospect of success under the aegis of the Royal Institution: that in fact it would be the consummation of the work which this great institution has been fostering in its own laboratory, with such remarkable results, by the aid of the eminent men whose services it has always been fortunate enough to procure.

"As only want of space prevented the Royal Institution undertaking this task fifty years ago, I took the opportunity which offered itself last year of acquiring the premises, No. 20, Albemarle-street, adjoining the Institution. This property I found very suitable for the purposes of such a laboratory, and large enough to afford, besides, facilities to the Royal Institution for a much needed enlargement of its present laboratory and its libraries and reception rooms, which I should with great pleasure put at the disposal of the Institution.

"Being convinced that the managers of the Royal Institution will give all the encouragement and aid in their power in the foundation and working of such a research laboratory, I hereby offer to convey to the Royal Institution the freehold of No. 20, Albemarle-street, and also the lease I hold from the Institution of premises contiguous thereto, to be held by them for the purpose of a laboratory, to be named 'The Davy-Faraday

Research Laboratory of the Royal Institution,' and also for the purpose of providing increased accommodation for the general purposes of the Royal Institution, as far as the available space will allow, after providing for the requirements of the research laboratory.

"I also offer to make, at my own expense, all structural alterations necessary to fit the premises for these purposes, and to equip the Davy-Faraday Research Laboratory with the necessary apparatus, appliances, &c., and to make such further adequate provision as will hold the Royal Institution free from all expense in connection with the premises and the working of the said laboratory.

"I am aware that my offer will not provide for the third object of the scheme of 1843, viz., to enable the professors to work out their problems by the aid of many qualified hands; but I trust that if the laboratory which I offer to found proves successful, others will come forward who will supply the means for attaining this end, by the foundation of scholarships and bursaries to qualified persons willing to devote themselves to scientific work, and not in a position to do so with out assistance."

PHILOLOGY NOTES.

THE "twenty-five years' jubilee," as it is called, of Prof. Vilhelm Thomsen's doctorate in the University of Copenhagen has been celebrated by the publication of a *Festskrift* of 368 large octavo pages, containing twenty articles contributed by as many former pupils of that distinguished scholar. With the exception of a paper in German on the existence of the guttural nasal in prehistoric Finnish, by Prof. Setälä, all the articles are written in Danish. Four of them deal with principles affecting the development of language in general. Of these the most valuable is perhaps that by Prof. Jespersen on the formation of words by "subtraction," i.e., by the removal of a portion of a word that has been erroneously apprehended as a formative suffix or prefix, or as a member of a supposed compound. The writer gives a large number of examples from Danish, German, and English. We rather doubt the correctness of the statement quoted from Pegge, that the cockneys of his time spoke of cooked potatoes as "pot-taters," and the uncooked vegetables as "taters." Dr. Kr. Nyrop contributes a popularly-written article on the process by which words come to be used in senses quite inconsistent with their etymological signification. V. Andersen writes on the tendency of words of similar meaning and sound to coalesce or to influence each other's sense development, and P. K. Thorsen on the respective share which sudden and gradual change have in the progress of language. Dr. R. Benthorn shows that the classification of the parts of speech used by the Arabic grammarians is directly traceable to Aristotle. Classical philology is represented by five articles: "On Nemesis in Aeschylus," by Dr. A. B. Drachmann; an extract from a forthcoming work on Thucydides, by Dr. K. Hude; "The Use of the Present in Latin," by Dr. C. Jørgensen; "Hellenic Colonies in the Macedonian Peninsula," by Dr. K. F. Kinch; and "Topographical Remarks on Xenophon's *Anabasis*" (the fruit of observations made during a journey from Alexandretta to Ilgün) by Dr. J. Østrup. The only one of the writers who treats of comparative grammar is Dr. Dines Andersen, whose essay on the reduplication-vowel of the Indo-European perfect gives a careful summary of the history of opinion on the subject. The author regards the question as still awaiting solution, but inclines to the view that in the undivided language the repetition of the radical vowel was the rule. Dr. E. Gigas gives an account of a MS. in the Copenhagen Royal Library containing a first sketch of Bayle's famous dictionary, and Prof. Heiberg

publishes from a Vatican MS. a biography of Georgius Valla, written in rather grotesque dog-Latin, but of considerable interest. In Scandinavian philology there is a paper by Dr. Finnur Jónsson on the treatment of foreign words in Old Norse poetry, and another by Dr. Axel Olrik on "Some Personal Names in the *Starkad Poem*," which contains rather adventurous speculation. Under the same head may be placed the article by Gerson Trier, on the origin of the modern Danish word *laban*, "an ill-mannered person," which the author, ingeniously, though with doubtful success, endeavours to trace to the personal name *Laban*, a variant of *Balan* in the *Fierabras* story. The remaining contents of the volume are a translation of a Coptic will of the seventh century, by H. O. Lange, an essay on some features of the Albanian language by H. Pedersen, and a discussion of the place of the *Ādityas* in Vedic mythology by Dr. S. Sørensen.

REPORTS OF SOCIETIES.

ANGLO-RUSSIAN LITERARY SOCIETY.—(Imperial Institute, Tuesday, July 3)

E. A. CAZALET, Esq., president, in the chair.—Mr. F. Marchant read a paper on "Pushkin." A. S. Pushkin was born in 1799, educated at the Lycée at Tsarskoe Selo, and subsequently served in the Ministry of Foreign Affairs. Circumstances led to a sojourn in the South, but in 1825 Pushkin was appointed by the Tsar Nicholas Imperial Historiographer of Peter the Great. He married, in 1831, Mlle. N. N. Goncharov, and was killed in a duel in January, 1837. Our author is an example of versatility and precocity of genius. He was well acquainted with foreign literature, and it is to Shakespeare and Byron that he is especially indebted. Among the Lyrics by Pushkin are odes, elegies, satires, translations, &c., of various length, and it is doubtful whether any similar collection presents such variety. Among his longer poems must be mentioned "Ruslan and Ludmila" (a blend of Oriental romance and early chivalry), "The Prisoner of the Caucasus," "The Fountain of Bakhchisarai," and "Polta." The leading character in this last is Mazeppa, the hero of Byron's poem. Besides tales, ballads, and romances in rhyme (of which "Eugene Onegin" is the best known) Pushkin wrote some important dramatic works, in which he took Shakespeare for his model, e.g., "Boris Godunov," "The Ruses of All," and "The Stone Guest." The most celebrated of Pushkin's prose works are the novels "Dubrovski," "The Captain's Daughter," and "The Queen of Spades." His style is sparkling and pleasant, rather than profound or erudite, and differs considerably from that of Turgenev. His historical work is "The History of Pugatchev's Rebellion." There is a large number of articles on various topics by our author, as well as criticisms, essays, &c. In 1829 Pushkin accompanied the expedition of General Paskievitch against the Turks in Asia Minor, and the outcome was the "Journey to Erzurum." The published letters of Pushkin to members of his family and friends show him to have been of a kindly and genial nature, one who could face reverses with a stout heart. Pushkin's claims on Englishmen are many, as a student of our institutions, manners and customs, literature and language.

FINE ART.

Tell el Amarna. By W. M. Flinders Petrie. With Chapters by Prof. A. H. Sayce, F. Ll. Griffith, and F. C. J. Spurrell. (Methuen.)

ON opening this volume anyone ignorant of Egyptian history except in its general outlines, but capable of recognising the characteristics of the world's great national schools of art—past and present—could not fail to experience some bewilderment at sight of the plates which form half the bulk

of the book. Nowhere can he remember having seen the gorgeous *cloisonné* decoration of the ancient Egyptian palm-leaf capital shown on pl. vi. Five of the coloured plates seem to represent fragments of Aegean pottery. What mediæval sculptor of Northern Italy carved the climbing plants as drawn on pl. viii.? Why is the conventional Egyptian lotus painted among the bounding calves, the waving and growing grasses, reeds and flowers of pls. iii. and iv.? The frontispiece displays the portrait of "Akhenaten, from his death-mask." Nothing but an ideal of truthfulness and accuracy in portraiture, not generally ascribed to artists of the New Empire, could have constrained the funerary sculptors for Akhenaten to the unprecedented proceeding of taking a plaster cast of the face of the dead king. The frontispiece is repeated, on a greatly reduced scale, as one of the sixteen illustrations contained on pl. i., that it may be compared with other profile portraits of Akhenaten, and of his father (Amenhotep III.), his mother (Thyi), his wife (Nefertythi), and one of his little daughters. The face of Amenhotep III. is of the usual type of his forefathers. That of his young son, Amenhotep IV., afterwards known as Khuenaten, or rather Akhenaten, resembles it closely; but in the latter, although masked by the soft contours of childhood, is discernible the long maternal chin which was so markedly developed in later life, owing perhaps in part to the constant forward and upward poise of head often associated with an eager nature. There is a look of eagerness on all faces represented on pl. i.; and the mobile and sensitive nose, lips, and chin of Akhenaten, as sculptured on the fragment reproduced by photography 5, are instinct with it. It may even be seen in the spirited horse's head of a sculptor's trial-piece (8). This general impression, to be derived from these plates alone, of the presence, influence, and stimulus of foreign and also new and individual ideals on ancient Egyptian art and life at Tell el Amarna is fully borne out by a perusal of the letterpress, giving an account of Mr. Petrie's excavations on the site of "the dream-city of Khuenaten."

Whether Thyi is the princess of Mitanni named as a wife of Amenhotep III. in the cuneiform tablets or not, her face, as represented on sculptors' trial-pieces found at Tell el Amarna, is of the Mitannian type, as is that of her son and her son's wife. Not unnaturally, the influences of his foreign mother and wife seem to have pervaded the whole character and court of Akhenaten, impatient and independent as he was of the national and masculine prejudices and traditions of his line and race; and we see from the monuments that the Mitannian face in profile became the court-face profile of the period.

It has been said that all great—that is, natural and lasting, revolutions, have their roots in changed conceptions of religion and morality; but the artificial, and therefore temporary, revolution made by Akhenaten was the outcome of a king's ideals only, and it scarcely survived his death. Akhenaten transferred his

allegiance from the national anthropomorphic conception of a Sun-God to the objective reality of the sun-disk, or Aten, and its life-giving rays. *Ankh em maat*, "living in the truth," was the king's motto: to "see things as they are," and so to represent there his ideal in art. It was within a strictly limited area—carefully surveyed together with the valleys and roads leading to it in what Mr. Petrie is pleased to call his vacant days—that Akhenaten carried out his ideals and built himself a lordly pleasure house. This district covers the whole valley of the Nile north and south of Tell el Amarna for about fourteen miles. Its limits were denoted by stelæ on the faces of the Arabian and Libyan cliffs, and thirteen of these stelæ are marked upon Mr. Petrie's map. Their standard text records that a district named Akhutaten, with its villages and inhabitants, was dedicated to the Aten, in the sixth year of Akhenaten, who had sworn never to pass outside these boundaries, and also gives the length of the district between the terminal stelæ from north to south.

The royal city itself stood between the sites of the present villages of Haji Qandee and Et Till. The foundations and remaining débris of the palace, of some twenty houses, of three or four glass factories, and of two large glazing works, have been cleaned and sifted by Mr. Petrie, Mr. Howard Carter having taken charge of the excavation of the temple site for Lord Amherst of Hackney. Important chronological conclusions have been deduced from the examination of objects found in the domestic rubbish heaps, and the refuse and ruins of factories in the city. A large number of inscribed fragments of wine jars collected from many different parts of the town, whose inscriptions are translated by Mr. Griffith, give an uninterrupted sequence of vintage dates of the regnal years of Akhenaten from his fourth to his seventeenth year. He founded the city in his sixth year, but apparently carried wine of his fourth year to his new home. Inscribed porcelain rings of the co-regency of Akhenaten and his son-in-law and successor, Ra-smenkh-ka, were those of latest date found in the waste heaps from the palace. Moreover, the great hall was apparently deserted and used for broken jars in the second or third year of the sole reign of Ra-smenkh-ka. But as fragments of rings of Ra-smenkh-ka were found in the débris of the ring factories, it is clear that the manufacturers of the place continued after the court had left the palace. Throughout the whole site no ring fragments were found of later date than the reign of Ra-smenkh-ka's successor, Tut-ankh-amen, whose wife, Ankhsen-pa-aten, third daughter of Akhenaten, apparently changed her name to Ankh-s-en-amen when her husband returned to the worship of Amen, and his rings ostentatiously proclaimed his allegiance to the god of his fathers. Mr. Petrie concludes that the town ceased to be a royal residence about a couple of years after Akhen-aten's death; that it ceased to be a religious centre under Tut-ankh-amen, and that on his death the factories were abandoned and the whole

town rapidly deserted. As for the traditional chronology of this period, it would seem as though the twelve years which Josephus gives to the daughter of Akhenaten as his successor really belong to her husband, Ra-smenkh-ka; that the nine years' reign which he next ascribes to her brother represent the reign of her brother-in-law, Tutankh-amen, who forsook the Aten worship about the sixth year of his reign; and that thus the thirty-seven years which Manetho and Josephus attribute to Akhenaten really refer to the duration of the Aten worship throughout the whole reigns of Akhenaten and Ra-smenkh-ka, and part of the reign of Tut-ankh-amen.

From the block of chambers where the celebrated Tell el Amarna tablets are now conclusively proved to have been found, Mr. Petrie secured certain fragments of cuneiform inscriptions which are drawn and described by Prof. Sayce. Two of these fragments are from a Babylonian and Sumerian dictionary compiled "by order of the King of Egypt"; and since the Sumerian pronunciation is carefully given, this would lead to the conclusion that, although Babylonian was the language of official correspondence, Sumerian was still a spoken language in the times of the XVIIIth Dynasty. The far-reaching interest of these fragments constrains one to deplore with Mr. Petrie that the great discovery of the tablets "was so lamentably spoilt by the present conditions attaching to such discoveries in Egypt."

The manufacture of glazed ware for surface decoration by tiles and inlays was carried to a high degree of beauty and perfection in the capital of Akhenaten. Fragments excavated on the site of the palace show that the royal abode had been adorned with whole statues of glaze, and that "its walls had blazed with glazed tiles and hieroglyphs." Mr. Petrie elucidates almost every stage and detail in the processes of Tell-el-Amarna glass manufacture, from the storing and preparing of white quartz pebbles for the required silica, to the completion of the beautiful variegated glass vases whose fragments were found in the palace rubbish heap. In this connexion he has the satisfaction of firmly dating the finest kinds of waved "Phœnician" glass vases found in Egypt to 1400 B.C.

It is from the illustrations rather than from the letterpress that we form our most vivid idea of the true realism and the beauty of the fresco-painting, and of the incised and relief carving which decorated the many pillared halls of Akhenaten's palace. The great painted pavements were not only copied by Mr. Petrie with colours made from frits found in the factories, but 300 square yards of their original surface were carefully waterproofed with thick tapioca water laid on with the finger, as any brush might have rubbed up the colour. These pavements have been roofed in by the Egyptian Government, the work having been done under Mr. Petrie's direction, and at the expense of the English Society for the Preservation of Egyptian Monuments.

Fragments of imported Aegean pottery were found in the palace, and many more in the palace rubbish-heaps. This mound

of waste had an average depth of 1 ft. over an area of 600 ft. × 400 ft. On this subject Mr. Petrie says:

"The total quantity of pieces found was 1329 in the waste heaps, 9 in the palace, and only 3 fragments of one vase elsewhere, in house 11. Selecting vases which are of distinctly individual patterns, and cannot be confounded with any other pieces, there are 45 fragments representing 28 vases, so that on the average there are not even two pieces from a vase. This indicates that the 1341 pieces would have been derived from the destruction of over 800 vases. . . . Half the Aegean ware is of piriform* vases, which are most commonly found in Rhodes, and nearly the other half is of globular vases, which are peculiarly Cypriote; the balance, only 8 per cent. of the whole, is not distinctive of any other locality, and there is no type specially Mykenaeen. Hence it seems that the trade was with the South of Asia Minor, rather than with the Greek peninsula. Further, there is very little that is characteristic of the Phoenicians; the black-brown Phoenician ware is but 6 per cent. of the quantity of Aegean, and the Cypriote bowls—hemispherical white with brown stitch pattern—are scarcely known. Hence the trade does not seem so likely to have been carried on by land, or through Semitic or Phoenician connexions, as through the race or races who made and used the Aegean pottery. . . . The absence of certain types from the large quantity of many hundreds of vases which have furnished this mass of fragments is worth notice. There are none of the small false-necked vases of flat, low form, which are the commonest at Gurob; there are no hydriae and no animal figures, both of which are found at Gurob. In short, the impression is that this pottery belongs to an entirely different trade route to that of Gurob: that this came down with the Syrian coasting vessels from Cyprus and Rhodes, while the Gurob Aegean ware belongs rather to Greece and came along the African coast to the Fayum.

"It is almost needless to observe that this discovery and dating of Aegean pottery stands on an entirely different footing to those which have been previously made in Egypt and Greece. All previous correlations have depended on single vases, or on single scarabs found associated with things from other sources; and hence (to anyone without a practical knowledge of how completely things are of one period, in almost all cases when they are associated), it may seem as if the dating all depended on isolated objects, any one of which might have been buried centuries after it was made. Here we have not to consider isolated objects, about which any such questions can arise, nor a small deposit which might be casually disturbed, nor a locality which has ever been reoccupied; but we have to deal with thousands of tons of waste heaps, with pieces of hundreds of vases, and about a hundred absolutely dated objects with cartouches. And when we see that in all this mass, which is on a scale that is beyond any possibility of accidental or casual mixture throughout, there is not a single object which

can be dated later than about 1380 B.C., we may henceforward remember that there are few facts in all archaeology determined with a more overwhelming amount of evidence than the dating of this earlier style of Aegean pottery to the beginning of the fourteenth century B.C."

The sons-in-law of Akhenaten were succeeded on the Egyptian throne by Ay, who married the nurse of Nefertythi; and he was followed by Horemheb, the successful general who had married Nezem-mut, Nefertythi's sister. Horemheb rapidly, thoroughly, and systematically cleared away the building material of Tell el Amarna for his own use in Thebes, Heliopolis, Memphis, and elsewhere. The city of Akhenaten had been built on clean sand, inhabited, deserted, and destroyed—all in the space of fifty years. Hence everything buried under its ruins is broadly dated to within half a century, whatever further refinements of chronological accuracy may have been attained in dealing with inscribed fragments found during the course of the excavations.

From his examination of the flint implements found at Tell el Amarna, and due consideration of the positions in which they were discovered, Mr. Spurrell concludes that they were made by hasty or unskilled workmen, and destined merely for symbolic or ceremonial use.

THE ADRIAN HOPE PICTURE SALE.

LAST Saturday's sale at Christie's—that of the Adrian Hope collection—was by far the most important that has occurred during the present season. Scarcely any other has, indeed, been worthy of chronicle in these columns, and it may be presumed that there is a general unwillingness to expose pictures to the risks of the hammer during these depressing times. Of the Adrian Hope sale, one of the chief characteristics was the high prices fetched in several instances by some of those Dutch masters not usually considered to stand in the first rank. Thus a flower-piece by Van Brussel, "in the style of Van Huisman"—tulips, roses, carnations, poppies—reached 340 guineas. Again, an engaging Berkheyden, "View in Haarlem," with the church and numerous figures, reached 450 guineas, at which sum it was purchased by Mr. Agnew, its destination being understood to be the National Gallery. We can scarcely have too many Dutch pictures of the floor quality; and though Berkheyden's prices do not, perhaps, usually range with those obtained by Van der Heyden's, the "View in Haarlem" is doubtless a desirable and, considering its quality, not a dear acquisition. By Van der Heyden himself a "View in a Dutch Town" fell to the bid of Mr. Davis, at 600 guineas. But another instance of important prices paid for Dutch or Flemish work of masters not habitually reckoned as in quite "the first flight," was the important bird-piece by Hondecoeter, dated 1682, which includes the portrayal of magpie, teal, peacock, peahen, green parrot, woodcock, swallow, king-fisher. This "concert of birds"—is it, by-the-by, one that is engraved by Earlow?—is conducted by an owl. The picture passed into the hands of M. Sedelmeyer for 1500 guineas. By Jan Weenix there was the "Garden of a Chateau"—in reality, a study of birds and fruit—a Weenix at all events of important dimensions: it realised 670 guineas.

Among the works of men who may be accounted the greater masters—not to speak of

a great Fleming like Rubens, and a great Frenchman like Greuze—we may mention an early Rembrandt, "Portrait of Nicholas Ruts," in black gown and cap. This was acquired by Mr. Agnew for 4700 guineas. The same buyer became possessed of "A Waterfall," by Jacob Ruysdael, for 1600 guineas. A singularly dainty Metsu, "A Lady," fell to Mr. Martin Colnaghi's bid of 1200 guineas. An "Interior of a Chamber," with open door giving upon a garden, by Pieter de Hooch, realised 2150 guineas, Mr. Wertheimer being the purchaser; while there passed into the hands of Mr. Nathali, for 2860 guineas, an admirable Nicholas Maes, of a young woman in a kitchen-like interior. Whatever may be the case with modern work—of which the value has been wont to be inflated—the Old Masters, as represented by the School of Holland, well hold their own.

NOTES ON ART AND ARCHAEOLOGY.

SIR HENRY H. HOWORTH has accepted the presidency of the Royal Archaeological Institute, which will hold its annual meeting this autumn at Shrewsbury.

A JOINT meeting of the Cambrian Archaeological Association and the Royal Society of Antiquaries of Ireland will be held at Carnarvon during the third week of July. Papers will be read on Monday, and the five following days will be devoted to excursions. This is in the nature of a return for the visit which the Welsh antiquaries paid to the South of Ireland two or three years ago.

AN exhibition of paintings and drawings by Mr. Theodore Roussel will be opened next week at the Dowdeswell Galleries, in New Bondstreet.

ANOTHER exhibition to open next week is that representative of "Old Glasgow," in the Glasgow Institute of the Fine Arts.

WE may also mention that there is now on view, in the St. George's Gallery, Grafton-street, a collection of pictures by French masters.

THE three following pictures have been bought for the National Gallery from the Earl of Northbrook: "The Agony in the Garden," by Andrea Mantegna; "St. Jerome in his Study," by Antonello da Messina; "The Legend of St. Giles and the Hind," by an unknown master of the Flemish school.

THE STAGE.

THE personal popularity of Mr. Malcolm Salaman, his qualities as critic and connoisseur, the remembrance of the shrewd but genial observation evidenced in those sketches of character which he published about two years ago—all these things counted for much in the filling of the Haymarket Theatre on Monday afternoon: an afternoon, too, distinguished in another place by the holding of one of the biggest and most brilliant parties of this London season. Interest was felt likewise—and not unnaturally—in seeing the assumption of new parts by Mr. and Mrs. Tree; and indeed the cast of the new play was good as a whole, Mr. Fred Terry and Miss Lottie Venne being included in it. "A Modern Eve"—the name of Mr. Salaman's choice—is occupied with the unhappy, not to say disastrous, love affairs of a Mr. and Mrs. Eardley Hereford; and, whether or not it may claim to be a serious study in *l'hérédité*, it has touches suggested apparently by Ibsen and by a greater than Ibsen, Emile Zola. But that, as one or two critics have somehow supposed, the tone of the play should have been dictated by an Ibsenite influence,

* The term *piriform* is here used for those vases, most commonly found at Ialysos, in Rhodes, which have a wide shoulder, and thence taper in a long slope to a narrow base. The top is either a wide neck, large enough for the hand, or else a false neck; and hence the false necks when found alone have no clear indication whether they belong to *piriform* vases or to the flatter types common at Mykenae, which are even as low as half a diameter in height. Here I have classed all the false necks as *piriform* vases, because other portions of *piriform* vases are abundant, while there has not been a single piece found clearly belonging to the flatter, lower, type of false-necked vases" (p. 16).

will appear scarcely less than absurd by those who are best acquainted with the mind of Mr. Salaman. Mr. Salaman does not lie at the mercy of every new wind of doctrine. His views are his own, and they are, we may be sure, tolerably conservative. Ibsen is, as likely as not, satirised rather than sympathised with, when it is urged by the mother of the heroine, in extenuation of the heroine's *lâches*, that her dislike of her husband is but the inevitable repetition and echo of a dislike conceived by her parent for her own lord, while as yet the heroine was unborn. Even on the family tree of the Rougons-Macquart, in *Docteur Pascal*, there is no room for an incident such as this; and M. Zola's conception of *l'hérédité* is much more varied and much more philosophic than Ibsen's. When the play begins, Mr. and Mrs. Eardley Hereford are separated; for the lady has had a lover. Then they come together again, and then, some time after the appearance of a new lover, they are again separated. Mr. Hereford did not always behave with good taste; and however forgiving he may have been, he wanted wisdom and firmness. But it is not to be concluded that, because we are permitted to feel this, we are invited to absolve the wife, or to accept her conduct as that of a "neurotic" based on *l'hérédité*. Mr. Salaman is much wiser than this, and in his method much more delicate. He makes allowances, but he has no uncertain or obfuscated vision of right and wrong. And the piece, instead of ending like the "Doll's House" in the apparent approval of a woman's quest after her own "individuality," he it even at the cost of her children, ends rather with the suggestion that maternity is all—and to Mrs. Hereford maternity was lacking. A wise lawyer, played by Mr. Charles Allen, says several sensible things, which might have put critics on the right track; and so does Mrs. Meryon—a bright woman of the world—played convincingly by Miss Lottie Venne. Mr. Fred Terry is the husband; Mrs. Tree, the self-indulgent wife with no sense of responsibility; and Mr. Tree, the later of the two lovers, and perhaps the less worthy. These and the other players, and the piece itself, unquestionably were received on Monday with a very hearty welcome. And if, to some, the work of Mr. Salaman seemed a little enigmatic, that is because the author has, instead of the usual dramatist's scene-painter's brush, the touch of the literary artist.

MUSIC.

OPERA OF THE WEEK.

MANY were the promises made by Sir Augustus Harris, at the commencement of the season; but all seem likely to be fulfilled. "Manon," "Falstaff," "Werther," and "La Navarraise" came, though they did not all conquer; last Saturday "Signa" was produced, and on Wednesday "L'Attaque du Moulin." Mr. Cowen's "Signa" was brought out last year at Milan; but the composer has since materially altered his opera by reducing it from four acts to two. Messrs. G. A. Beckett, H. Rudall and F. E. Weatherly prepared the book, but they have not proved a successful triumvirate. The same story is not redeemed by the violent deaths at the close; the lovers are, as Dussek once wrote of his English publishers, "curious folks," while the Duke, for whom Gemma afterwards abandons Signa, is almost as silent as Banquo's ghost. If composers will accept books which offer musical opportunities rather than dramatic interest, they can scarcely hope for great success. It is the natural ambition of every composer to write an opera, and it is, perhaps, the highest aim which he can set before himself; but yet, in spite of the earnest efforts of Wagner to establish the

true relationship between the arts of poetry and music, if composers still venture to disregard the lessons of the past, they must take the consequences. In Mr. Cowen's case this is to be regretted, for he possesses considerable talent, and is a well-trained, accomplished musician; there are, likewise, signs in his "Signa" of true dramatic feeling. In the "Gemma" and the "Sartorio" music there are some clever attempts at characterisation, while in the "Bruno" music of both acts are moments which seem to tell of checked, or latent power. A weak libretto produces indecision on the part of a composer. If he were inspired by his subject, the matter of itself would determine the form. But Mr. Cowen appears to have gone deliberately and cautiously to work. He apparently wished to retain something of Old Italian opera, and yet to show himself in sympathy with modern tendencies. But he has not written simply enough for the admirers of the old, nor in a sufficiently advanced manner for the so-called new school.

The "Song of Life and Liberty," sung by Signa in the first act, is melodious and inspiring; the opening phrase saves, indeed, as a representative theme throughout the work. Some of the love music is pleasing, and the choruses are bright and tuneful. The light-hearted, singing students offer an effective contrast to the heavy-hearted, pensive Signa; but somehow or other the composer, in spite of good intentions, is not at his best here. Mr. Ben Davies was the Signa; he sang well, though the part did not quite suit his voice. Mme. de Nuovina as Gemma showed herself intelligent, but her high notes were not over pleasant. MM. Ancona and Castelmarty as Bruno and Sartorio deserve high commendation. Mr. Cowen conducted, and he was twice called before the curtain.

M. Alfred Bruneau's "Le Rêve" attracted considerable notice at the time of its production here three seasons ago. The adoption of the system of representative themes, and their development on strict Wagnerian lines, naturally aroused the ire of those who would persuade us that the Bayreuth master worked on a wrong principle, while the bold harmonic experiments alarmed even musicians who represent the party of progress. There were, undoubtedly, startling things in "Le Rêve." Was the composer defying rules out of bravado? Or was he merely struggling with strong thoughts and strong feelings, and, for the nonce, more occupied with the matter than with the manner? Wait and see what his next opera will be like, said those who shirked a direct answer; for it is so convenient to procrastinate. Now that the second opera has come, M. Bruneau is still found working on the same lines, but with greater command, greater self-restraint. There surely can be no question now that in "Le Rêve" the man had something to say. But while fully acknowledging the more temperate mode of expression, more finished workmanship, and more delicate orchestration of the later work, we still admire the earlier one, and feel that its merits have not been properly recognised. It ought to be heard again, when many places might possibly appear less rough, less alarming. The introduction of Mozart's Quartet in C, the opening of Beethoven's First Symphony, the bold writing in Schumann's early works, roused the wrath of pedants, and no doubt mystified many steady-going musicians. But now such things are thought nothing of, and students at our academies may laugh with impunity at the critics to whose ears they gave offence.

M. Bruneau has again had recourse to Zola, and though the fascinating story of "L'Attaque du Moulin" does not lend itself so well to

musical treatment as "Le Rêve," it is a powerful tale, and the librettist, M. Louis Gallet, has skilfully adapted it for dramatic purposes. There is no need here to tell the story of Françoise and Dominique and of the noble, self-sacrificing miller, Merlier. M. Bruneau, as we have said, makes use of representative themes, and his treatment of them is satisfactory. In the first place, they possess great individuality—as, for instance, the "Mill," the "Knife," or the "War Theme"; and then they are subjected to various modifications, especially of rhythm: they are not lugged in as labels, but are the very marrow of the piece. The French character of the music is, at times, most marked, as in the love duet of the second act, and the final scene between Merlier and his daughter. The "Betrothal" choruses of the first act are very graceful and charming. Throughout the work, the composer displays dramatic instinct of a high order. Much could be written about the music, which everywhere shows inspiration, thought, and criticism. The work will well repay study, and, if we mistake not, it will gradually increase in favour. For a sudden popularity it is, perhaps, too recondite, though not in the least heavy.

The performance, conducted in an able manner by M. Flon, was most praiseworthy. Mme. Delna, who created the rôle of Marcelline at the Paris Opéra Comique, gave a powerful reading of the part; her declamation is very fine. Mme. de Nuovina acted with marked intelligence, and sang well; as Françoise she is seen to the best advantage. M. Bouvet gave a vivid representation of Merlier, and M. Cossira was a good Dominique. M. Bonnard was effective as the sentinel. The piece was picturesquely mounted, and received with considerable enthusiasm.

The performance of "Signa" at Covent Garden on Saturday evening clashed with that of "Tristan" at Drury Lane; and, considering the few opportunities of hearing the latter work, this was a matter for regret. But Mr. Cowen's opera was over in time for us to hear the third act of "Tristan." Frau Klafsky was an admirable Isolde, and Herr Alvary, though his voice showed signs of fatigue—a thing by no means to be wondered at considering the work he has gone through—gave a fine impersonation of Tristan. Mr. Bispham played Kurwenal with intelligence and feeling. Herr Lohse conducted ably, and the orchestra showed a marked improvement. J. S. SHEDLOCK.

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LITERATURE.

Bengal MS. Records: a Selected List of 14,136 Letters in the Board of Revenue, Calcutta, 1782-1807, with an Historical Dissertation and Analytical Index. In 4 vols. By Sir William Wilson Hunter. (W. H. Allen.)

THE modern school of historians has established the principle that the study of history consists in the careful examination and appreciation of documents, and not in the putting of old material into a new shape or in the application of new ideas to the received version of historical events. The present age is distinguished by the publication of vast quantities of historical material, either *in extenso* or in the form of calendars of special collections or special periods. Hitherto the history of the English in India has fared even worse than the rest of English history. A small quantity—a very small quantity—of printed matter, chiefly Blue Books and State Papers, has been worked up over and over again into a fantastical account of the history of the English conquest and administration. Even accredited writers have felt no shame in thus confessing either their ignorance of unpublished sources or their incapacity for original research. Quite recently, however, an attempt has been made by men like Sir George Birdwood, Mr. Forrest, and Mr. Noel Sainsbury to reveal the wealth of unexplored material which lies hidden in the India Office, in the Record Office, and in India itself. Mr. W. H. Hutton, in the preface to his volume on Lord Wellesley in the "Rulers of India" series, has shown what stores of unknown information exist for the period of the government of a man whose administration is believed to have been exhaustively studied. Before any substantial work can be done on Indian history, it is of primary importance that some attempt should be made to draw up a scientific account of the *sources historiques* on the history of the English in India. In the India Office itself some small progress has been made in arranging the records; but as Mr. Forrest's various volumes have shown, documents of the highest value still remain in India unknown and inaccessible to English students. Any attempt to bring to light the nature and extent of this hoarded wealth of documents does service to the cause of Indian history and of history in general. In that way alone can the conventional school, which simply hashes up old ideas in new words, be shamed, and the old errors be decisively refuted. It has been said that each generation must be forced to re-write the history of the past in

the light of its own views of the relative importance of events; but future historians will, if the new scientific school flourishes, at least have the advantage of building on a stable basis of ascertained fact, instead of on the unsound and theoretical conceptions bequeathed by the race of rhetoricians who cultivated elegance of style rather than historic truth.

It is with real pleasure, then, that all students will welcome Sir W. W. Hunter's enlistment under the banner of scientific history, and will greet his re-appearance after a lapse of years as an original worker in this field of research. In the early days of his service Sir W. W. Hunter was permitted to examine the records preserved in the various district offices in the Lower Provinces, and the result of his researches appeared in his first two books—*The Annals of Rural Bengal and Orissa*; and in his *Statistical Account of Bengal*. He had therefore acquired a certain facility in dealing with documents, and in knowing what to look for in them, when he undertook the task of going through, with the aid of assistants, the mass of papers accumulated by the Bengal Board of Revenue during the first half century of its existence, from 1782 to 1832. These records comprise 21,509 folio volumes and bundles of manuscripts. Careful note was taken of some 17,000 letters illustrative of the British district administration between 1782 and 1812, and a kind of calendar drawn up summarising their contents. The first 14,136 letters, running from 1782 to 1807, as thus calendared and summarised, are now published, with a preliminary dissertation and an analytical index. It is idle here to point out the exceptional value which such a work must have, as giving material for an authentic account of the condition of Bengal during the most critical period of its administrative history. Hitherto the only evidence extant on this point has been contained in the descriptions of English travellers, in supplements to State Papers, and in quotations from semi-legal works written in support of or in opposition to the Permanent Settlement. In this calendar the evidence given is not only larger in quantity and more systematically arranged, but is also unbiased by partisan considerations and perfectly impartial as to locality and subject. It is impossible to review adequately a calendar of documents of this nature: a series of quotations might indeed illustrate the vast variety of topics embraced, but could not cover a tenth part of their range. It will be more suitable, then, to turn at once to Sir W. W. Hunter's preliminary dissertation, and see to what conclusions his examination of the documents leads him. And this is the more necessary, since the summary of documents printed must have taught the author far more than a casual student would learn; for each letter has been selected by himself as specially typical of others, and its general connotation must be familiar to him.

Naturally enough Sir W. W. Hunter makes the Permanent Settlement of Bengal the central theme of his dissertation. It is the one distinguishing feature of the administration of Bengal to the present

day, and has been and is the subject of perpetual and bitter controversy. It is one of the most far-reaching acts of the British Government in the East; and both its causes and its results demand the most careful and temperate examination, alike from historical students and from Anglo-Indian officials. The Permanent Settlement was promulgated by Lord Cornwallis in 1793, almost midway between the dates over which Sir W. W. Hunter's selection of records extends; and the main subjects of his dissertation are its immediate causes and its immediate results. The motives which led the Court of Directors to order, and Lord Cornwallis to draw up, the Permanent Settlement are exhaustively treated. An accurate account is given of the various administrative experiments made by the East India Company's servants in Bengal between the grant of the Diwani, or revenue management of the province, to the Company in 1765, and the arrival of Lord Cornwallis in 1786. Those who condemn the Governor-General and his masters, the Honourable Court, must be unaware of the numerous expedients tried in Bengal before the Permanent Settlement to extract an adequate revenue without oppressing the cultivators. Administration by native agency under native control, by native agency under European control, by European local officers with the title of Supervisors, by native agency under six provincial councils of European civil servants, and by native agency under European local officers, known as Collectors, controlled by the Board of Revenue at Calcutta, was tried and failed; settlements of the land revenue for five years and for single years and on leases, made with the former Zamindars and with the highest bidders at auction, were tried and failed. It was with reluctance, rather than with undue haste, that the Court of Directors adopted the idea of making a permanent arrangement for the collection of the land revenue of Bengal; and they only acted under a belief justified by the failure of all previous experiments, and forced upon them by the economic condition of the province. Much obloquy has been cast upon Lord Cornwallis and the Court of Directors for their action in this matter. They made their resolution, as Sir W. W. Hunter proves up to the hilt, not in imitation of the English system of holding landed property, not with the idea of creating an aristocratic class of landlords, not with their eyes shut to the fact that they were sacrificing any future increase of revenue, not with undue haste or in violation of native customs, but after mature deliberation and careful examination of the condition of the province. It is no small gain to the student of Indian history to get rid of the false allegations of Mill, and stand at last on firm ground as to the origin and causes of the Permanent Settlement. Yet the Permanent Settlement did not prove at once, and has not proved since, a blessing to the people of Bengal. This was not the fault of Lord Cornwallis or of the Court of Directors. They acted on the evidence before them, and with the views of history and political economy which obtained at the time; and their well-intentioned measure

brought about utterly unexpected results. It is to this feature of the Permanent Settlement that Sir W. W. Hunter devotes the greater part of his dissertation. He carefully describes the varied character and diverse rights of the different classes of the Zamindars who, by the declaration of the Permanent Settlement, were placed between the cultivator and the State. It has long been known that the Zamindars of Bengal owe their position to different circumstances. Some were the descendants of ancient ruling houses, others were mere tax-gatherers and farmers of the revenue; and between the two extremes ranged the many varieties partaking of both characters. Their status was equally diverse, and to European ideas terribly complicated, since it was made up in varying degrees of two distinct elements. Sir W. W. Hunter points out the confusion with admirable lucidity:

"It is this double title, by *sanad* and by custom, which explains the anomalies so puzzling to British legislators in the last century, and which lies at the root of much debate in the law-courts of Bengal during the present one" (vol. i., p. 42).

After analysing the status of the landholders previous to the Permanent Settlement, Sir W. W. Hunter examines the status of the cultivators; and he shows how thoroughly the English administrators in Bengal understood the proprietary rights of the tillers of the soil, and how they endeavoured to safeguard them.

After noticing the reasons which induced Lord Cornwallis to declare the Settlement permanent, with the approbation of the Court of Directors, Sir W. W. Hunter goes on to show how the Settlement ruined hundreds of the landholders and failed to protect the cultivators. Never has the sudden substitution of a basis of contract for a basis of custom in the tenure of land been more strikingly illustrated. The effect of the sweeping away of feudal rights in France by the Revolution, and in Prussia by the legislation of Stein and Hardenberg, did not produce a tithe of the confusion which showed itself in Bengal. Lord Cornwallis and the Court of Directors intended to act generously towards the Zamindars, most of whom, as Sir W. W. Hunter shows, were speedily ruined by the very measures designed to benefit them, while the cultivators who refused, in their belief in the sanctity of their customary rights, to accept leases embodying them became mere rack-rented tenants at will. The recovery of the province from the devastation wrought by the great famine of 1770 was so rapid and complete that the economic conditions prevailing in 1793 were speedily altered. Land was at a premium instead of cultivators, with strange results to the State, the Zamindars, and the villagers themselves. Only by a right understanding of the causes and immediate effect of the Permanent Settlement can the land legislation and the Bengal Tenancy Acts, which commenced in 1859, be really understood.

The summary of Sir W. W. Hunter's conclusions, and the description of the contents of his calendar of documents which has just been given, indicate the value of

this last work of the author of the *Annals of Rural Bengal* to the historical student, the political economist, the politician, and the administrator. But there is one impression forced upon the mind of the thoughtful reader which can hardly be transmuted into words—a sense of the hopelessness of any effort to apply our Western ideas and conceptions to Eastern conditions, a feeling of the utter futility of dealing, even with the calmest deliberation, on European lines with Asiatic populations, and a despairing consciousness that the best-intentioned Englishman may unwittingly impoverish the people of India.

H. MORSE STEPHENS.

Tennyson: his Art and Relation to Modern Life. By the Rev. Stopford A. Brooke. (Isbister.)

FEW things are more indicative of the passage of time than the fact that critics are, at last, beginning to speak calmly and dispassionately of Tennyson's work. In our first appreciation of the loss which literature had sustained in the death of the late Laureate, it was impossible for judgment to be absolutely sane and balanced. It would have done but little honour to the heart of a critic that his head should have been cool, his outlook unclouded, at the moment when contemporary poetry was suddenly deprived of its central figure. And so the first eulogies which followed Tennyson's death were, perhaps, a little too enthusiastic, something too loyal, and wanting in discrimination. With the passage of time, however, the temperament of the critic changes: the loss is no longer so close to us, the personal sentiment is fading, the opportunities for judgment increase. There is a certain class of genius whose personal charm to its admirers is so insistent that it requires the lapse of many years before criticism can be brought to bear calmly upon its production. It took long to assign to Byron his proper place upon the roll of literature; the radiant personality of Shelley blinds us still to some of the shortcomings of his greatness. But the individual influence of a life so secluded, so little shared with his contemporaries, as that of Tennyson passes with no long delay. It is but little more than eighteen months since he died; and already we have, in Mr. Stopford Brooke's intimate and scholarly study of his work, a more judicial and acute estimate of his powers than could, in the nature of things, have been produced within many years of the death of a poet who had mixed more fully with the world.

There have been many books about Tennyson during the last year and a half, presenting him to the public from many points of view; but it can scarcely be questioned that, so far as a critical commentary upon his work is concerned, none of these volumes approaches Mr. Brooke's in lucidity and acumen. It is not, I think, going too far to say that this book comes within measurable distance of being the perfect study of Tennyson's work. It is probable that, in the case of a talent so various as Tennyson's, it would be an impossibility to find a critic who should be

in sympathy with every side of the work, or able to do full justice to every mood of the poet. If Mr. Brooke has failed to understand the Tennyson of "Maud," and has treated with disproportionate seriousness the light-hearted medley of "The Princess," the failure, one feels, is only due to the natural limitations of a taste which has given us as wise and sympathetic an analysis of "In Memoriam" as ever was printed, and a chapter on the "Idylls of the King" which every student of Tennyson will read with admiration. If, then, anything said in these brief remarks may seem to depreciate Mr. Brooke's well-deserved success, it is only that the book is so near to being the perfectly satisfying study of its subject, that one finds oneself obliged to confess regretfully that there are points in which the author seems scarcely to have caught the spirit of his original. But it should be understood at once that such instances are very few, and that the book in its entirety will greatly enhance Mr. Brooke's already high reputation as a thinker and a critic.

To be exact, then, it seems to me that Mr. Brooke's volume has certain failings, and these the failings of his qualities. The excellences are sufficiently marked; a clear, scholarly vision, a tincture of philosophy, an ear for rhythm, a tendency to contemplation. The failings correspond. They consist, I think, in a somewhat dogmatic, academic method, an inclination to inquire too curiously into the meaning of things, a want of appreciation for dramatic movement, and an undue affection for the calmer aspects of Tennyson's muse. It may be well to run over the ground lightly with these considerations in view.

Mr. Brooke, I have said, is too dogmatic. The fault is one of oratory, and Mr. Brooke, we all know, is gifted with unusual eloquence. The ready speaker acquires a knack of forcing his point home with too little consideration for the arguments which may be brought to bear against him. For the rough and ready methods of platform or pulpit oratory this habit is well enough; but it is altogether at variance with the temperament of the critic. He must give reasons for his judgment; he must face the contrary opinion: the statement of the unsupported view is insufficient. But, after two very careful studies of Mr. Brooke's volume from start to finish, I can find but one place in which he admits the chances of his own fallibility. "Moreover, the criticism may be all wrong," he says, of his reflections upon "Maud." "When we approach a great poet's work our proper position is humility." This is well said; but it is not the keynote of the book. Throughout the greater part of the criticism, there is a tendency to draw the conclusion first, and then to force the premises to illustrate that conclusion—a tendency which occasionally leads Mr. Brooke considerably astray. But let me take an instance or two. He observes that Tennyson has not succeeded conspicuously in his attempts at portraying sensuous passion. So keen a student as Mr. Brooke is presumably aware that Tennyson's friends—FitzGerald among the number—and his publishers in particular were con-

tinually apprehensive of the insertion of anything of an erotic character among his work. Mr. Brooke must know of cancelled passages in "Tristram and Iseult" and elsewhere, which prove that Tennyson had more of Vivien's fire in his muse than he deemed it prudent to manifest. But, setting corrected passages apart, it is surely an error in judgment—a *petitio principii*—to assert that "Fatima," one of the most passionate poems in the language, is "a great failure." And what of the farewell of Launcelot and Guinevere? Surely art needs no more fire than this. But Mr. Brooke has made his generalisation, and so the instances have to conform to it. Again, Mr. Brooke observes that Tennyson, as an artist, is always best in describing English scenery. This criticism no one will question; but to enforce it, to make the point at all hazards, Mr. Brooke speaks slightly of the description of Enoch's tropic island, and of the varied and brilliant pictures of "The Daisy." To establish one's argument in this fashion is, I submit, to be dogmatic, and to lose touch for the moment with the truly critical attitude.

Mr. Brooke again, I think, is too careful to see the exact meaning and hidden import of every poem. A case in point is his treatment of "The Princess." Throughout his criticism of that poem, as it seems to me, he takes far too serious a view of what is confessedly a medley. And a single instance will suffice to show how this habit of attributing hidden meanings to Tennyson leads him into error.

"The Princess's favourite study," he says, "is the natural sciences. . . . The holiday-makers of the prologue are taught by facts; electricity, steam, hydraulics go hand in hand with the rustico sports."

Mr. Brooke, in other words, wants to establish a parallel between the village *fête* of the prologue and the college-course of the story. But as a matter of fact, Tennyson was simply describing, in that opening scene, a festival at which he was present at Maidstone Park in the summer of 1844. And in all probability no one would have been more surprised than himself at the implication which his account of the festivities was made to bear. This kind of criticism is too ingenious: it overleaps itself, and falls upon the other side.

And now to bring these remarks to a close. It seems to me that Mr. Brooke, in his admiration for the calm and speculative aspect of Tennyson's muse, overlooks the dramatic power and the dramatic significance of other poems, and those by no means the least remarkable of the late Laureate's contributions to literature. The dramas proper Mr. Brooke altogether neglects: or, to speak by the book, he dismisses them with a shrug of the shoulders. In this, I believe, he makes a mistake. It may be a question how far Mr. Brooke would have found the dramas of use in tracing Tennyson's "relation to modern life"; though even here I think he might have found a study of them valuable. But it is surely indisputable that no study of the poet's "Art" can afford to pass by

with disdain a form of work to which he devoted himself continually and strenuously throughout the greater part of the last fifteen years of his life. The dramas, in the mere matter of literary labour, bulk so largely in the collected edition of Tennyson, that it is something perilously like affectation to set them on one side in what claims to be a complete study of the work. But, be this as it may, Mr. Brooke has directed his attention towards the dramatic poems; and it is in his attitude towards them that one may find a reason for his neglect of the stage-plays. Mr. Brooke's cast of thought is less akin to dramatic poetry, I think, than to any other. Once more we find the old heresy about "Maud." Mr. Brooke, in common with so many of his predecessors, cannot leave the war-passages to their context, cannot regard them as the hysterical utterances of a weakly and overwrought brain, dramatically analysed: he must be finding some trace of Tennyson's own personality and individual view in the cry for bloodshed; and so he feels bound, even against his inclination, to raise the voice of deprecation. But it was to avoid this very kind of criticism that Tennyson, in the later editions of "Maud," labelled it "A Monodrama": the sub-title was designed to indicate that the whole attitude of the hero of "Maud" was a piece of objective art, altogether alien to any view or doctrine of the author himself. This Mr. Brooke appreciates when he comes to deal with "Locksley Hall Sixty Years After"; but even here he drops a word of regret. "Many, like myself," he says, "will dislike its view about man and the future of man." As if a criticism of art had anything to do with a personal prejudice against the views of a character dramatically represented.

"Was it worth a poet's while," he adds, "to flood the world with all this wailing music, to depress mankind who is depressed enough, to picture so much ill and so little good, to fall into commonplace realism, to seem to make the querulous hopelessness of the character he draws the measure of the future of mankind? It was not worth a poet's while; and I wish, in spite of the excellence of the work, that he had not taken the subject at all."

On the whole, I think these words from Mr. Brooke's own volume exemplify, better than anything I could say by way of argument, the limitations of his criticism when he comes to apply it to dramatic poetry. To him ethics are so nearly related to art that he cannot separate the two sufficiently to discriminate between the vitally inartistic and the legitimately tragic in poetry. Gross realism, coarse photography, ignorant of a moral idea, is not only ethically but artistically insupportable: the delicate, reticent, yet faithful analysis of Tennyson never transgresses the limits of discretion and taste. To confuse these issues is to do the poet an unintentional wrong; and this slight lack of the dramatic instinct is, to my mind, the one serious shortcoming in Mr. Brooke's equipment. Lacking it, he has produced a conscientious and very valuable study of his poet; but, had he possessed it to the full, his book would have been still worthier. It might even have been final.

ARTHUR WAUGH.

Count Cavour and Madame de Circourt. Some Unpublished Correspondence. Edited by Count Nigra. (Cassells.)

THE only fault to be found with these letters is that there are so few of them. They are admirable in themselves, and admirably translated by Mr. A. J. Butler; while Count Nigra's enthusiastic introduction, with its pathetic reminiscence of his adored friend and master, is especially delightful reading now that enthusiasm is out of fashion. The volume consists partly of letters from Cavour to Madame de Circourt and her husband, and partly of letters from them to Count Nigra. Slight as they are, they add more than one vivifying touch to the portrait of the statesman who, more than Victor Emmanuel, more than Mazzini, more than Garibaldi, deserves to be remembered as the creator of Italy. Every reader of Nassau Senior's *Conversations* will remember the Salon in the Rue des Saussaies, and the charming hostess to whose chair there was "a little lane known to the initiated," who, on the eve of the Crimean war, correctly forecast the result of Louis Napoleon's impertinent letter to the Czar. The Countess was a Russian, *née* Anastasie Klustine, and she enjoyed the friendship of Cavour from 1836 down to his death. The privilege was also shared by her husband, Count Adolphe de Circourt, a member of one of the six noble families of Lorraine which alone survived the bloody deluge of the Revolution. He also is a principal interlocutor in the *Conversations*, a man of real knowledge, though lacking his wife's brilliant intuition. But Legitimist and aristocrat as he was, he had a heart open to every generous impulse, he "sophisticated no truth, allowed no fear." As for his wife, Sainte Beuve's judgment may be taken as final:

"The special characteristic of Mme. de Circourt's Salon was that intellect gave, as one may say, rights of citizenship there. No preconceived opinion, no prejudice stood in the way of this lady, pious as she was and firm in her beliefs, so soon as she perceived that she had to do with a sterling intellect and a man of talent. From whatever political shore one might come, on whatever philosophical dogma one might take one's stand, one met with friendship and sympathy beside that sofa on which she had for years been imprisoned by cruel sufferings dissembled under a kindly and gracious charm with a social art that nothing could alter."

Such were the people with whom, in 1836, young Cavour of the Sardinian Engineers, struck up a warm friendship which lasted down to the fatal Thursday in June, 1861, when he died, leaving "two things yet to do, Venice and Rome." Madame de Circourt survived her famous friend barely two years, and at her death bequeathed the precious legacy, as she called the letters, to Count Nigra. They have no great political importance, there is no startling revelation of character, no untying of historical knots. But one gets from them a better notion of Cavour's frank affectionate nature, of his companionableness, of his easy sociability. In 1836, after a visit to England, he wrote:

"I knew that you were unwell and not strong,

and if I had thought that I could cheer or distract you I would have written you volumes. But how can one be lively or amusing when one is living in the middle of fogs and smoke, crushed under the weight of a heavy and ponderous intellectual atmosphere? In England one may discuss, but never chat; how could I have gone into discussions and dissertations with an invalid? I preferred to deprive myself of the pleasure of any intercourse with you rather than run the chance of boring you. People who are in pain are more sensitive to boredom, and I was afraid of adding to your suffering.

"I do not mean to say that England is not a country of immense intellectual resources. You can find there quite as many specialists and men of deep thought as anywhere else—perhaps more. Nowhere are certain branches of the moral sciences better cultivated, but there is one thing which you will seek there in vain; I mean that admirable union of science and wit, of depth and of kindness, of solidity and polish, which forms the charm of certain Parisian salons, a charm which one regrets all one's life when one has once made trials of them."

Sometimes, too, the letters are funny, as that in which, in a spirit of unusual Philistinism, he reproaches Lamartine for his intimacy with Georges Sand! Then, the expulsion of the Jesuits was a burning question in Piedmont, and Cavour strenuously endeavoured to convert Madame de Circourt to his view. She probably did not need much converting; for her husband (whose ideas she generally shared) regarded their educational influence as unfitting their pupils for public life, and heaped ridicule on his own aristocratic friends, "who do not believe in a God, but think it looks well to send their sons to a Jesuit":

"I wish," writes Cavour to the Countess, "I could take you for a moment into one of the colleges managed by the Jesuits in this country. They are less mischievous in France and Switzerland than with us. But why? Because in those countries which are not under their yoke they have to take precautions, to employ care in handling government and people. Being with us all-powerful, they can give free scope to their tendency and let the spirit of the Order develop itself. Woe to the country, woe to the class which shall entrust them with the education of its youth. The opinion that I express here is shared by the most distinguished among our clergy, and by the immense majority of sincere Catholics."

This was written in 1844, when Carlo Alberto was still saying that he lived between the daggers of the Carbonari and the chocolate of the Jesuits. It is natural, though regrettable, that in the most interesting years of all we have no letters—nothing in 1848 or 1849, or in 1851, either before or after the *coup d'état*. Yet in the whirl of the absorbing struggle, amid danger and distrust and difficulties innumerable, Cavour never forgets the delightful intimacy of the Rue des Saussaies:

"Political tempests," he writes in 1857, "make one feel more than ever the charm of intimacy with you, by the fireside, where one can forget one's most weighty preoccupations and surrender oneself to the delights of friendly and intelligent conversation."

The same letter is important as containing an unequivocal declaration that Piedmont

had nailed the flag of Italian unity to the mast.

"Since Providence has ordained that Piedmont alone in Italy should be free and independent, Piedmont must use her freedom and independence to plead before Europe the cause of the unhappy peninsula. We shall not shrink back from this perilous task. The king and the country are determined to carry it out to the end. If I go down, you, I feel sure, will not cast me out, but will grant me an asylum amid the defeated men of distinction who cluster round you. Do not interpret this outburst as a sign that war is imminent. Nothing is further from my thoughts. Take it solely as a declaration that all my strength, all my life, are consecrated to one task only—the emancipation of my country."

The Salons were dead against Cavour in 1860; but those who win can afford to smile, and he felt that, though the upper classes were against Italy the French people were for her. "I resign myself," he says with grim humour, "to seeing Italy saved in spite of the Parisian drawing-rooms." Perhaps the most important political piece in the volume is Cavour's last letter to de Circourt, written in April, 1861, nine weeks before the writer's death:

"The Temporal Power," he writes, "is dead, no one can revive it. The Pope needs other guarantees than foreign bayonets. Liberty alone can give him these; and that liberty we are ready to grant him. Sincere Catholics must recognise that he will be the gainer by the change. Please make the disciples of Father Lacordaire and M. de Montalembert read my speeches; adding that in Italy we wish for nothing better than to throw all Concordats into the fire, to repeal Leopoldine, Tannuccion, and all similar laws, to condemn the Tabbronian doctrines: in one word, to put in practice the separation of Church and State."

"This plan will raise immense difficulties for us; but we accept them beforehand, convinced as we are that, once the antagonism which has existed for centuries between the Temporal Power and the national spirit is at an end, the Pope and the Cardinals will gradually come under the influence of the liberal principles which prevail in Italy."

Alas! events have not worked to the end hoped for by Cavour. Nowadays it is no longer true as it was thirty, perhaps, twenty years ago, that the nation draws inspiration from his thought, and, whenever its resolution falters, has recourse, as to an oracle, to "that lofty and steadfast mind which made itself obeyed by all kinds of selfishness because disinterested, and by all prejudice because it was enlightened."

REGINALD HUGHES.

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"TAVISTOCK LIBRARY."—*Sir Joseph's Heir.* By Claude Bray. (Frederick Warne.)

Our Alma. By Henry Goldsmith. (Sonnenstein.)

A Dish of Matrimony. By Mme. Armand Caumont. (Elliot Stock.)

MISS HARRADEN'S new volume of stories shows a remarkable advance in her art since the publication of *Ships that Pass in the Night*. That earlier book was a little disappointing. The conception of it was full of promise, but it proved inadequate and inconclusive in the working out. The writer had not quite learned to measure her resources, or to produce the effect she was aiming at with a sure and practised hand. But she has profited by experience. I do not know when I have received more pleasure from a new story than that afforded me by "*At the Green Dragon*," which makes up a third of *In Varying Moods*. It is singularly complete, within the limits assigned by art to the short tale. The character of Hieronymus, the historian, his relations with Joan, the farmer's daughter, and her lover, the exciseman, are treated with a freshness and a precision which makes all three very living figures in the memory. Hieronymus, in particular, is one of the most gracious and sympathetic people in modern fiction. His simplicity, his kindness, his deep humanity, all are admirably and tenderly indicated, without a superfluous page or line. Miss Harraden has her eye on the problems of personality; and her main theme is the influences of this elderly scholar, a little tired and full of the wisdom of life, upon a young and ardent girl with whom he is accidentally brought into contact. The story abounds with both pathos and humour. Indeed, the possession of humour sets Miss Harraden apart from the band of clever women, to whose bow and spear the English novel has of late become a captive. The Revolving Daughter has plenty of wit; but she is generally too much in a hurry, and too self-conscious and self-confident besides, to have much humour. To get that, you must suffer and fail and renounce a good deal, and learn to be tolerant and to take life leisurely and to expect very little of it, and a thousand other things which most people never attain to. But Miss Harraden has attained to them, and it is the better for her art. There are other good stories in the book, but there is nothing in them quite so good as Hieronymus. And one or two are rather thinner and less original than the rest.

The name of Mr. Lewis Hainault, which appears on the title-page of *Time and the Player*, is new to us; but if this is his first novel, he is distinctly to be congratulated on it. It is a study in the ironies of life, intensely analytical, psychological: perhaps one should say pathological. Paul Lefroy is a strong, self-reliant man, gifted with keen senses, and an ardour for the joys of

life. He is in haste to make money, in the City, and finds himself confronted with a possibility of bankruptcy. He braces himself for an effort, knowing fully that any undue exertion will probably mean a collapse of brain. Always the dread of insanity, traumatic primarily but complicated by hereditary tendencies, has hung like a shadow over his life. He pulls through, in spite of mental agonies, and is struck down in the moment of his triumph. That is all the story; but the interest lies in the vigour, the picturesqueness, the relentlessness introspection, with which the details and phases of his purgatory are worked out. It is cruel, but only because it evidently represents a conviction in the writer's mind that life is essentially cruel. Paul Lefroy has a pretty and childish wife, and the two are notable figures in Society. The tragedy is outlined against a background of the inanities and indecencies which make up modern London. Mr. Hainault's style is in harmony with his somewhat morbid theme. It is fantastic, overwrought, and yet in its way powerful. It is full of the highly-developed colour-sense that is so characteristic of a deliquescent art. It is insistent upon draperies and costumes, upon the tints of glass and flowers and complexions. Sometimes Mr. Hainault treats his colour-effects as *leit-motifs*, a device which in one form or another he often uses, not however without awkwardness: Lefroy's trick of twisting his neck in moments of emotion becomes annoying. There is a weakness in the dialogue; the characters talk irrelevantly in enigmatic phrases, to which you have to divine, or fail to divine, the key. It is like listening to a conversation in an actual drawing-room, and art is not an actual drawing-room. There are defects of taste, too; Rhoda Mushbrook should have been Paul's cousin, not his aunt. But when all is said, *Time and the Player* is a striking and interesting novelty in fiction. It is not much use prophesying a new writer's career until you see his second book, but I shall be glad to see Mr. Hainault's.

Mr. Richard Pryce's new novel is quite readable froth. Agatha Twine, Elsie Luttrell, and Winifred Mount, three school-companions at Proseville, are all drawn into the great world of London, and all fall more or less in love with Agatha's cousin, Percy Twine, of White Acton. In the end, Agatha is cured by a fever, Elsie is consoled by an alternative, and the choice falls upon Winifred. The situation makes one hate Percy, and think him an unmitigated prig; but perhaps that was inevitable. The somewhat thin idea is eked out by a mystery concerning Winifred's birth and childhood. She is brought up at school, and does not see her father until she is seventeen. Her mother is dead, and her father dies also before he has revealed the secret. It is solved by a sudden flash of reminiscence in the ultimate chapter. All this part is rather ingeniously worked out. Moreover, Mr. Pryce has a gift of brisk, neat dialogue, and a light touch on the superficialities of character. The prim Agatha and the vivacious up-to-date Elsie are a good contrast. Agatha's match-making mamma, with her incapacity to understand the

nature of a "Limerick," and her iterated "my daughter, Percy, if you know what I mean," is also good. The end of the book is hardly up to the level of the beginning. The crispness of the style flags, and the story becomes somewhat wearisome. Mr. Pryce is capable, here and there, of laying himself open to a charge of vulgarity.

It is more decent to parody Jules Verne than Sir Thomas Malory, and Mark Twain may therefore be deemed to have returned in his latest flight of humour to the limits of legitimate burlesque. We are introduced once more to Tom Sawyer, Huck Finn, and the invaluable nigger, Tim. These heroes obtain possession of a balloon, with a patent steering apparatus and a minimum pace of one hundred miles an hour. In this they cross the Atlantic, are driven by contrary winds to the middle of the Sahara, traverse Egypt, and finally come to anchor on "Mount Sinai, where the Ark was." On their way they fall in with oases, dust-storms, mirages, caravans, and other familiar marvels of African travel, and have a narrow escape from a somewhat improbable congregation of lions and tigers. The point of the jest appears to lie: firstly, in the shifts and expedients of the ingenious Tom Sawyer, who is certainly never at a loss for any emergency, and is able to point out to his companions the ruins of Joseph's granary, and the treasure hill of the Dervish and the Camel-driver in the *Arabian Nights*; and, secondly, in the attempt to express elementary scientific and geographical facts in terms of Yankee slang and Yankee logic. There are perpetual discussions, in which Tom Sawyer's fragments of book-learning are pitted against the ignorance and dialectic smartness of Huck Finn and the nigger, and, of course, invariably get the worst of it. The chief fault of the book is that it does not strike one as particularly funny, which is perhaps a considerable defect in what is professedly a work of humour. It is a good thing, as someone once said, for a comic paper to have some jokes in it.

The Autonym Library, one gathers, is to be more popular and less experimental than its forerunner, the Pseudonym. It is to draw upon established reputations, rather than fish for undeveloped talent. The volumes are of the same convenient size, shape, and price, but the cover is of a more comely tint. The print is clean, and you do not have to cut the pages in all sorts of unexpected places. In fact, you do not have to cut them at all, which is perhaps best for a railway journey. The first number consists, appropriately enough, of a contribution from the facile and distinguished pen of Mr. Marion Crawford. It takes the shape of two ghost stories. They are slight enough, but well told and with a proper feeling for the supernatural in atmosphere. The ghost of fiction is apt to be a little thin, intellectually as well as materially, but the nautical one in "The Upper Berth" is at least comparatively convincing. That in "By the Waters of Paradise" is more conventional, and it has the additional disadvantage of being explained. Explicable ghosts should perhaps be left to the Society for the Promotion of Psychical Research.

They have passed from the sphere of imagination into that of science; and science is welcome to them. Both stories are told with Mr. Crawford's accustomed ease of style.

A brother reviewer is advertised as being of opinion that *Thorough* is "a remarkable book"; we regret that to us it appears only remarkably dull. With immense and pathetic industry the writer has told, once again, the sufferings of Ireland from the days of Strafford to those of Cromwell. Nominally, the narrative centres around the affairs of a group of Galway friends and relatives: in effect, the thin thread of story is buried beneath a bewildering mountain of names and allusions, which only an intimate acquaintance with the annals of the period could render intelligible. Mrs. Marks has evidently got up these annals with the utmost care, and has been at the pains to overload her already thick volumes with a paraphernalia of *pièces justificatives*, in the form of elaborate quotations from Irish letters and Irish pamphlets. Unfortunately we are not all specialists in Irish history, and I imagine that those who are would prefer to take it neat, and not disguised as a long-winded and inconsequent romance. There are really only two ways of writing an historical novel: one is to conceive your characters in the usual way by the aid of imagination, and to put in your history in the background, for the sake of local colouring; the other is to take boldly a hero of the past, a Sidney or a Hampden, and, with the aid of the same imagination, attempt to reconstruct the living man from all available sources, to breathe life into the dry bones of biography. But in either case you are not absolved from the necessity of having some leading figure or group of figures in the forefront of your canvas, to whom the reader's interest may attach itself. This is a somewhat elementary rule of composition, but Mrs. Marks does not appear to have grasped it. She would have done better to have cast the result of her considerable researches into the form of a deliberate historical treatise. No one would have read it, of course; but then we do not think that anybody is likely to read this novel—at least, not all of it.

The *Mystery of Clement Dunraven* is of a familiar—one may hope, obsolescent—type. The plot revels in crimes which are commonplace in fiction and impossible out of it. The hero commits bigamy to win an inheritance, murders the black-visaged cousin and rival who shows him the documentary evidence of his guilt, and winds up by letting suspicion fall on an innocent man, who is in this case his first father-in-law. A series of extraordinary circumstances, which includes both apoplexy and paralysis, intervenes to protect him from the consequences of such a career, and he is left to the quite inadequate punishment of remorse. The authoress is careful to explain that Sir Clement Dunraven—he is a baronet, of course—had not a naturally bad heart; he sinned from weakness and recklessness merely. It is an excuse which may serve for murder, but certainly cannot be held to

extenuate the writing of this novel. There is no graciousness of style, no play of effective dialogue, no insight into character, absolutely nothing to counterbalance the feebleness of the plot. It is not even, so far as we can see, ethically sound. It is simply a weary wilderness in three volumes.

It appears from Mr. Claude Bray's title-page that he has already published several novels, which I have not had the good fortune to meet with. Presumably, therefore, there is a public to whom the ineptitudes of *Sir Joseph's Heir* will be welcome. It is the story of a girl who consented, under pecuniary pressure, to marry a man a few hours after she had first met him. This she did, by the way, at a quarter to five in the afternoon. In the hands of Mr. Stevenson or of Mr. John Davidson, the whimsical theme might have had its possibilities; in the hands of Mr. Claude Bray, it has only its impossibilities. The heroine vibrates between sentimentality and sordidness; her virtues are rewarded at the end of the book with wedded happiness. The following extract will adequately illustrate Mr. Claude Bray's style and Mr. Claude Bray's power of philosophical reflection: "Woman's mission in life before and after marriage (when some of them forget it) is to look her best. If she does not, depend upon it her actions are upon a par."

Since the days of Henry Kingsley the output of novels with a scene laid in Australia has been sufficient to furnish a small library by itself. It is a considerable continent, but the local colouring does not appear to vary to any appreciable extent. The gold-digger, with his pick-axe and "billy," the laughing jackass, the gum tree, and the wattle bush: they are all familiar and monotonous features in the landscape. Nor is the colonist with a queered past and an ultimate baronetcy quite a fresh element among the *dramatis personae*. These old friends are trotted out once again in *Our Alma*, which, in other respects, is a well-meant, unexciting story enough.

A Dish of Matrimony is a tawdry and vulgar plat. The writing, the taste, and the ideas are on the level of the novelettes in a shop-girl's newspaper. One of the characters pays a morning call, wearing on her head "a nondescript arrangement, something between a hat, a bonnet, and a sortie-de-bal. On her feet she wore white satin boots with pink rosettes." Another is described as "a provoking combination of female loveliness." There is "a restless light flitting like an *ignis fatuus* about her mischievous little mouth, and underneath her long raven eyelashes." She has a large circle of unpleasant young men, who call her Ollie. The plot is the old story of the idle and industrious apprentice, varied by unromantic elopements and silly adulteries. Some of the personages are merely insipid, others are disgusting. Their manners and conversation are such as could never have existed, whether among clerks in a London suburb or anywhere else. This is the kind of trash which fills the libraries where *Esther Waters* is taboo.

E. K. CHAMBERS.

SOME CLASSICAL BOOKS.

Latin Prose Versions. Contributed by various scholars. Edited by Prof. G. G. Ramsay. (Oxford: Clarendon Press.) If Prof. Ramsay has caused some searchings of the heart to schoolboys by his two volumes on *Latin Prose Composition*, those of them who may be fortunate enough to receive this book as a prize will assuredly grant that he now makes ample atonement. Such is the first thought that must occur to the reviewer, when he dreams that thirty years of his life are rolled back, and he stands once more, on speech day, in the presence of the Doctor. Here we have university professors and public schoolmasters combining to set forth a standard of that most difficult art, which still remains the crown and test of classical education as understood in this country. Latin verse may perhaps yield a keener pleasure, from the feeling of obstacles overcome and memories recalled; but no one entitled to an opinion on the matter will doubt that Latin prose represents the higher accomplishment. The one, after all, is a *tour de force*; the other implies a mastery over the genius of two very different languages. Would that all our so-called translators from French or German had been put through the mill! As we certainly do not intend to lay hands on our father Parmenides, we must be content with a few comments on the list of contributors. Of a former generation, we notice the honoured names of Shilleto and Conington and—scarcely less eminent than they in this genre—Evans, of Rugby and Durham. Among professors, it is interesting to find the Scotch universities so well represented. The English Church can show an archbishop and a dean—both once headmasters of the same institution, which the general public would not readily associate with the teaching of Latin. Winchester seems still to hold its own among the great schools. After so much translation from English, it was a happy thought of the editor to add some of the original Latin epistles addressed to Trinity College, Dublin, on the occasion of the tercentenary two years ago. Finally, the Clarendon Press has lavished upon the book such luxury of paper, print, and binding, that our faded schoolprizes will not disdain to admit this new arrival to their company.

Advanced Manual of Latin Prose Composition. By B. D. Turner. (Rivington, Percival & Co.) The theory that, in classical education, whatever may be useless, Latin prose is supremely valuable, dies hard, or, rather, may be said to be in rude health. There is no doubt that "to know thoroughly" the logical dependence of one member of a sentence upon the rest" (p. i.) does imply a good deal. Our doubt has always been, not as to the value of this knowledge, but as to the necessity of acquiring it thorough Latin prose. However, Mr. Turner, as befits an author, is a believer in his subject; and he considers his treatment of it to be original in arrangement only—that is to say, he has combined with "the principal rules of the compound sentence and a summary of the characteristics of Latin style, a larger number than is usual in such compilations of extracts for translation." (Faults of order or of punctuation, we may remark, make the above a very bad model of an English prose sentence.) We agree that there is a good deal to be said for having your necessary syntax (pp. i-47) and notes on style (pp. 48-124) in the same volume as your selections (pp. 125-394); in that way a good deal of cross-reference is facilitated. In the "Notes on Style," those (pp. 94-100) on similes and metaphors seem very useful; also those on pronouns (pp. 114-20). In the exercises, Mr. Turner has wisely endeavoured to avoid the stock pieces of other collections. It is impossible to do this wholly; certainly,

the passage from Pops on p. 387, or the greater part of it, is found in *Foliorum Centuriarum*; so is that from Berkeley on pp. 381-2.

Parallel Verse Extracts for Translation into English and Latin. By J. E. Nixon and E. H. C. Smith. (Macmillans.) In this book two distinguished Cambridge scholars make one more attempt to rationalise the practices of Latin verse in the higher education. To them *poeta nascitur non fit* is "about as fallacious as most proverbs"; the art of verse writing needs only "a fair amount of sympathetic taste and ability, with a great deal of hard work, patience, and concentration of thought." Precisely—and because it requires "only" this, it altogether transcends the abilities and opportunities of many of those who used to be put through it as an essential drill. "A fair amount of sympathetic taste" is the last thing which can be taken for granted. On the other hand, we do not doubt in the least that the view of Latin verse as merely an elegant but useless accomplishment is absurd. By it can be acquired "an accurate discrimination of thoughts, and a sound appreciation of English as well as of Latin poetry"; and this is much, provided we can clear our minds of superstition in this matter, and avoid confusing the tool with the result. The "general remarks," extending over more than seventy pages, somewhat closely printed, are, we think, rather discouragingly full: it will be hard to get the beginner to tackle them, but they are extremely suggestive to more advanced scholars. The pages (lxi-lxvi) on Elision are very helpful, and much needed in days when learning by heart is less in fashion than of old. The parallel verse extracts divided into sections for (i) Elegiacs, (ii) Lyrics, (iii) Hexameters, are both full in number and ingeniously adjusted: such a parallel, e.g., as that on pp. 26 and 27 between Ovid and Shakspeare shows great judgment; that on pp. 80-1, between Horace and Dryden, really represents a loose translation, by the latter, of the former. We doubt the wisdom of insertions like this, though (see p. vi.) they appear to be intentional.

Classic Moods: Latin, Greek, and English. by Gavin Hamilton. Second Edition. (Edinburgh: Oliver & Boyd). "Like all great discoveries, Mr. Hamilton's is a simple one." What is his discovery? That the subjunctive is "the messenger and minister of necessity"; it is definite, absolute, direct, and makes other moods vassals; it is the dictator mood; it is used to express scientific and moral truths, and to emphasise important and novel information; and it plays the part of an extra imperative, extra indicative, and extra infinitive. But, in order to prove that the subjunctive has a "stately, imperial style," our author is reduced to such shifts as the distinction between *iubeo* and *impero* (p. 29), the explanation of *quod inventum corrumperet* (p. 40), the nonsense about rich gourmands (p. 44), and about *ut dicam* (p. 47), and—worst of all—the analysis of exceptions on p. 55. Where the subjunctive marks "constituting peculiarity" on p. 58, the distinction between the one clause and the other is purely arbitrary so far as "constituting peculiarity"; and in all the cases the indicative might just as well be quoted as the important and emphatic part. Perhaps the height of absurdity is reached on p. 70, where we are told that the subjunctive is the mood of physicians and (p. 72) of madmen. Since we began with the "imperial style," to fall to madmen is rather a disgrace, especially when (on p. 74) it "marks divine power." As for the appendix on p. 93, it may be valuable against Kühner: the analysis of *ὁ μή* (on p. 93) is a vague statement of what is more clearly explained by Prof. Goodwin. On the whole,

it is an excellent thing to stir in the stagnant waters of the subjunctive. No doubt grammarians have laid down many rules which are exploded. This book is an honest attempt to give a consistent theory of the subjunctive, though we confess to some surprise that so many distinguished scholars have treated it with so much verbal deference. This, however, gives no excuse for such attacks on those who have disagreed with the author, as that in the note to p. xvi.—a piece of ill temper and imputation which should never have been penned. The book may have done some good if it encourages people to search into the dark places of the subjunctive, even though they do not agree with Mr. Hamilton's conclusions.

The First Four Books of Xenophon's Anabasis. Edited by W. W. Goodwin and J. W. White. Revised edition. (Boston: Ginn.) Goodwin's Greek Grammar and Lewis's Latin Dictionary have already been welcomed in this country as standard educational works. We venture to predict an equally wide acceptance for this edition of the *Anabasis*, which, in its present revised form, represents the joint learning and experience of the two professors of Greek at Harvard. The plan of the book, equally with its execution, seems to us admirably adapted to the needs and tastes of the beginner. First, we have an introduction, dealing in considerable detail with military matters, such as all boys will feel an interest in. Then follows the text, printed in bold type, which reminds us of an old-fashioned fount, used sometimes by the Clarendon Press. This is followed by the notes, which are comparatively brief, being confined mainly to grammatical matters, and even these being condensed by references. Next comes what we regard as the most important part of the work—an "illustrated dictionary," abounding in details, and extending to nearly 250 pages. Finally, in a sort of etymological appendix, we have "groups of related words," classified under roots in alphabetical order. Whether we regard the quantity of information, or the attractive form in which it is represented, we are not aware of any Greek Reader that possesses so many merits as this. In England, elementary texts are too often produced by the junior masters, who have to learn how to teach as they go along.

NOTES AND NEWS.

MESSRS. SMITH, ELDER & Co. will publish immediately a *History of the Tower Bridge*, by Mr. Charles Welch, Librarian to the Corporation. The work will also contain an account of other bridges over the Thames, based upon the records of the Bridge House Estates Committee; a description of the Tower Bridge, by Mr. J. Wolfe Barry, C.B.; and an introduction by Canon Benham. It will be abundantly illustrated.

MESSRS. SWAN SONNENSCHN & Co. will issue in the course of the next few weeks a new Anglo-Saxon Dictionary for the use of students, by Dr. Clark Hall. The work is mainly based on the glossaries accompanying Anglo-Saxon Texts, Readers, &c., which have appeared in England, America, and Germany, during the last ten or fifteen years; and it has been in the press for a considerable time. It will form a small quarto, with three columns to the page.

THE Lutetian Society will issue this month the first of their English translations of the Rougon-Macquart series. These works are being produced under the direct auspices of M. Emile Zola; and the first will be *L'Assommoir*, which has been translated into English by Mr. Arthur Symons. The set will comprise twelve volumes in all, in an edition de luxe limited to three hundred copies on hand-made

paper, and will be issued to subscribers only. Information can be obtained from M. John de Mattos, 99, Avenue de Villiers, Paris.

An announcement that Mr. Frederick Wedmore has prepared for publication another little book of short stories, or "imaginative pieces," as he is wont to call them, is, we understand, at least premature, though doubtless *Pastorals of France* and the more recent *Renunciations* will sooner or later be followed by a third volume.

THE latest of Utopias is described by Mr. Henry Lazarus in a volume entitled *The Revolution of the Twentieth Century*, shortly to be published by Mr. T. Fisher Unwin. The book contains the details of a brand new constitution, as well as an indictment of the old. The evolution of the Salvationists into a *grande armée* forms a prominent feature in the scheme.

THE series of dialogues by A[nthony] H[ope], which have been appearing on Saturdays in the *Westminster Gazette*, will be republished immediately in book form by Messrs. Simpkin, Marshall & Co., under the title of "The Dolly Dialogues," with illustrations by Mr. Arthur Rackham, who has also designed a special cover for the volume.

MR. DAVID CUTHBERTSON, of the Edinburgh University Library, has in the press a volume entitled, *The Auld Kirk Minister*, a series of stories illustrating the relations which existed between pastor and people in a rural district in Scotland. Messrs. J. & R. Parlane, of Paisley, are the publishers.

Two works dealing with Foreign Missions will be issued shortly by Mr. H. R. Allenson: Dr. Robert Kerr's *Pioneering in Morocco*, which contains much information about the influence of the Medical Mission in opening the way for the introduction of the Gospel into Morocco; and a life of the late Bishop Hill, of the C. M. S. West African Mission, whose death and that of his wife occurred recently at Lagos, just as they had entered on their work.

THE Punjab Text-book Committee have obtained permission to translate into Urdu *The Story of the Life of the Prince Consort*, by the Rev. Dr. W. W. Tulloch. The book is published in this country by Messrs. James Nisbet & Co.

MR. ELLIOT STOCK announces the re-issue in a cheap form of *Notes for Boys (and their Fathers) on Minds, Morals, and Manners*, a book which has had considerable popularity at a higher price.

MESSRS. DIGBY, LONG & Co. will issue shortly a cheap edition (being the seventh) of *The Author's Manual*, by Mr. Percy Russell, with a new preface.

MR. RICHARD LE GALLIENNE's recent volume of *Prose Fancies* has already reached a second edition.

THE first number of the *New Science Review*, the Anglo-American Quarterly, will be published in this country on Monday next, at 26, Henrietta-street, Covent Garden.

A MARBLE bust of Keats, executed by Miss Anne Whitney, of Boston, and presented by about one hundred American admirers of the poet, will be unveiled in Hampstead Church on Monday next, at 4 p.m. It is hoped that Mr. Bret Harte will represent the American donors on the occasion; while the memorial will be received on behalf of English men of letters by Mr. Edmund Gosse.

DURING the first three days of next week, Messrs. Sotheby will be engaged in selling literary and historical documents from different collections. First comes the collection of the late Lewis Wingfield, which includes a number of letters addressed to Castlereagh,

among them one from the Duke of Portland relating to the Union. Another interesting collection is that of Mrs. Jameson, which includes two pages of Part II. of "Faust" (presented to her by Ottilie von Goethe), and several autograph poems of Charles Lamb. Among the miscellaneous lots, we may specially mention: a holograph letter from Oliver Cromwell to his son Richard, which seems to have continued in the possession of the family down to the present time; a long letter from Marlborough to the Duke of Somerset, which appears to be better written than usual; four folio volumes of correspondence relating to the affairs of the Nabob of Arcot, which should certainly be acquired by the India Office; a series of letters of Browning and his wife, in one of which he refers to the liberal terms offered to her by American publishers; and a number of documents relating to Bonaparte and Nelson.

UNIVERSITY JOTTINGS.

THE University Court of Glasgow has appointed Prof. Henry Jones, of St. Andrews, to the chair of moral philosophy, vacant through Dr. Edward Caird's removal to Oxford; and Mr. Richard Lodge, of Brasenose College, to the newly founded chair of history.

AMONG the printed books purchased for the Bodleian during the past year were the following curiosities. Two horn-books of the time of Charles II., with a thistle stamped on the back of each, and therefore evidently printed in Scotland; together with a thick "battledore" of the horn-book shape, *temp.* George III. And a collection of 469 Icelandic *grafschriftir* (funeral broadsheets, generally containing brief particulars relating to the deceased, with appropriate poetry), ranging from 1823 to 1892. This collection was sent from Iceland, with a consignment of ponies, to a Glasgow merchant, who offered it to the Bodleian: it may be doubted whether any equally extensive collection is to be found out of Iceland. We may also mention *The Day of the Purple Falcon* (1847), a metrical romance privately printed from the original MS. in the possession of the Hon. Robert Curzon: it was really written by Bishop Heber and Mr. Curzon. In the annual report of the curators of the Bodleian Library, in connexion with the death of Prof. Jowett (who had been a curator for thirty-eight years), it is recorded that the gift of the Shelley collection had been offered through him; and that his last visit to the library was made on June 13, 1893, when Lady Shelley, accompanied by him, presented the collection.

THE following were the chief purchases made last year for the University Library at Cambridge out of the Rustat Fund, which now yields an income of only £163:—

Manuscripts:—Terentius, xv cent., on vellum (Northern); Beda, Homiliae super Lucam, xii cent.; Vitae Godwili, &c., xiii cent.; Statuta, Forma brevium, &c., early xiv cent.; Visio lamentabilis, xv cent., on vellum; Poems in Irish, xv and xvi cent., on vellum; Keating's History of Ireland (in Irish), xviii cent.; Entries of Coroner's Inquests, Fines, &c., in Ireland, xvi cent.; Bokenham (Joseph), Dictionary of Arms; Valuations, Incumbents, &c., of Norfolk Benefices, xvii cent.; Fitch (W. S.), Collections towards a History of Copdock, 1845; Cotton (Iz.), Grounds, Rules, &c., of Starr Chamber; [Hudson, Will.], Treatise of the Court of Star Chamber.

Printed Books:—J. de Theramo. *Belial zu deutsch*. Woodcuts. F°. (Types of H. Eggstein, Strasburg, ab. 1477)—This edition seems not to have been described: the cuts are those that occur afterwards in H.

Knobloch's editions; G. de Monte Rocherii, *Manipulus Curatorum* (Hain *8157), F., and *Bollanus de conceptione B. V. Mariæ*, Hain *3436, F. (R printer, Strasburg)—in one volume, from the library of Dr. Kloss; *Aristoteles Oeconomica*, &c. (Hain *1776), 4°, A. ther Hoernen, Cologne; three books printed by Ulr. Zell, Cologne, ab. 1470, 4°, in one volume; *Albertus de adherendo deo*, F. (J. Zainer, Ulm, about 1472); *Vocabularius utriusque juris* (C. A. *1750), F. (J. de Westphalia, ab. 1480); *Quattuor Novissima*, 4°, R. Paffroed, Deventer, 1494; *Papias*, F., Venice, 1486; *Speculum aureum animæ peccatricis*, 4°, A. Cayllant, Paris; *Bartholomæus de proprietatibus rerum*, F., Lugd., 1482; *Lydgate's Temple of Glas*, 4°, (W. de Worde, ab. 1495—1500); *Proclamation of Pardons on the Accession of Henry VIII.*, Broadsheet; *The Byrth and Lyfe of Antechryst*, 4°, W. de Worde (ab. 1520)—this book does not seem to be known to bibliographers.

MAGAZINES AND REVIEWS.

THE *Expositor* for July opens with a valuable critico-exegetical article by Dr. Gifford on the points in dispute between Prof. Ramsay and Mr. Chase in connexion with the use of the term Galatia. We can only mention that Dr. Gifford has no doubt that τὴν Φρυγίαν καὶ Γαλατικὴν χώραν (Acts xvi. 6) could, in other contexts, be applied either to Northern or to Southern Galatia, but that in its present context it can only mean the borderland of Phrygia and Galatia, north of Antioch, through which the travellers passed, after "having been forbidden to preach the Word in Asia." Mr. Kidd, author of "Social Evolution," gives a critique of Prof. Drummond's "Ascent of Man," which confirms us in the belief that even thinkers who differ so widely as Prof. Drummond and Mr. Kidd may criticise each other with friendliness and the strongest endeavour to be fair. The other articles by Prof. Dods and Prof. A. B. Bruce (both in continuation of previous articles), Mr. J. Watson, and Mr. T. H. Darlow. Prof. Dods also contributes a generally written survey of new literature on the Bible.

THE FOUNTAINE SALE.

THE Fountaine Sale, at Christie's, on July 6, was one of the most noteworthy of recent years. Apart from the articles of *virtu*, which were numerous and of great value, there were nine books of remarkable character, each one of which excited the cupidity of the crowd of collectors assembled in the sale-room.

Eight of them were MSS. of singular interest. The one printed volume (No. 137) was a Prayer-book (*Psalms or Prayers taken out of Holy Scripture, with a Litanie*, Thomas Berthelet, 1544), impressed upon vellum, which had belonged to Henry VIII., his daughter Mary, and the Dowager Queen Catherine Parr, in succession. The royal arms were emblazoned on the reverse of the title-page; and the book contained inscriptions by the King, one of them being addressed to "Myne own good daughter" on the occasion of his presenting it to the Lady Mary. The princess bestowed it on Catherine Parr, in an inscription which is signed "Your moste humble Doughter and seruant Marye." There are a couple of inscriptions in Latin by "Catherine Regina K.," and one by "T. Seymour," the admiral whom she married after the king's death. Another inscription, "I will yf you will," appears to be in Edward VI.'s handwriting, and was probably an answer to his sister's suggestion that the book should be presented to the Queen. The little volume realised £610 10s. (Quaritch).

Of the eight MSS., one was a beautiful Latin Gospel, written and illuminated in Carolingian style about the end of the ninth century. It was described (No. 138) as having been written late in the tenth century for Otto III. by an Italian monk at St. Gall; but the book is probably a hundred years older, and Burgundian in its origin: it brought £570 (Quaritch). A charming Italian MS. (No. 139, Officium B.V.M.), written for the Duchess of Urbino about 1510, was described as from the hand of Giulio Clovio—a traditional attribution which had been accepted by Waagen, but for which there was really no ground: it realised £450 (Yates Thompson). A third MS. (No. 140), in which the interest of historical ownership was combined with a flawless beauty of execution, was a little Latin Bible of the early part of the fourteenth century. Although it was only the first volume out of two, the second being preserved in the Bibliothèque Nationale, its description as the Bible of Philip the Fair, and the marks of ownership by the Duc de Berry about 1390, rendered it an object of strong competition: it fetched £610 (Quaritch), and will probably rejoin its other half in the Bibliothèque Nationale. Another MS. (No. 143) of great artistic value was a Book of Hours (incomplete) of English execution, written about the beginning of the fourteenth century for some lady of the Clifford family who had married a Grandison; the illuminations were peculiarly interesting as examples of English art of a very fine style: the book brought £410 (Quaritch). It was instantly purchased by Mr. William Morris, who carried it away under his arm from the sale-room. Another MS. (No. 144), less interesting as a work of miniature art than as a book of historical ownership, was a Book of Hours in Latin, of French execution, which had belonged to Margaret Countess of Richmond, the mother of Henry VII., and bore an inscription by her of presentation to Lady Shyrlay, signed "Margaret Modyr to the Kynge": it fetched £350 (Alsted). A Book of Hours (No. 145), written probably at Bourges at the beginning of the fifteenth century, was also an illuminated work of great beauty; it bore marks of having belonged to Vittoria Farnese, Duchess of Urbino (about 1550): it realised £300 (Quaritch). No. 141 was a French Horæ, not very fine, but prettily illuminated (£150). No. 142 was a similar book, very splendid in decoration (£180).

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CONTI, Angelo. *Giorgione*: studio. Milan: Hoepli. 15 fr.
DORFFELD, W. *Troja* 1893. Leipzig: Brockhaus. 5 M.
FORSTMANN, A. *Zur Geschichte des Aeneasmythus*. Magdeburg: Creutz. 2 M. 80 Pf.
HEEREN, H. *Die Arbeiterfrage*. Berlin: Guttentag. 4 M.
HOELPER, F. *Die englische Schriftsprache in Tottel's Miscellany* (1557) u. a. w. Leipzig: Fock. 1 M. 50 Pf.
MAUSS, C. *L'Eglise de Saint-Jérôme à Abou-Gosch*. 2e Partie. Paris: Leroux. 7 fr. 50 c.
SHAKESPEARE, W., *Gedichte*, in's Deutsche übertragen durch A. v. Mauntz. Berlin: Felber. 5 M.
VOGEL, W. *Die Anfänge d. monumentalen Stiles im Mittelalter. Eine Untersucht. üb. die erste Blütezeit französisch. Plastik*. Strassburg: Heitz. 14 M.

THEOLOGY, ETC.

- MAIMONIDES' *Commentar zum Tractat Peah*. Zum 1. Male im Arab. Urtext hreg. u. s. w. v. D. Herzog. Berlin: Calvary. 2 M. 20 Pf.
RÉMOUF, F. *Science des religions du passé et de l'avenir*. Paris: Pedone-Lauriel. 7 fr. 50 c.

HISTORY, LAW, ETC.

- BAAROUX, H. *Discours et plaidoyers*. T. II. Paris: Bouquieu. 10 fr.
CATALOGUE des monuments et inscriptions de l'Egypte antique. 1re Série. Haute Egypte. T. 1. De la frontière de Nubie à Kern-Ombou. Paris: Leroux. 52 fr.
CONYQUE, L. A. *Etude sur le Homestead*. Paris: Pedone-Lauriel. 7 fr.
DUMMLER, F. *Ueb. Leben u. Schriften des Mönches Theoderich (v. Amorbach)*. Berlin: Reimer. 2 M.
FOVILLE, A. de. *Enquête sur les conditions de l'habitation en France: les Maisons-types*. Paris: Leroux. 7 fr. 50 c.

KHALIL ED-DAHRY. *Zoubdat Kadif el-Mamalik*. Tableau politique et administratif de l'Egypte, de la Syrie et du Hidjazar sous la domination des Sultans Mamlouks du XIIIe au XVe siècle. Texts arabs p. p. Paul Ravaisse. Paris: Leroux. 12 fr.

PIETTER, Ch. *Les manuscrits allemands de la Bibliothèque Nationale, relatifs à l'histoire d'Alsace*. Paris: Fischbacher. 6 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BOESE, E. *Monographie d. Genus Rhynchonellina Gemm.* Stuttgart: Schweizerbart. 6 M.
DRUDE, F. *Physik des Aethers auf elektromagnetischer Grundlage*. Stuttgart: Enke. 14 M.
HEINZE, M. *Vorlesungen Kants üb. Metaphysik aus drei Semestern*. Leipzig: Hirzel. 8 M.
MARTIN, René, et RAYMOND ROLLINAT. *Vertébrés sauvages du département de l'Indre*. Paris: Soc. d'éditions scientifiques. 10 fr.
MEERIAM, J. C. *Ueb. die Pythonomorphen der Kansas-Kreide*. Stuttgart: Schweizerbart. 12 M.
SCHUMANN, K. *Lehrbuch der systematischen Botanik, Phytodidaktologie u. Phytogeographie*. Stuttgart: Enke. 18 M.

PHILOLOGY, ETC.

- PALLIOFF, Z. ed E. *Dizionario dels idioms Romaneschs d'Engiadina bassa*. 8. fasc. Basel: Geering. 5 M.
SAROLOWSKI, P. *De anthologia palatina quaestiones*. Leipzig: Gröfe. 1 M. 60 Pf.

CORRESPONDENCE.

NAMUR; RAMILLIES; MENIN: ORIGINAL LETTERS.

Oxford: June 25, 1894.

The following letters have been transcribed, without punctilious accuracy, from the originals in the Rawlinson collection in the Bodleian Library. They are all of some interest, as containing the accounts of persons actually present at the battle and the sieges to which they relate. The narrative of the battle of Ramillies and the events which followed seems to contain some new details; and it may be compared with that in the *Compendious Journal* of John Millner.

C. E. DOBLE.

I. (MS. RAWL. C. 421, fol. 200).

"DEAR SIR,—

"This comes to you from our Camp at Namur, where wee came about some twelve dayes agoe, with some other regiments, that were detach'd from our army in Flanders, to reinforce this that invests the town: the great curiosity I had to see a seige, made me impatient till our trenches were opened, which was not done till the eleventh of this instant: the ground all hereabouts is very rocky, that our works went on but slowly, notwithstanding wee made a shift to carry them on, till wee came within threescore or fourscore paces of a strong fort of the enemy's that lyes on the Maese side, opposite to the town and castle, and then having battered it severall dayes together with our Canon, on Monday last about 7 in the evening wee began to attack it, and after a very smart dispute, which lasted about an hour, wee became masters of it, the attack was made by Dutch and English, and with that vigour and bravery, that wee never left pursuing, as long as wee had any light to see them; so night being come wee endeavoured to secure the ground, wee had gained, by intrenching ourselves, which wee have done so effectually that they have not ventured to disturb us: I cannot yet tell you certainly what men were lost on either side in this action, only I am sure (for I view'd the dead bodys as they lay) that they were not so many as I feared there would have been, from such great firing as there was: the English Guards behaved themselves remarkably well in this action and have had severall of their officers either killed or wounded; since this our Canon and bombs are continually playing upon another fort of the enemy's, that lyes by the walls of the town on the Maes side, and wee hope to be masters both of the one and of the other in a very short time, of which this last action may be a good presage: my humble service to Mr. Cooling and to all our freinds at the Golden Lyon or the Short Dog, I am,

"Your Affectionate humble servant,

"BENJAMIN CONWAY.

"July: 21: 1695.

"if you'll pardon my past silence, I'll endeavour to make you amends by a more frequent correspondence. I would desire you to let me hear from you and direct it to be left with Mr. Cardonnell.

"For Mr. Griffith

"to be left at the Secretary's
"office in
"Whitehall."

II. (Ib. fol. 202).

"DEAR SIR,—

"I thank you for your letter and am very glad to hear that all our friends are well; since I wrote my last to you we have made two or three very successful attacks upon the enemy, and by that we made on Tuesday night last, being the 2^d of August, we became masters of a detach'd bastion adjoining to the Maes, and lodg'd ourselves that night in the counter-carp, our batteries have now made two large breaches, one by St. Nicholas's port, and the other not very far off, but nearer the Maes, so that now we are ready for a storm: but the French have prevented us, for yesterday about two a clock in the afternoon they beat a parly, and after some conference between the Governour and our Major Generall that then commanded the trenches, there came to us a Colonell and a Leivtenant Colonell to treat with us about surrendering, on our side were sent into the town Colonell Seymour and another L. Colonell with him: I cannot yet tell you what the event of it is, for it is not yet come to a conclusion, but I suppose it will ere many hours be over, else I fancy it would not have lasted so long as it has done. As soon as I hear of it you may expect to hear further from me. And now thus far all is well, but from Flanders we hear that the French have fallen upon Dixmude and Deynse and made both the Garrisons which consisted of eleven regiments prisoners of war: my service to Mr. Cooling and all our freinds. I hope to drink your healths to-morrow in Namur in good Champaigne. I am,

"Your faithful freind and servant,

"BENJAMIN CONWAY.

"Aug: 4: 1695

"from our Camp
"before Namur.

"For Mr. William Griffith to be

"left with Mr. James Robinson

"at Mr. Secretary Trumballs office

"in

"Whitehall."

III. (MSS. RAWL. D. 862, fol. 105 sq.).

"MY LORD,*—

"We marcht out of garreson April 30, and after we had marcht every day save on, We joynd the grand army near Tongres May the 9. The 10th we halted—The 11th we marcht to Waerem whence we saw the Enemies tents at a great distance—The 12th (Whit Sunday) we marcht againe and after a very little way coming into an open countrey we divided into 8 columes, not dreaming but that the Enemy would retire as fast towards the Dyle as we could after them, but to our surprize about 11. we persev'd them marching towards us, however to make an [?] attack upon them as difficult as it could be, they possessed themselves of 3 villages with the hedges and hollow wayes about them. It took some time to make the dispositione, so that the Cannon did not fire till near 2 and the Small Shott till near 3, which last began by an attack upon the Village in our left called Ramillies, from which the Battell is also call'd,—because the cheife and almost all that could be called Action was there and thereabouts. The Dutch horse led on by the Duke himself 3 tymes were broken all to peices twice on tyme of which the Duke was in very great danger being forced to runn too, he came to a ditch which his horse took, however by some accident he was thrown out of his Sadle and runn over by en that followed him and could not stop his horse, the Duke took to his heels and Major Generall Murray, seeing this commanded 2 Swise Battalions to give a seasonable Volly on the pursuers and stopt them, ane Adacame furnishing the Duke with a fresh horse—as Colonell Bring-

felde held his stirrups a cannon ball dasht his brains out. The 3^d time the Dutch horse quite broke the Enemy who never rallied againe, this was a little to the left of the Village, and the foot in it seeing their horse that were to cover them, routed, retired also. The fire was very hott while it lasted, but all was over about 5. None of the Queens subjects wer engaged except 6 Battalions in Dutch pay, Churchills and Mordants; all the rest of English horse and foot wer on the Right and can't be said to have bene engaged, tho they lost some men by cannon and even by musquet shot. But the English horse and dragoons did their part in the pursuit, the latter took 4 Battalions of the Regiment du Roy intire, and between one and t'other a vast number of wagons each drawn by 4 or more brav horses, most ston'd, some belonging to Generall Officers with plate and other rich booty in them, Some to Sutlers, many for Ammunition & Bread, besydes which, by close pursuit they forced them to drop ther Cannone, here and ther in the villages as they pass'd; in all 56. We of the foot march'd at a great rate till 9, But could overtake no body; and then we laid down our arms. All the way that we passed wer strewd with knapsacks, kettles, hatchets, Tent poles and abundance of other things; however tho we were glade to see all this, we did not think any great matter of it. We had the Dyle still to pass without which all that we had done signefied nothing, and that we expected worse bloody noses than at the battell; however t'was to be attempted while the thing was hott. Accordingly the next morning (May the 13th) we marcht to Meldert Camp and at night the Duke ordered 24 Battalions and a good number of Squadrons to march under General Churchill about midnight to lay the bridges, early in the morning when we gott within a league of Loveine the scene open'd, the news mett us that the Dyle was open and Loveine wer bringing their keyes, and then we found that of 60,000 hardly 15,000 got back to Loveine and many of those with broken arms or none, without Amunition, Baggage, provisions or indeed almost any necessaries. They had in a manner disbanded all their foot after the battell, for least they should be taken or cutt in peices they bid them disperse and mak the best of their way to Loveine thro the woods and bye lanes, by which means abundance which were forced into the Service took occasione to returne to their own homes, abundance deserted to us, abundance taken prisoners, Its we have in the whole 5000, and such as would return to their collors can't, because we hav continued our march so close to the heels of the army they hav. As soon as we gott this news our order of march was changed, we turned our faces directly to Loveine, the army march'd over bridges as laid just to the left of the towne, and the Artillery thro the towne and we encamped just on tother side, I had forgott to tell you amongst the prisoners taken in the fight was Count Tallards son whom the king took out of the Abby upon the death of his brother of his wounds after Hochstat and put into the grand Musqueteirs to qualefie him for an officer, and Luxemburgh's nephew and on or two Major Generalls. May the 15 we marcht to Beaulie near Bristls, upon this march we had news that Bristls, Mechelen had sent their keys; My Lord Clare a Liutenant Generall of the French dyed of his wounds, May the 16th we marcht to Greenburgh, passing the Canal, the front Line and Wheele baggage thro Valword and the rier line over bridges to the right of it, Generall Churchill is sent to Bristls to reside there as commander in chief of all the places taken or that shall be taken, his own, Evens, 5 & 2 Forreign Battalions being sent with him to keep guard there. This afternoon upon the march the Duk's order against maroading was read to every Regiment, declaring all the Countrey that submitted to King Charles the 3^d under his protection, and that who-ever was caught taken a Hen from a Boor's House should be hang'd immediately. The French as they march'd of plunder'd all beaating the Boors and killing such Cattle that they could not tak with them, and Its said when they left Mechelen would hav spoiled the Magazine, but the Burghers got to arms and hindred them—May the 17th we halted and also the 18, this day Leire begged the Duks protection—May the 19 was intended as a day of thanksgiving but

marching that day to Alost twas put of. This morn, we heard that a great party out of Namure had come and drawn of a good number of those cannon they had dropt in the Villages after the fight—we being busy in marching after the enimie as a thing of greater consequence that they might not hav time to breath, and not being able to fiade horses timely enough to fetch them away—May the 20 we marcht with a designe to paes the Scheild at Gaurie, the best place we could supposing the enemy should oppose us, without which we could not hav Ghent, but when we came to the river side, the coast was clear, by which we knew that Ghent was our own. So the Duke took his quarters on this side, at Marlebk within a league of the town and we incamp't. In the even Ghent sent their Keys—May the 21st we halted and the thanksgiving was strictly observed. At ten this morn the Castle of Ghent gav up and 4 foreigne battalions march'd thither to keep guard. Antwerp, Bridges, and Oudenard, demanding protection, Brigadeir Cadingham with a great party was sent to the first, Major Generall Ross to the 2d. . . . with another to the 3d. This rapidness of conquest must be surprising, if we consider that they had 74 Battalions and 128 Squadrons, a brave army with which the Duke of Bav: at his leaving Lovaine promised to chase us under the Walls of Mastright, they wer so satisfied with the goodness of their Troops that they scorn'd to stay within the Dyle, and the French king had given them positive orders to fight us wherever they mett us, as appears by an intercepted letter, and indeed I never saw better bodied men than the prisoners in my life. We had not 20 battalions and not many Squadrons engaged in the fight, our loss was inconsiderable and theirs (I mean the Slain) not exceeding great, and yet this brave army blown up into the aire, as I may say, their is totally ruined, I dont know how, this I say must be surprising, but then the rest follows on course. They had draind all their garresons, not left a man in those parts, even the garreson of Namure was ther but returned, but the others quit hav not men to spare, for had they men they would not hav suffred us to hav pass'd the canal of Bristls or the Scheild unmolested, besides the Boors tell us that they are frightned out of their witts, beyond what can be imagined, and yet they will keep an army, a show of on at least in the feild, or all is lost and they hav not numbers sufficient for both garresons and feild. They doe indeed keep Dendermond, because a few men will doe it, they hav left 2 Battalions in it and can drown the countrey round it. It can be taken but must be starved, as Guelder was, and we suppose they will keep Damm because it is such another place and they must keep Oastend, Newport, because very strong and of vast Importance, so that our buseness will be to seige or followe them over the Lins, so terrible to us the last war. But they cant stop us now, and how farr we will extend our conquest God only knows. God be thankd, we hav the whole summer befor us, and we expect 40 Battalions with the army Barron Sparr used to command out of Holland, and the Hessians, Hannavors Prussians Zelges [sic] to joyn us, the Princ of Hess sole commander. I pray God bless the Queen and your Lordship and the whole corporation and may England florish for ever. The great men of this countrey into [sic] the Duke of Bav. he is undoone unless the Queen of England and Stats Generall and the Duke of Marlsburgh doe interpose in hes behalf, but they are glad to be freed from the French Tyranny.

"Your Lordships most humble

"and most obedient servant

"to command,

JOHN GORDON.

"P.S. my humble service to your son

"and two sheriffs.

"Meldert Camp near Ghent

"May 21st 1706."

IV. (RAWL. MSS., D. 862, fol. 107).

"Campe befor Menhein

"August the 11.

"[1706.]

"MY LORD,

"I cant omitte letting you know that the stronge toune of Minheim this morning beate a

* These two letters are no doubt addressed to Sir Thomas Rawlinson, Lord Mayor of London.

Shammaide and planted there white collers one the Breach and demanded to capitulate; there demmands was thato the tounce and forte should be Rassed and to march out with all marks of Honner, but my Lord Duke denied the first and they sined the Capitulation to march out in threc dayes and to surrender a gate of the tounce to merow they are to carry out two pcees of Cannon and as many Morters and are to have four Wagons keever'd. My Lord, this place was surrendr'd in fourteen dayes after wee fier'd Cannon, Wee [had] aboute two thousen men killed and wounded, some of them are officers that recruited last Winter with your Lordshipe, poore Capt. Brace and Capt. Lookland and one Sherfe and Tanner wounded, the first three are dead. Never tounce was attacked with more vigor and better defended for the time.

"My Lord, I cant be sartaine wheare wee goe next, but Turnay or Lille are talked of, but the charge is too considerable that I doe belcive wee shall not besige above one tounce more this yeare. This tounce has been forty yeares in the French hands. I bege your Lordships forgiveness and am with all respect,

"Your Lordships
"Humble Sarvant,
"W. HOOBINSON."

APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 16, 4.30 p.m. Victoria Institute: Annual Meeting; Address by the President, Sir G. G. Stokes.

SCIENCE.

RECENT PHILOSOPHICAL TRANSLATIONS.

A History of Philosophy. By Dr. W. Windelband. Authorised translation by James H. Tufts, Ph.D. (Macmillans.)

The Ethic of Benedict de Spinoza. Translated by W. Hale White; translation revised by Amelia Hutchinson Stirling. Second edition, revised, with new Preface. (Fisher Unwin.)

Lectures on the History of Philosophy. By G. W. F. Hegel. Translated by E. S. Haldane and Frances H. Simson. Vol. II. (Kegan Paul & Co.)

Hegel's Philosophy of Mind. Translated, with Five Introductory Essays, by William Wallace. (Oxford: Clarendon Press.)

PROF. WINDELBAND claims that his *History of Philosophy* is distinguished from the common run of works on the same subject by the special attention which it gives to the development of important ideas: he treats it as a history of problems and conceptions rather than of individual systems. Such an enterprise, if successfully carried out, would no doubt be a most valuable contribution to thought. But Prof. Windelband's performance is hardly equal to his promise. His learning is immense; but he lacks the speculative power, the original genius, necessary for so vast an undertaking. He has succeeded in breaking up the plastic unity of the great systems: his pages are littered with the *disiecta membra philosophorum*, but he has not built them up into another and higher organisation. Even as a critic, his judgments are by no means to be relied on. In dealing with Sophisticism, for instance, he merely repeats the worn-out traditions of German academical teaching.

"The Sophists," he tells us, "with their self-complacent pettifogging advocacy, made themselves the mouthpiece of all the unbridled

tendencies which were undermining the order of public life. . . . Protagoras was the only one who was the author of any conceptions philosophically fruitful and significant. . . . Hippias and Prodicus are only to be mentioned, the one as the type of a popularising polybistor, the other as an example of superficial moralising" (p. 69).

"The Sophists demanded a free and uncramped development of the passions" (p. 78). They "maintained the originality of the Will, and on that account its warrant from Nature" (p. 80). "All courses of Sophistic thought issued in giving up truth as unattainable" (p. 94). Yet, strangely enough, "Democritus, with the help of the Sophistic psychology, developed Atomism to a comprehensive system" (p. 108). Plato's communism is "limited to the thought that he who is to live for the ends of the whole . . . must not be bound to the individual by any personal interest" (p. 127), as if Plato had not declared in the *Laws* that his ideal was absolute communism for the whole population! According to Epicurus, as here interpreted, "there is nothing in itself right or wrong," and an examination of the laws shows that they are the result of a compact in which the wise, who naturally looked to their own interest, got the best of the bargain (p. 175). What Epicurus really said was something quite different: namely, that "laws are established for the sake of the wise, not that they may wrong others, but that they may not be wronged themselves."

Apart from the chapter on Kant, which is the best in the book and altogether admirable, Prof. Windelband will be found most useful as the historian of patristic, mediæval, and renaissance philosophy. For English-speaking students, the value of the work is seriously impaired by its very inadequate recognition of the English philosophers from Locke to Hume, who are lumped together under the head of the "Philosophy of Rationalism" (why does Prof. Tufts translate *Aufklärung* by the unmeaning literalism "Enlightenment"?).

I have not had an opportunity of comparing Prof. Tufts' version with the original; but it seems to be substantially accurate, and it is occasionally spirited. A few slips may, however, be detected. To say that the works of Plotinus were written in "late old age" is an evident misunderstanding of the German for "late in life" (p. 218). Lambert, the logician, did not exactly stand "on the summit of the natural science of his time" (p. 461), but "auf der Höhe der Naturwissenschaft," which means that he was quite up to date in that department. Schlegel's *Lucinde* does not exactly "run into refined commonplace" (p. 603), but rather into "Gemeinheit," of which a rather strong English equivalent is blackguardism; but this I only offer as a very conjectural emendation. And should not Oken be called Schelling's, not Schiller's, disciple (p. 608)? We come across such inelegant literalisms as that Spinoza's theory of the emotions "is always looking squintingly towards the other attribute [*i.e.*, extension]" (p. 413), that Kant "pours out scorn on metaphysical endeavour with a gallows-humour which touches his own inclination

in a most sensitive point" (p. 478), and that Comte's principle of the three stages "has not merely Hegel and Cousin for its prototypes" (p. 639). Misprints, especially in Greek words, are also too frequent, and sometimes extend to the dates, as when the year of Schopenhauer's birth is given as 1778 (p. 572).

Judged by the standards of modern scientific thought, there is no bygone system offering so large a proportion of what is true and valuable, in comparison with what is erroneous, unmeaning, or futile, as the philosophy of Spinoza; nor is there any conveyed in a style of such lapidary and monumental simplicity, such commanding austerity and strength. Fortunately, it is also a style that loses little of its classical beauty in a translation. Such, at least, is the impression produced by the almost ideally perfect rendering of the *Ethic* named at the head of this article, a version whose merits have been rewarded by the honour, rare in philosophic literature, of a second edition. A still more searching revision than Miss Stirling's might perhaps show that some slight blemishes have been allowed to stand. In the very difficult demonstration of Prop. xxi., Part 1, the words, "therefore it must be determined by thought so far as it does not constitute the idea of God, but which (*sic*) nevertheless necessarily exists," are more obscure than the original Latin, with the additional disadvantage of not being good English. In Prop. xxxiii., Part 1, the objectionable solecism "different to" has, contrary to the usual custom of the translators, been allowed to slip in. In Prop. v., Part 4, I think "definitur" would be better translated by "measured" than by "limited," which as here employed (p. 185) conveys a misleading impression of opposition and restraint, whereas Spinoza means the very reverse—*i.e.*, that passion acts as an external power arrayed against our own real self; and the same remark applies to Prop. xv. In the scholium to Prop. xlv., Part 4, "quia molesti solent esse" does not mean anything so strong as "inasmuch as they do harm" but only "because they make themselves nuisances" or "burdensome to others"; and the same is true of "molesti" as used in sect. xiii. of the Appendix to Part 4. In the scholium to Prop. lviii. of the same part, for "pity, like shame," we should read "shame, like pity." Finally, I do not understand why "modestia," which in the definitions appended to Part 3 was quite correctly translated as "courtesy or moderation," should in sect. xxv. of the Appendix to Part 4 be rendered by the misleading term "affability."

In the excellent Preface to this new edition of the Translation, which is practically an introductory essay on the philosophy of Spinoza, Mr. Hale White modestly admits that he "does not pretend to understand the whole of Spinoza," and adds a suspicion, which is probably correct, that "nobody has fully understood him" (p. lxii.). For most of this obscurity two motives are, I think, pre-eminently responsible. One is the effort to force a series of essentially indemonstrable theses into the forms of

geometrical demonstration; the other is the effort, equally futile, to present the stern morality of reason under the garb of a rather sickly religious sentimentality. German romanticism, feeling the need of a similar synthesis, brought this side of Spinoza's teaching into more prominence than it deserved. The great Jewish thinker was not what Schleiermacher called him "a God-intoxicated man," nor yet what Hegel called him, an "acosmist," but eminently a cosmist, not in any sense a theist at all.

Whether owing to the co-operation of Miss Simson or to increased diligence on the part of the other translator, the English version of the second volume of Hegel's *History of Philosophy* is an immense improvement on its predecessor. The style, indeed, is still painfully inelegant, but mistakes are of rare occurrence. Two only, relating to matters of fact, need be mentioned. The Epicurean Metrodorus whom Hegel mentions—without any apparent reason—as having developed his master's doctrines, was not, as is here stated (p. 280), the Metrodorus who went over to the school of Carneades, and who lived 150 years later. Epicurus never said, nor does Hegel make him say, that "it is better to be unhappy and reasonable than to be happy and unreasonable" (p. 308), but to be *unlucky*, &c., than to be *lucky*, &c. The German for "happy" is not *glücklich*, but *glückselig*.

If Hegel needs translating into English at all, then it is to be wished that Prof. Wallace could be permanently retained for that duty. His version of the *Philosophy of Mind* is a perfect marvel of lucid elegance, only to be appreciated by those who compare it, paragraph by paragraph, with the crabbed original. It may be safely said that this division of the *Encyclopaedia* now presents no obscurities, except what are inseparable from the dialectic method itself. Only in two unimportant passages have I noted difficulties for which the original did not seem responsible. In discussing the normal process of individual consciousness and its relation to the world of which the thinking, feeling, acting subject is the centre, Prof. Wallace makes Hegel say that "error and that sort of thing is a proposition consistently admitted to a place in the objective interconnection of things" (p. 38). Here "proposition" quite fails to give the force of the German word *Inhalt*, which simply implies that errors may enter into the tissue of consciousness without setting it fatally at variance with the objective order of things. The other instance is a sentence occurring in section 541, which reads as follows: "Individuality is the first and supreme principle *which* makes itself fall through the State's organisation" (p. 139). To me at least this is unintelligible. The German is clear enough: "Die Individualität ist die erste und die höchste durchdringende Bestimmung in der Organisation des Staates." Perhaps "fall" is a misprint for "felt"; but why is "which" italicised? On pp. 99 and 105 an "of" and an "under" have been dropped out, to the great injury of the sense.

Prof. Wallace has already translated the

First Part of Hegel's *Encyclopaedia*—the so-called *Logic*; but he has "not ventured upon" the *Philosophy of Nature*, which forms the Second Part, giving as his reason that "to penetrate into that province would require an equipment of learning he makes no claim to." Perhaps, also, he was deterred by a lively apprehension of the fact that nowhere else has Hegel so completely given himself away. It may be a mere accident that the dialectic method failed most signally on the one field where it was most open to speedy and complete refutation; but the circumstance remains suspicious. To some the *Philosophy of Mind* may seem as unscientific, if not as false, as the *Philosophy of Nature*. In both there is the same thoroughgoing hostility to analysis, the same attempt to substitute an artificial and superficial systematisation of the phenomena for an examination of their underlying causes. And just as in the *Philosophy of Nature*, "subjectivity" was made to play a great part in the material world, so in the *Philosophy of Mind* "objectivity" is with more apparent reason credited with a large share in the evolution of consciousness. Prof. Wallace's five introductory essays—learned, lucid, and suggestive—are an attempt to mediate between Hegel and contemporary thought; but whatever their other merits may be, they do not go far to fill up the gulf. May I be allowed, in conclusion, to enter a gentle protest against that incessant use of the word "mere," which mars an otherwise admirable style? It occurs over fifty times in the *Essays*; while in the *Translation* it appears as the equivalent of three different German words, besides being introduced where the original offers no equivalent. This supercilious little word is becoming a perfect pest in contemporary literature of the more thoughtful sort; in sense as well as in sound it reminds one painfully of a sneer—and is just as impossible to answer.

ALFRED W. BENN.

OBITUARY.

PROF. DILLMANN.

THE death of August Dillmann, after a short but severe illness, deprives Hebrew philology and Biblical studies in general of one of their greatest representatives. He died at Berlin, on July 4, in his seventy-second year.

Dillmann and Schrader were both pupils of Ewald, and carried on that tradition of a philological treatment of theological documents which Ewald himself joined with Gesenius to initiate. But if it was at Göttingen that Dillmann caught his enthusiasm for the study of languages and of the Bible, to Tübingen and Berlin he owed a full scope for learned labour. Like Schrader, he was induced by Ewald to take up Ethiopic; his *Ethiopic Grammar and Dictionary*, and his edition of part of the *Ethiopic Old Testament*, and of the *Book of Enoch*, have won for him the abiding gratitude of students of that interesting language. Quite lately Dillmann expressed his hope of revising his text and translation of *Enoch*; and there can be no doubt that Mr. Charles's new translation of this composite apocryphal work, based as it is on a special revision of the text, would have spurred him on to a rapid accomplishment of the task, had his life been spared. Dillmann's *Old Testament commentaries* are well known. His restless energy in bringing

out new editions of them, in some respects thoroughly up to date, was a perpetual surprise to younger scholars. The study of Hexateuch-criticism owes much to him; and if it was provoking to some of his opponents that one so clear-sighted could not join them in their revolutionary theories, it surprised and touched them when they saw him, from sheer love of truth, making concessions which seemed to them next door to complete surrender. As a theologian, he held the cautiously progressive views which might be expected from a disciple of Ewald. His dissertation on prophecy may still be read with instruction. But it is as an historical scholar and a philologist that he will be remembered. Some of his best work was contributed to the *Transactions* of the Berlin Academy; and this, we can hardly doubt, will be brought together by the piety of friends. As a professor he never ceased to gather large classes. His *Seminar* gave many a good scholar the training to which he owes a successful career.

T. K. C.

FINE ART.

THE COINS OF THE MOGUL EMPERORS OF INDIA.*

THE work before us is the first instalment of a Catalogue of the coins collected by Mr. C. J. Rodgers (formerly principal of the Christian Vernacular Education College at Amritsar), and purchased by the Panjab Government for the Lahor Museum. The present portion of the work deals with the coins of the Suri and Mogul kings, between the years 1525 and 1857, when the last puppet emperor passed from a throne to a life-long exile, amid the throes of a convulsion which swept over the fairest parts of Hindostan. The work contains 272 pages, besides a preface of 18 pages filled with matter of the greatest interest, wherein the experience of over a quarter of a century is concisely recorded. It finishes with an alphabetical list of mints of the kings treated of, an index to the gold, silver, and copper coins of thirty-three kings, and a plate of mint marks on Mogul coins.

Although the work is not comparable, as regards costly illustration, with the Catalogues of the British Museum, yet, so far as the coins whereof it treats are concerned, it will be found to supplement and extend very largely our knowledge of that series. In gold coins (as is natural) the accumulated treasures of the British Museum far exceed the acquisitions of our author; but in silver and copper coins there are many rarities now made known for the first time. Take, for example, the first four Mogul emperors. Of Baber, the British Museum possesses 7 silver coins; of Humayun, 2 gold and 12 silver; of Akbar, 62 gold, 179 silver, and 39 copper; of Jehangir, 76 gold, 168 silver, and 2 copper. Total: gold, 140; silver, 366; and copper, 41. In the collection of Mr. Rodgers we find, of Baber, 32 silver and 6 copper coins; of Humayun, 2 gold, 22 silver, and 62 copper; of Akbar, gold, 13; 296 silver; and 284 copper; of Jehangir, 20 gold, 191 silver, 22 copper. Total: gold, 33; silver, 541; copper, 374. While, therefore, the British Museum possesses but 547 coins of the four above-named emperors, the collection recently acquired for the capital of the Panjab numbers 948 coins, and those collected by the energy of one man, fettered as he was by limited means and but scanty time to devote to his voluntary labours. In mint towns the richness of the Lahore collection is remarkable, some fifty mints of the above four Emperors being represented, while the British Museum can display only about thirty (Catalogue of 1892). Two conclusions

* Calcutta: printed by order of the Panjab Government.

are therefore forced on us, by the comparison of this Catalogue of the Lahore collection with that of the British Museum. Firstly, that the national collection is very deficient in coins which it should possess of our great dependency; and, secondly, in view of the active melting down of old coins now going on, that no time should be lost in taking steps to secure some of the fast vanishing numismatic records for the public collections of England, and certainly for those of India, to whose people we stand in a fiduciary position.

There are scientific surveys in plenty doing good work; but a Government numismatist, for bringing together the scattered threads of the dynastic history of India as recorded in its coins for 3000 years, has yet to be appointed. It is an appointment which is urgently called for, if the story of the Sibylline Books is not to be repeated before our eyes, and the appointment should be held by a gentleman unfettered with other pursuits.

In view of the financial poverty of the Indian Government, it might not be desirable to fix the salary of the above official at more than 500 or 600 rupees a month, with the usual travelling allowance, to enable him to visit all parts of the country; and a monthly allowance (which should be cumulative) to cover the purchase of valuable coins which may be found in the Bazars. Were this at once done, and Mr. Rodgers offered the appointment (which he has so long gratuitously to some extent supplied the want of), the reproach of indifference to the claims of a branch of investigation, which the Government alone can adequately deal with, would be wiped away, and some safeguard provided that the irreparable losses through past neglect should not continue in the future. With coins, as with the Fleece of Gold, it may equally be said

οὐ δέ τι κῶας
αὐτόματον δῶσει τις ἑλάν θεός εὐχαιρόμεναι.
(Apoll. Rhod. *Argonautica*, I. 870).
W. THEOBALD.

OBITUARY.

SIR A. HENRY LAYARD.

SIR HENRY LAYARD, the discoverer of Nineveh, died in London, on July 5, in the seventy-eighth year of his age.

His father was a member of the Ceylon civil service (in which his brother also rose to distinction), and his grandfather was Dean of Bristol. The family, however, was of Huguenot origin, and Sir Henry was proud to be the first president of the Huguenot Society. He was born in Paris, and educated in Italy, which country he always regarded as a second home. When little more than twenty years of age, he set off on his travels to the East, the account of which is contained in his latest book—*Early Adventures in Persia, Susiana, and Babylonia*: including a residence among the Bakhtiyari and other wild tribes before the discovery of Nineveh (1887). It was from Lord Stratford de Redcliffe that he received both encouragement and pecuniary means to excavate the site of Birs Nimrud, near Mosul, in 1845. His discovery of the famous Winged Bulls arrested public attention to an extent that has been granted to no subsequent archaeologist. A second expedition, under the auspices of the Trustees of the British Museum, revealed the library of Sardanapalus. The results were published in two portfolios of 171 plates (1848-53), under the title of *Monuments of Nineveh*; and also in a succession of popular volumes. Oxford was the first to recognise his services to learning by conferring upon him the degree of D.C.L. at the Commemoration of 1848; and seven years later he was elected Lord Rector of the University of Aberdeen.

Layard now entered upon a fresh career as

Radical politician and Turcophile diplomatist, which it is not necessary to follow here. But we must not pass over his devotion to Italian art, which occupied the later years of his life. Since 1868 he has been one of the most active trustees of the National Gallery; and he had formed, in his palazzo at Venice, a choice collection of pictures of the schools of Northern Italy, under the guidance of his friend, the late Signor Morelli. In 1868, he wrote, for the Arundel Society, an account of the Brancacci Chapel at Florence, and of the painters Masolino, Masaccio, and Filippino Lippi. In 1887, when he was already seventy years of age, he undertook single-handed a revision of Kugler's *Handbook of Painting*, in the light of the most recent discoveries; and yet more recently he wrote a preface to the English translation of Morelli's *Italian Painters*. All the books we have mentioned were published by the house of John Murray; and it is interesting to know that the very last literary work on which he was engaged was to describe the picture galleries for a new edition of Murray's *Handbook to Rome*.

NOTES ON ART AND ARCHAEOLOGY.

WE hear from Egypt that M. de Morgan's latest excavations at Saqqarah have been attended with the most unexpected success. He has discovered a buried fleet of the old Empire, with masts, sails, and rigging complete. One of the ships measures thirty-five metres in length.

M. NAVILLE, the president of the Oriental Congress to be held at Geneva during September, has arrived in England for a short visit. One of his objects is to see through the press a volume that he is preparing for the Egypt Exploration Fund.

WE are glad to learn that Lord Rosebery has made a grant of £200, from the Royal Bounty Fund, to the British School at Athens.

THERE is now open, at the Hanover Gallery, New Bond-street, an exhibition of the original pictures that have been reproduced in the pages of the *Pall Mall Magazine*.

THE two following pictures were bought for the National Gallery at the Adrian Hope sale:—Gerrit Berkheyden, "A View in Haarlem"; Jan Steen, "A Scene on a Terrace, with Figures."

THE Cambrian Archaeological Association have published (Charles J. Clark) a very well-written and well-illustrated pamphlet, describing the chief places of interest that will be visited next week in the course of their joint meeting with the Royal Society of Antiquaries of Ireland. Lord Penrhyn is to deliver his inaugural address as president, at Penrhyn Castle, on the afternoon of Tuesday.

MR. DAVID NUTT is the publisher in this country of a book on *Scarabs*, by Mr. Isaac Myer, of New York. It deals with the history, manufacture, and religious symbolism of the scarabeus in Ancient Egypt, Phoenicia, Sardinia, Etruria, &c.

A MEDAL has been struck by order of the Corporation in commemoration of the visit to Guildhall of the King and Queen of Denmark. On the obverse are busts of the King and Queen. On the reverse is displayed a figure representing the City of London, holding in her right hand the City's arms and in her left hand a standard, from the head of which flies a streamer bearing the word, "Welcome Christian IX. to London." The arms of the King with the Danish royal crown, an impression of the casket in which the address was presented, and the date of his Majesty's visit (July 8, 1893) are also displayed in bold relief.

SIGNOR ULRICO HOEPLI, of Milan, has now ready for issue to subscribers the first part of the monumental facsimile edition of the Codex Atlanticus of Leonardo da Vinci, which he is publishing on behalf of the Accademia dei Lincei. The whole work will consist of about thirty-five parts, each containing forty heliotype plates, reproducing the drawings and text of this celebrated MS., together with a transcription of the text in the original orthography, and also a modernised form of it, made by Dr. Giovanni Piumati. Ultimately, there will be added a vocabulary, giving the meaning of obsolete words. The issue is limited to 280 copies, at the subscription price of £48; and it is not expected that the entire work will be completed before the end of the century. It is unnecessary to dwell upon the supreme importance of this MS., not only as an autobiographical document, but also for the history of science and art during the Renaissance. But it is a pleasure to draw attention to the admirable manner in which the facsimile has been executed, and to the superb character of the print and paper.

MUSIC.

OPERA AT DRURY LANE.

"FIDELIO" and "Der Freischütz" have been produced during the past week: the former on Saturday, the latter on Tuesday evening. Beethoven's work is now seldom heard; and with exception of a Royal College performance, it is ten years since Weber's masterpiece has been given. A few modern operas, such as "Faust," "Carmen," "Cavalleria," attract the public, but in German opera Wagner now rules the stage. It is pretty safe to say that, without Weber and Beethoven, we should have had no "Meistersinger," no "Tristan," no "Ring"; but the public does not think about this: the latest development alone interests it. Drury Lane, it is true, was well filled on both evenings; but many had taken seats for the series of operas, and the audience certainly represented a special, not the general public. True admirers of Wagner hold in high respect and even affection the two works which stirred Wagner to still mightier deeds. And Wagner, by his art theories and his music-dramas, has actually revealed to us the greatness of "Fidelio" and "Freischütz." He has shown us how Beethoven and Weber tried reformation, when only revolution was of any real use. We can now see how they fought against the fetters of opera, and we marvel at the results they achieved. There are many passages in their operas which fill us with astonishment; and if their composers could have profited by their struggles and experience, and recommenced their life's labours, Wagner would have had two very powerful rivals. But the public does not reason, does not read between the lines: the old-fashioned forms spoil for them, to some extent, the very excellences of these early operas. And then, again, there is another reason why these works do not attract the public. The stories are not sensational enough for the present day: everything now must be highly spiced.

The performance of "Fidelio" on Saturday was on the whole satisfactory. Frau Klafsky was extremely fine as "Leonore," and Herr Alvary acted well, but his voice again showed signs of fatigue: besides, the part is not well suited to him. Fr. Gelber was a good Marcelline, and Herr Wiegand a good Rocco. The "Leonore" Overture was played before the Finale of the second act; usually it is given between the first and second acts. From a dramatic point of view, the only proper place for it is at the beginning of the opera, as Beethoven originally intended. It was

played with much spirit under the direction of Herr Lohse.

On Tuesday Frau Klafsky was most successful in the rôle of Agathe. Frä. Elise Kutscherra sang well as Annchen, but was somewhat fussy in her acting. Herr Alvary, as Max, was again out of order; but for that he deserves sympathy, and after his grand impersonations in "Walküre" and "Siegfried" much must be forgiven him. The parts of Kaspar, Kilian, and the Hermit were well rendered by Herr Wiegand, Mr. Bispham, and Herr Rodemund. Herr Lohse had his orchestra under good control.

J. S. SHEDLOCK.

RECENT CONCERTS.

MR. ANDREW BLACK gave a highly successful concert at St. James's Hall last Thursday week. He sang Henschel's fine Ballad "Jung Dieterich" with much vigour and intelligence: he has a fine voice, and knows how to use it. His second song was "Gia la Luna." Miss Ella Russell, Miss Esther Palliser, Mlle. Antoinette Trebelli, Miss Hilda Wilson, MM. Ben Davies, Norman Salmond, Barton McGuckin, and many other well-known singers and instrumentalists added, by their performances, to the enjoyment of the afternoon. A special feature of the programme was the new, clever, and amusing dialogue by Leon Gozlan, in which Mme. Sarah Bernhardt and M. Guity took part.

Another attractive concert was the one given by Mrs. Henschel on Friday afternoon in the same hall. The whole programme was devoted to the compositions of her husband, who himself sang and accompanied. Both artists were in excellent voice, and gave all possible satisfaction.

Mr. Henschel's music is justly admired: as a song composer he ranks high. He displays skill, feeling, and individuality, though, from time to time, he reveals his musical idols.

Mme. Adelina Patti sang at Messrs. Harrison's concert at the Albert Hall on Saturday afternoon. Of late it has been difficult to say anything new about this distinguished vocalist. But now she has taken to Wagner; and her pure and unaffected rendering of "Elizabeth's Prayer" from "Tannhäuser" achieved a wonderful and well-deserved success. Better late than never; and it is to be hoped that she will select other excerpts from Wagner's operas, and, possibly, one day impersonate one of the master's heroines. On the stage she would be sure to do full justice to herself, and would thus make amende honorable to the master whom—at any rate in public—she has so long neglected.

A *matinée* was given at Queen's Hall, on Monday, in aid of the Sun fund for the relief of the Achill Islanders. The actors, singers, and players who volunteered their services were legion; and at the head of the list was Mme. Sarah Bernhardt, who, in the course of the past week, has already appeared twice at concerts given for charitable purposes. The hall was packed, the prodigious entertainment was a brilliant success, and the fund must have been considerably increased thereby.

M. Eduard Zeldenrust gave a pianoforte recital in the large Queen's Hall on Monday evening. His rendering of the Bach-Liszt Fantasia and Fugue in G minor showed that his technique was excellent. His reading of Schubert's Impromptu in B flat, Op. 142, No. 3, was neat, though peculiar in the matter of *tempi*. Of Beethoven's Sonata in D minor the first movement was the best;

the Largo lacked true pathos, and the Allegretto was played in a spasmodic manner. Judging from the pianist's performance of his "Humoresque," he is more satisfactory as a virtuoso than as an exponent of the classical masters.

The third and last of the Wolff Musical Union concerts, after two unavoidable postponements, took place at St. James's Hall on Wednesday afternoon. The programme opened with Rubinstein's Quintet for piano, flute, clarinet, horn, and bassoon (Op. 55), a work of unequal merit. The slow movement has a dignified theme, and it is, indeed, the best section of the work. The composer obtains from his instruments fine effects of colour. The performance, by MM. Diémer, Taffanel, Turban, Reine, and Letellier, was admirable. This was followed by a bright, clever suite for piano and flute (Op. 34) by M. Widor, which received full justice at the hands of MM. Diémer and Taffanel. The programme included Mozart's beautiful clarinet Trio, and Beethoven's seldom heard Serenade (Op. 25). M. Wolff may congratulate himself on the success of his first season. His programmes might be made more interesting; but in the matter of performances he has scored a success, and the artists who have appeared will receive a hearty welcome when they next pay us a visit.

Messrs. S. & P. Erard opened their new premises on Wednesday afternoon. There was a very large gathering of notabilities; and the comfortable concert hall was crammed to hear M. Paderewski, who played Beethoven's Sonata in C (Op. 53), some Chopin solos, and other pieces. He was, naturally, received with tremendous enthusiasm. This new hall—we should judge—seats about 500 persons, and for recital purposes will be found most convenient.

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1, Frederick Street, Cardiff, July 10th, 1894.

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LONDON:

ELLIOT STOCK 62, PATERNOSTER ROW.

SATURDAY, JULY 21, 1894.

No. 1159, *New Series*.

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LITERATURE.

The Great Alternative. A Plea for a National Policy. By Spenser Wilkinson. (Son-nenschein.)

THIS volume may be described as the opposite of the work of Mr. Goldwin Smith on *The Empire*. That distinguished man did not, indeed, preach the whole cant of the bad Manchester School: he did not believe in the reign of calico, or in the transformation of the world by a tariff. But he was undoubtedly a philosopher of the "Little England" creed; and he seriously insisted, thirty years ago, that this imperial nation should shrink behind the narrow seas, should confine itself within its ancient borders, and should abandon the world-wide heritage gained by its fathers. The force of events has exploded doctrines arising out of the exhaustion of the great war, and of a dream of a millennium of peace; and Mr. Spenser Wilkinson's book is an earnest argument that, if England is to remain a great power, she must defend and preserve her empire, and perform the duties attached to her destiny, or sink into decline, and perhaps perish.

I have read the volume with unflagging interest. The political ethics of the author, no doubt, savour of Hobbes and Carlyle, and are instinct with Bismarck's notions of blood and iron. His theory of the mission of England is stamped with the pride, and perhaps with the stolidity, of the Anglo-Saxon race, and lays him open to angry retorts: her manifest destiny, other nations think, is not part of the designs of Providence, and may be overborne by their own destinies. His history, too, is in parts questionable, especially in his chapter on German Unity, and on the means which brought it, such as it is, about; and his animus against Russia and France, as our "natural enemies," is palpable and, in places, unjust. He assumes, moreover, rather too plainly the attitude of a superior person lecturing ignorant people on what is above their ken; and this is the more amusing because much that he has written on war is mere commonplace—*niaiserie* a French critic would call it—and because he has completely left out one consideration of supreme importance in his survey of the present state of the empire. The central idea of his work is, nevertheless, excellent, and what he has grouped around it is well worth studying. I entirely agree in what he has written on the national duty of keeping England in the exalted place she has gained in the world, in maintaining her high imperial estate, and on the weakness, the fluctuation, and the want of

aim that, in this matter, has reigned in the national councils; and his comments on the mawkish nonsense of Radical foreign politics, on the silliness, in the face of Europe armed to the teeth, of imagining that we are to sit behind "our silver streak" and to uphold our power by "ideas" and "moral force," are sound, manly, and have a sterling ring. The style of the book is, on the whole, very good; but some of the words used would have been thought barbarous in the Oxford of the day of Newman and Church.

Mr. Wilkinson detests, as much as Canning did, the cosmopolitan view of national politics. He does not think, with Jean Jacques, that human nature is perfect and that nations can lie down like the lion and the kid in an Eden of impossible peace; he eschews the "ideology" which, Napoleon said, "would destroy an empire, though made of granite." He knows that men have passions and selfish aims; that states have conflicting views and policies; that they must be prepared to protect their interests, and that national defence is a paramount duty; and he rather inclines, in his survey of history, to exclaim "the devil take the hindmost in the race," and to contend that the "fittest ought to survive." We may call this faith, which has grown up naturally from the troubles of Europe in this age, Jingoism, Chauvinism, and bad names of the kind; but it is more true, and infinitely more safe, than the sentimental twaddle of universal brotherhood; and what is it, after all, but the phrase of Cromwell, "Put your trust in God, but keep your powder dry"? These being the facts, England has a right to maintain the position she has gained in the world, to vindicate it against all possible enemies, to accept empire and the responsibilities attaching to it, whatever may be the risks or the dangers. It is not only that, in the course of ages, England has spread her arms over vast regions of the earth; that she holds Canada and most of the West Indies; that she governs the subject races of India; that she has settlements in almost every sea; that she has become the mother of great youthful nations. Looking at her mainly as an island power, she has become dominant on the ocean, a kind of ascendancy, the immense importance of which has been proved by grand examples, and which, in some respects, has placed her at the head of all states. Concurrently, too, with this command of the sea, and in a great measure because of it, she has in her history contrived to hold the balance in the chief conflicts of the powers of Europe; and she has thrown her influence, on the whole, into the scale of justice, for she has usually resisted the efforts of overgrown power—of Philip of Spain, of Louis XIV., of Napoleon—in order to protect her own and the world's interests. Power at sea, and a kind of moderating force in European politics, have thus been her characteristics as a State: her destinies lie in this direction; and she must secure these if she is to remain great, especially as maritime supremacy, as affairs now stand, is a necessity on which her very existence depends.

This view of what England has been in

the past, if optimistic, is in the main just, though it will hardly be accepted by foreign nations. Mr. Wilkinson, however, appears to think, with the self-complacency of the Anglo-Saxon mind, that our position is in the nature of things—a preordained political harmony—and he does not clearly perceive how far this may lead him. If the "manifest destiny" of England is this or that, Russia may assert that her "manifest destiny" is to sit on the throne of the Eastern Caesars; France that she has a right to be supreme in Europe; Germany that she is bound to swallow up Austria; the United States that they may annex Canada. This doctrine all but annihilates international law and the permanent friendly relations of states. Mr. Wilkinson scornfully rejects the idea that, even in theory, powers are equals, the fundamental axiom of Grotius and Vattel; and he makes force the supreme, almost the only, arbiter in the arrangement of the affairs of mankind. It is not edifying, at the close of the nineteenth century, to see notions boldly revived which, if veiled in philosophic language, are really the creed of *vae victis*; we dare say Brennus had no doubt that his gods had decreed his conquest of Rome. England, however, is what she has become; and it is more to the purpose to examine by what means, and under what conditions, she has reached the height of her existing fortunes. Her supremacy at sea has been her own achievement; from the day of Sluys to that of Trafalgar it has been secured by her essential strength; and, though it was challenged by the Dutch Republic, and by France and Spain at a later period, it has been vindicated with complete success. But, apart from the question whether it has been rightly used; the authority she exercised for a long period—say from the reign of Elizabeth to that of George IV.—in regulating and controlling the affairs of Europe, and balancing them in accord with her policy, seems to me to have been largely due to accidents of a temporary nature which, perhaps, have vanished. England possessed a commanding continental influence, and employed it against too aggressive States, because she was able to make allies of weak, divided, and backward nations, and because, though her armies were never large, they were formidable as affairs then stood, and her wealth made amends for the short reach of her sword. All this has now been completely changed: the Continent is organised into gigantic Powers, progressive, opulent, for the most part, and directing armies compared with which ours is a mere handful of men; and England, therefore, can hardly hope to wield again the influence she formerly had, and to be really an arbiter in European quarrels. She could hardly be, what she was in Napoleon's day, the head of a coalition against France; she could hardly be what she was at Blenheim and Waterloo.

These considerations are of obvious moment in inquiring how we are to maintain the empire. I incline to think that the revolution in naval construction of the last thirty years, not to refer to other facts of importance, have increased the inherent power of England at sea, and that, with a

rational naval policy, she can rule the waves as decisively as she has done for centuries. But I am convinced she cannot play the part on the Continent she played at one time, and that, consistently with her true interests, she ought not to seek to be its arbiter. Mr. Wilkinson takes a contrary view, and contends that England ought to have the kind of foreign policy she had under William III. and Chatham: that she should aim at largely directing the affairs of Europe. He thinks Russia and France our "natural enemies," opposed to us in aims and interests; and he hints, though he does not openly say so, that we must identify ourselves with the Triple Alliance, and heartily become the fourth partner. I shall not inquire, whether, if Russia and France are hostile to us at this juncture, this has not been largely our own fault, nor yet whether their present relations did not grow out of the unwise Peace of Frankfort, which Mr. Wilkinson, and others of his school, justify. Let us assume, as I fear is the case, that Russia and France are unfriendly to us; that their policy is at odds with ours; that they have objects we cannot approve; does it follow that we should join the League of Germany, Austria, and Italy, in our own interests, and to uphold our place in the world? I pass the considerations by, that the foreign policy of Germany has been double dealing to us, in the whole range of colonial relations; that probably it would throw Austria and Italy over, if it could gain the support of Russia; that Italy is half bankrupt, and Austria weak, at least wholly unable to fight Russia and France. Nor shall I discuss the question, whether the true alliance of England ought not to be with France, in the existing circumstances of the European world; this would take me beyond my narrow limits. It is a sufficient answer to the contention that England should join the Triple Alliance, that she would, having regard to the immense development of two at least of her supposed allies, and of the huge armaments of the whole Continent, inevitably play such a subordinate part, that certainly she could not control events, and that, in all probability, she would waste her blood and treasure without being able to secure one of her real interests. This has been a result of that Italian and German unity, and of the events of the war of 1870-1, which Mr. Wilkinson, and writers of his type, admire.

It seems to me, therefore, that the true policy of England, in order to preserve the empire, is to develop her power at sea to the furthest limits, to intervene as little as possible in the affairs of Europe, and only when she is plainly manacled; and, in that event, mainly to intervene at sea. I differ from Mr. Wilkinson on this important point; but I thoroughly agree with him in his wise remarks on the instability and feebleness of British statesmanship, in our foreign relations, during many years, and especially since the Gladstonian era. Russia has leaped from the Caspian and Central Asia, and stands on the verge of the mountain gates of India: yet we have not settled what is to be our frontier; we do not know if the Afghan is a friend or a foe.

We have no fixed policy on the Eastern Question; we have supported and abandoned the Turk; we have not conciliated the Christian races between the Carpathians and the Aegean; we are entangled in Egypt by thoughtless pledges which may lead to a fierce rupture with France. Our attitude, too, towards the colonising powers has been pusillanimous and shifty in the extreme: we have been duped and flouted by Germany; we have been thwarted by France, and have yielded to her; the surrender to the Boers was like that of the Romans in their decay. Nay, coming to our vital maritime interests, we have allowed our power at sea to be less than it should be: our navy at this moment is hardly a match for those of Russia and France combined; in the event of a great European war we might find the Mediterranean a beleaguered lake, in which we could not safely keep our fleets; it is far from certain that we could defend our commerce at sea, on which all depends, against a second League of Cambray. This is true, and pity 'tis it is true; but Mr. Wilkinson dwells too much, perhaps, on the incapacity and faults of our rulers, and does not sufficiently lay the blame on the nation. England has become a democratic state; she is no longer swayed by the aristocratic order which carried her through the great war with France; and it is to be feared—"absit omen"—every true man will exclaim—that her governments have only too well reflected the fickleness, the shortsightedness, the want of a fixed purpose, which have been the curse of democratic nations.

In his survey of the dangers that surround England, and of the necessities of the present time, Mr. Wilkinson has omitted one topic which seems to me of supreme importance. He has assumed that the concession of Home Rule to Ireland would have little or no effect on the state of the empire, and would not make its defence more difficult. This is not the place to argue the Home Rule question; but history refutes on this subject what Mr. Wilkinson lightly takes for granted, and naval and military opinion is against him. A self-governing and half-independent Ireland means a base of operations for our foes at our doors; the prospect of invasion made easy; a pistol pointed at our head and heart more threatening than a fortified Antwerp. This disregard of facts, only too significant of English ignorance of Irish affairs, is, I think, a well-marked blot on this work. Home Rule ought not to be pooh-poohed in an inquiry into the means to preserve the empire. For the rest, Mr. Wilkinson might have enlarged on our present resources at sea and on land, and on the state of the national armaments, in an examination of the question before him; but this was, perhaps, beyond the scope of his purpose. There is much in the philosophy of this book I cannot admire: it breathes the spirit of brute force in politics. The attitude, too, of Mr. Wilkinson towards Russia and France is hardly becoming; his view of what should be our continental policy and alliances is, I believe, mistaken. But the main and essential conception of this work—that England has inherited empire and must uphold it; that she has

received a great trust and should be true to it; that if she neglects her national duties she must suffer in her national interests; and that weakness, timidity, and want of definite aim may be fatal in this all-important matter—is perfectly correct, and has been well worked out. Mr. Wilkinson, too, has ably and eloquently appealed to Englishmen to be up and stirring to keep England in her true place in the world; to disregard the seductions of false sentiment, of cowardice, of faction in this momentous question, and to make the sacrifices necessary to maintain the empire. He is entitled to high praise for his patriotic pleading.

WILLIAM O'CONNOR MORRIS.

The Invisible Playmate: a Story of the Unseen, with Appendices. By William Canton. (Isbister.)

This is a delightful little book, to which freshness and distinction are given by something other than its great literary beauty or even its intimate human touch. In the auriferous domain of the primitive relationships and emotions Mr. Canton has had the peculiar good fortune—a good fortune which is of necessity becoming constantly rarer—of hitting upon a lode of metal which, though not altogether unworked, has by the majority of "prospectors" been curiously neglected. From the palmy days of Greek and Hebrew literature down to the present hour motherhood and the mother instinct have occupied a prominent place in literature, and in the Christian centuries reverence for the mother of a divine Son has provided for them a still more prominent place in representative art. Nor has the winning grace associated with the dependent helplessness of childhood ever been ignored, though it is only of late years that the little child has come to the front, and claimed something approaching equality with the man and the woman as a subject for the art of literature. But the father and the instinct of fatherhood, which have surely played a not less interesting or important part in the great drama of human home-life, have been curiously neglected; by which I do not of course mean that they have been altogether set aside, but that such treatment as they have received has been for the most part indirect, allusive, occasional, fortuitous. There are, in obvious facts of physiology—to seek no further—sufficing reasons for the subordination of fatherhood to motherhood: a father-poem of equal intensity to such a mother-poem as Lord Tennyson's "Rizpah" would not perhaps be possible; but there is no sufficing reason why the instinct and emotions of paternity should have been passed by as things wholly or largely devoid of imaginative suggestion. Fatherhood is a great as well as a greatly neglected theme.

If, therefore, Mr. Canton had deliberately chosen it with a conscious apprehension of its unutilised potentialities of interest and effectiveness, he would have chosen wisely; but the true charm of "The Invisible Playmate" and its companion studies lies, I think, in the fact that there has been no deliberate choice at all—that the author has simply written what he was impelled to write, has said what was given him to say,

has been led to a theme not by considering carefulness of thought, but by tyrannous prompting of incalculable instinct. Just as we say of one man that he is born a soldier, of a second that he is born a statesman, of a third that he is born a poet; so, on the evidence provided by this tiny book alone, we may say of Mr. Canton that he is born a father, and the book itself is less a product than a growth.

Criticism is compelled by tradition to give itself airs of adjudication, to set itself above its subject and say that it is defective here or there, so—mainly in order that I may be perfectly modish—I will hint a doubt whether Mr. Canton's title is quite inevitable, or indeed, in any true sense, really descriptive. What it refers to is merely an episode, and hardly a dominating episode. The story is simply this. The little child, the story of whose opening life is told in the father's letters, sees or fancies that she sees a child-companion, who is, of course, invisible to all the world besides. She plays with this "icicle baby" and talks of it, and is very anxious that it should not be hurt by careless hand or foot. Then the poor little woman falls ill; and when death is pressing hard on to the victory which is nearly won, the child declares that she has the "icicle baby" with her, and as the wasted little hand lifts a fold of the bed-clothes, the father's eyes are opened to the child's vision. The little bed holds not one, but two—the small creature who is just passing into the unknown, and an elder baby sister who has passed there years before, and whose passage has left with the father a horrible vacancy and a haunting fear. But for a moment he sees her; he knows that she lives, and that his other darling will live also, as he himself will live until he joins them.

"One glimpse of the Unseen (as he called it), and the embittered recollections of bereavement, the resentment, the distrust, the spirit of revolt were all swept into oblivion. Even the new bereavement had no sting. There were no anguish; there were no words of desolation. The man simply stood at gaze, stunned with amazement."

The story is very eerie, but very beautiful; and there are readers to whom it will appeal as strongly as I confess that—in Mr. Canton's telling of it—it appeals to me. But it must be admitted that it belongs to the mysterious world of the exceptional, whereas nine-tenths of the little book takes us into a pleasantly familiar world of observation and thought. The fatherhood in the book—at any rate in this earlier part of it—is rendered not directly but mediately: the father does not write about his own emotions, but we know them by a fine inference, drawn from observations too wistful and delicate not to be born of an overmastering love. The "little woman's" passion for having her hands held, her dawning feeling for form, and her still more developed feeling for rhythm, her struggles after a vocabulary, and her experiments in inflexion, which, as the observant father remarks, make her "more A. S. than the Anglo-Saxons themselves"—these and a dozen other buddings of the little soul are celebrated with a certain gusto of quiet

rapture in which the very heart of fatherhood finds utterance.

And just as the lighter and graver sanities of paternity have their place in this first section, so do its fine irresponsible wise madneses make themselves heard in the second section, devoted to "Rhymes about a Little Woman." As I lack space for both comment and quotation, I choose the latter, and transcribe the following delicious bit of baby extravaganza:

"She was a treasure, she was a sweet;
She was the darling of the Army and the Fleet!

"When—she—smiled—
The crews of the line-of-battle ships went wild!

"When—she—cried—
Whole regiments reversed their arms and sighed!

"When she was sick, for her sake
The Queen took off her crown and sobbed as if
her heart would break."

If any simple-minded person thinks that he or the man in the street could produce this gay nonsense at will, let him become wiser and sadder by making the attempt. True, it is either easy or impossible; but to most of us it would be the latter.

In a somewhat soberer fashion of fantasy is written the chapter "An Unknown Child-Poem," in which, with a fine imaginative Richterian handling, Mr. Canton follows the example set by Carlyle in *Sartor Resartus*, by boldly inventing the poet Altegans and his poem "Erster Schulgang" and commenting upon his vision of the world's crowd of little school-goers. It is a charming idea, embodied with a sweet *naïveté* of execution; but I must content myself to leave it for the seekers of good things, as I must also leave, with little more than a mention, the subtle and delightful study "At a Wayside Station," in which Mr. Canton grapples with what may be called the problem of perpetual childhood—the father's vision of the little boy or girl in the grown man or woman. It brings to a pleasant close a book which every reader, and especially every reader who has the good fortune of fatherhood, will find peculiarly lovable.

JAMES ASHCROFT NOBLE.

Geographical Discovery in the Interior of North America in its Historical Relations, 1534-1700. By Justin Winsor. (Sampson Low.)

SUBSTANTIALLY the present work is an abridgment, from Mr. Winsor's own pen, of the matter contained in the fourth volume of his well-known *Narrative and Critical History of America*.

Its general scope is indicated by two diagrams on the title-page. One of these reproduces in outline part of a map from the Ptolemy of 1511, showing nothing in the New World, to the north of Cuba and Hispaniola, but the island of Newfoundland, labelled "Terra Laboratorum," and separated by the Gulf of St. Lawrence from a fragment of continent labelled "Regalis-Domus" (Cortereal's Land). Neither Mexico nor Florida having as yet been discovered, the fragment in question represents all of the continent of North America at that time known to geographers. This map marks an

important step in cosmography; for the Ptolemy of 1508 shows Newfoundland (Terra Nova) as a peninsula of Asia. The other diagram represents a map of 1684, in which the Atlantic seaboard of the United States and British America, together with the St. Lawrence, leading to the interior region of the great lakes, and the valleys of the Mississippi and its principal tributaries, including the Red and Arkansas Rivers, the Missouri, and the Ohio and Wabash, all appear very much as they are known at the present day. Mr. Winsor traces the gradual progress of geographical knowledge between these two dates, and illustrates it by an ample series of extracts from contemporary maps, many of which are already familiar to readers of the *Narrative and Critical History*.

We cannot but condole with Mr. Winsor on the fate which has befallen many of his favourite illustrations. For, as the pages of the present volume are of smaller size than the original work, it has been necessary to cut down the larger engravings; and the abhorred shears have sometimes been applied with Procrustean ruthlessness. Michael Lok's map, interesting to Englishmen as showing Meta Incognita and Fro-bisher's Inlet, besides the imaginary islands of "Brasil" and St. Brandan's on the route between Ireland and Newfoundland, loses its graceful scroll, containing the dedication to Sir Philip Sidney, save a few fragments of the fringe, which might be mistaken for imaginary islands in the Pacific; and there are others which have fared even worse. In compensation, the present volume contains a number of fresh illustrations, including some which replace with advantage the corresponding ones in the larger work. Thus, the section of the Cabot Mappemonde of 1544 (p. 53) at once contains more of the original, and follows it more closely, than its predecessor, though its effect is marred by a general darkening of the surface which might well have been dispensed with. Instead of the painter Hamel's foppish travesty of the Moncarnet portrait of Champlain, we have a vigorous woodcut from the original, which seems to bring the founder of Canada before us in his habit as he lived; while the grim head of Cartier, rudely sketched from the St. Malo picture, is replaced by a three-quarter portrait which fairly represents the original canvas, though its interest for the reader will probably be diminished by the admission now made that the latter is at best of "doubtful authenticity." Mr. Winsor is here over-cautious. Even were it an old picture at all, there would be about as much reason for supposing it to be a portrait of Cartier as for supposing that which hangs in the Municipio of Genoa to be a portrait of Columbus.

When Cartier, in 1534—following, as we think with Mr. Harris, whose ingenious argument to that effect Mr. Winsor cites without accepting it, the track of a Portuguese navigator—was exploring the bay of St. Lawrence, some hundreds of miles from any Iroquois settlement, and peopled, so far as its shores were inhabited at all, by wandering Algonquins, he came upon a party of Huron-Iroquois from Quebec engaged in mackerel fishing. Two youths

of the party, taken back by Cartier to France, served in the expedition of the following year as guides and interpreters; and the common Iroquois noun by which they described the "village" to which they belonged, mistaken by the French for the proper name of the district, now designates the British dominions in North America. In 1535 they conducted the French explorer to their home, on the site where, seventy years later, Champlain founded the first French colony. From the *canada*, or "village," at Quebec the explorers ascended the stream to Montreal, then occupied by another flourishing settlement of Huron-Iroquois. As to this there can surely be no doubt, though Mr. Winsor appears to regard the matter as open to debate.

"Who the people were that Cartier met is a question upon which there has been some difference of opinion. The decision rests mainly upon the ethnic relations of the scant vocabulary which Cartier picked up and recorded. Dawson has held that the words in Cartier's list have Algonquin roots. The Abbé Faillon holds them to be Huron, and the weight of opinion seems to sustain the abbé" (p. 31).

With all due respect to these eminent authorities, we must remark that Charlevoix, writing a century and a-half ago, puts the matter more correctly than either. Cartier's vocabularies—for there are two, appended to the narratives of the first and of the second voyage respectively—contain both Algonquin and Huron-Iroquois words. One or two words in each list are Algonquin, and some of those which cannot be positively identified resemble Algonquin rather than Iroquois. But a very large proportion of the words, including the numerals, are indisputably Iroquois, and could not possibly be mistaken for Algonquin by any one acquainted with these languages; while the majority of the uncertain words have a cast which is Iroquois rather than Algonquin, and might well have belonged to the Huron-Iroquois dialect, though now no longer recognisable. Probably the misconception arose from Cartier, or his editor, having described his vocabularies as simply representing "the language of New France." Are we, then, to suppose that Cartier and his companions did not know the difference between Algonquin and Iroquois? This can hardly be, for in some instances the narratives furnish us with an Algonquin and an Iroquois word for the same thing. Nor can it be supposed that explorers who distinguished the two nations by differences of physique, of dress, of mode of life, and of local distribution, were incapable of recognising the scarcely less obvious distinction of speech: we have, in fact, Cartier's word for it that this distinction was perfectly familiar to them. Even had the Hurons not been in contact with Algonquin tribes on their northern border, it would have been natural for them to pick up a few Algonquin words in their annual fishing expeditions to the mouth of the St. Lawrence; and the presence of such words in Cartier's vocabularies surely cannot throw the slightest doubt on the ethnical relations of the people of "Canada" and Hochelaga. We should have thought, moreover, that the character of the elaborately

fortified village of Hochelaga had something to do with the decision of the question, if it were a debatable one at all. Can any instance be adduced in which large villages, similarly fortified, were erected by an Algonquin tribe north of the Iroquois area? Lastly, while Cartier's vocabularies are not the best of evidence as to the language spoken at Hochelaga—whether his two interpreters refused to accompany him, and where, consequently, he had great difficulty in understanding and making himself understood—the few words which he picked up there and introduced into his narrative not only show no traces of Algonquin, but are recognisably Iroquois, as is the name of the place itself, which should apparently be written *Otstenrakta*—"By-the-Side-of-the-Mountain".

Seventy years passed before any important advance was made beyond the point reached by Cartier in his second voyage. The rapid extension of geographical knowledge which followed upon the establishment of permanent stations for the fur trade at Tadoussac, Trois Rivières, and Montreal is probably due rather to the development of this profitable commerce and of mission work founded upon it, than to the psychological cause which Mr. Winsor describes as "the yearnings of the geographical sense in its uneasy moods." Before the thirty years of Champlain's fruitful labours were ended, explorers had reached not only the farthest shores of the great lakes, but the headwaters of the streams by which these were fed; and tidings were heard of a Mississippi or Big-Water at no great distance westwards, to be reached by way of its tributary the Wisconsin, out of which Joliet and Marquette, forty years later, floated their canoes into the mighty river itself. Marquette rightly judged it to have its outlet in the Gulf of Mexico, though the long-cherished hope that it would be found to discharge into the Pacific by way of the Gulf of California was not finally abandoned until La Salle navigated it to its mouth in 1682.

Mr. Winsor's volume is replete with information, carefully compiled and methodically arranged. It is admirably printed and bound; the illustrations are most attractive, and there is an excellent index. It should be in the hands of every student of American history, and will be especially interesting to Canadian readers.

E. J. PAYNE.

SOME GERMAN WORKS ON SHAKSPEARE.

Shakspeare. Fünf Vorlesungen aus dem Nachlass von Bernhard ten Brink. (Strassburg: Trübner.)

"FÜHRENDE GEISTER."—VI. Band: *Shakspeare.* Von Alois Brandl. (Dresden: Ehlermann.)

Die Hamlet - Tragödie Shakespeares. Von Richard Loening. (Stuttgart: Cotta.)

THE three books named above have little in common but the subject they deal with and the language in which they are written. All are the work of distinguished men, and each is admirable in its kind; but the kinds are extremely diverse. The third—a piece of massive specialism, exhaustive in matter

and subtle in style—alone corresponds to the familiar English preconceptions about German work. The first is rather in the French manner—a rapid sketch, devoid of learned display, but full of stimulating suggestion and of luminous *coups d'œil*; and the second resembles the best English work—a comprehensive, yet concise, survey of a wide field, full of facts, and conveying them in a style habitually fresh and bright.

The first-named book would scarcely have been published had not the death of its brilliant author forbidden us to look for that more serious discussion of Shakspeare which his university lectures had already made a part of the intellectual capital of a host of enthusiastic students, and which the next volume of his *Litteraturgeschichte* would have presented to the world. What we have here is merely five lectures delivered before a popular audience at Frankfort in 1888. They are well characterised by the editor, Prof. E. Schröder, an old student of ten Brink, in his very judicious preface:

"Whoever cares more to be told the newest thing in specialist discussion than to listen to a Shakspeare scholar who united to the richest philological and historical culture a unique gift of poetic appreciation had better lay these lectures down. They are not an introduction to Shakspeare literature, but an introduction to the poet himself."

The five lectures handle the subject with imposing breadth. The first deals with "the Poet and the Man," dismissing the "Bacon-Shakspeare theory" after a rather too deferential hearing, with the apt remark that

"Of all the fatuities of which the Baconians have been guilty, none perhaps equals their view that the greatness and profundity of Shakspeare's work is incompatible with his position as an actor and member of a stage company. As if the greatest dramatist of all time were even conceivable without that exact knowledge of the boards which only long practice brings."

The second, on the succession of the plays, travels lightly over familiar ground. The most remarkable are the last three—Shakspeare as a dramatist, as a comic, and as a tragic poet, where that glowing delight in great art, that vivid apprehension of the working of genius which makes even a grammatical treatise alluring and alive in ten Brink's hands, have full scope. We may note especially the comparison between "Romeo and Juliet" and Arthur Brooke's poems (p. 83f), that between the comedy of Shakspeare and Molière (p. 103f.), and the review of the great tragedies (p. 138f). And everywhere we feel the touch of one who was no mere Shakspeare specialist, but ranged as a master over the whole domain of English literature—of one, too, whose scholarship was only the instrument by which he expressed the large aspirations and enthusiasms of a great humorist.

Like ten Brink's book, that of his successor, Prof. Brandl, is intended for the cultivated, rather than for the learned public; for that section of them, however, which prefers a compact, well-written summary of facts to an eloquent causerie. In a little volume, of about the size of one of our "Men of Letters" series, he has contrived to give a

singularly full and luminous view not only of Shakspeare's personality—his "Mind and Art"—but incidentally of the main developments of Shakspeare criticism. The book has method, and it has style; it is the work of a man schooled in all the ways of scientific literary history, but at the same time abounding in fresh native literary force, fine observation and knowledge of the world and of nature—inured to the lamp, but familiar with the sunlight and the open air. The arrangement is essentially chronological: a plan which has the defect of often encumbering the course of the narrative with the inevitable discussion and criticism of the separate works, but the more than counterbalancing advantage of enabling each play or group of plays to be discussed in close connexion with the outer and inner conditions under which apparently it arose. These groups show considerable novelty of treatment. Prof. Dowden's well-known periods, "In the World" and "Out of the Depths," are represented by three groups, less picturesquely but not less suggestively labelled the "Falstaff," "Hamlet," and "Lear" periods. The second of these includes, besides "Hamlet," "Julius Caesar," and "Othello," the comedies "As You Like It," "Twelfth Night," "All's Well," and "Measure for Measure." One may question the rightness of detaching the first two from the other "joyous" comedy, "Much Ado." No doubt Jaques foreshadows Hamlet; but it is difficult to find any other approach in this gay and brilliant comedy to the despondency or "world-weariness" which is the dominant note of the Hamlet period; and one must take the love-sorrows of Viola, Olivia, and the duke seriously indeed to detect this gloomy round-tone amid the uproarious fun of "Twelfth Night." That "breach of brotherly love is the elegiac ground-tone of 'As You Like It'" is true, we think, only in the sense in which the deadly animosity of Ephesus and Syracuse is the "elegiac ground-tone" of the "Comedy of Errors." From first to last, it may surely be said, Shakspeare's comedy is prone to deal with potentially tragic situations. On the other hand, the grouping of the three tragedies together under the rubric, "World-corruption and reformers," is very suggestive; Hamlet, Brutus, and Othello are connected by a real analogy—they act, with pain and reluctance, as ministers and executants of a supposed Right; while Othello, the latest of the three, is no doubt connected by his more purely passionate nature with the tragedies of sheer passion which follow and are here grouped apart. The reforming Duke in "Measure for Measure" also works in well with this conception. The treatment of the separate dramas, though necessarily brief, is always suggestive and interesting. There is little or nothing of "aesthetic criticism," few expressions of admiration, no fantastic arabesques of style; but the growth of the play out of its sources, its plot, its interpretation, are concisely and effectively discussed, with frequent illuminating sidelights of literary lore or theatrical reminiscence. We think that the book ought to be translated, as being on

the whole superior to anything similar that we possess. Prof. Dowden's admirable Primer is now several years old, his recent Introduction does not aim at the same completeness, and Dr. Furnivall's Introduction in the "Leopold Shakspeare," though full of good points, is deficient in breadth of criticism. It is unfortunate that Prof. Brandl's reputation among us has suffered through the demerits of the translation of his book on Coleridge, which handles several aspects of the poet neglected, or purposely ignored, by all his other biographers. We trust that it is superfluous to call the attention of students of Middle English to his full and compact bibliographical summary of that literature in Paul's *Grundriss*.

The third of the books above named is far above the average of the ordinary "New solution of the Hamlet problem." Its author, Professor of Law at Jena, approaches the matter as a jurist rather than as a Shaksperian; and this of itself adds interest to his work. The domain of Shakspeare criticism is crowded with critical monstrosities, and in no department of it has the keen dialectic of a trained legal mind a more legitimate province than in the criticism of "Hamlet." The first section of Prof. Loenig's volume (pp. 1-144) is the most valuable critical history known to us of Hamlet criticism in Germany. From the first crude notions about "Hamlet," to Goethe, and from Goethe to our own time, the Hamlet theories of the past are summarised, discussed, and dismissed with scrupulous but rigorous justice; and even the agnostic, who seeks refuge from interminable controversy in the faith that "Hamlet" is an insoluble riddle, is sternly driven from his retreat. "For insoluble riddles and undiscoverable mysteries there is simply no place in a work of art that deserves the name." Perhaps, without disrespect to Prof. Loenig, one may say that that is a conception of a work of art more natural to a jurist than to a poet, or to one profoundly versed in the ways of poets. It is the defect of his book, in our view, to abstract "Hamlet" too much from Shakspeare's personality, and from the outer and inner conditions under which he wrote it—to deal with it as an isolated and independent working out of a problem, to the nature of which it is supposed to furnish an exhaustive clue. It is characteristic that Prof. Loenig emphasises the juridical elements in the action—the "providential" punishment of the king's crime through the medium of Hamlet and in spite of Hamlet's reluctance; so that the play is in a sense a "Schicksalstragödie," without, however, as he is careful to point out, ceasing to be a "tragedy of character," since that "reluctance" of Hamlet is the ground of the whole action. This "reluctance," the central topic of dispute in Hamlet discussion, is by Prof. Loening effectually despoiled of intellectual and moral elements. The delicate and sensitive Hamlet of Goethe, the thought-oppressed Hamlet of Schlegel and Coleridge, the conscientious Hamlet of Ulrici, have all been ruthlessly thrown overboard, and nothing remains but a

Hamlet constitutionally indisposed to vigorous action—a "lazy" Hamlet.

"He did not neglect his duty, as Goethe thought, because it was too difficult for his nature, but solely because it was too troublesome, too laborious, and thence unpleasant and repulsive."

But is the "lazy" Hamlet a tragic figure? Whatever may be thought, however, of the conclusion, Prof. Loening's book contains a profusion of valuable incidental criticism. We may particularly thank him for his admirable treatment of the "madness" question, and for his defence of the grievously maligned Ophelia.

C. H. HERFORD.

NEW NOVELS.

The Real Charlotte. By E. C. Somerville and Martin Ross. In 3 vols. (Ward & Downey.)

No Hero, but a Man. By Annie Thomas (Mrs. Pender-Cudlip). In 3 vols. (White.)

For Love and Liberty. By Alfred Harcourt. In 2 vols. (Chapman & Hall.)

The Translation of a Savage. By Gilbert Parker. (Methuen.)

Misther O'Ryan. By Edward McNulty. (Edward Arnold.)

Jack's Partner and other Stories. By Stephen Fiske. (Gay & Bird.)

The Diary of a Nobody. By George Grossmith and Weedon Grossmith. (Bristol: Arrowsmith.)

COLLABORATION, to justify its doubtful expediency, should entirely conceal itself. The ancient example of Beaumont and Fletcher, the modern one of Messrs. Besant and Rice, are each difficult to follow. It is therefore gratifying to find *The Real Charlotte* a whole book. If two brains there were, the idea is one and complete in itself. Two minds have conceived in the same manner the creation and development of one character. This character, Charlotte Mullen, would appear to be an attempt to realise the ultimate condition of a woman who, according to the old ideals, had failed in life. Charlotte loves, in such fashion as she can, but her love returns upon herself as something else. She never marries; she has no domestic ties; but circumstances turn her into a landowner and man of business. Given these conditions in a woman of violent nature, under whose not very admirable social polish lurks a coarse, hungry, self-seeking real ego, and what can the end be but unsatisfactory? Returned love would probably have saved her. Indeed, as long as there was a chance that the affection and money she had expended might come back to her, the real Charlotte remained in abeyance. It was only when she was undeceived by a cruel disenchantment that her inner nature arose in its strength, and Charlotte showed herself the selfish and brutal woman she was. To say more would be to tell the story, which has its own surprises and is worked out with considerable skill. Many readers will, perhaps, give the place of heroine to Francie, Charlotte's penniless little protégée,

a much-beloved person with the sweet flower-face of extreme youth and thoughtlessness. Francie is one type of the Irish girl: ignorant, pleased with everybody, always ready to fall in love, with a mouth full of picturesque flatteries and childlike rudenesses, speaking an atrocious Dublin accent, but in spite of all utterly fascinating. How she flits to her fate—soaring, sinking, dipping like the veriest butterfly—is a tragic tale enough. Of other Irish types there are excellent specimens throughout the book. The style is pleasantly fresh, and the story distinctly one to be read and not soon forgotten.

Half the title of Mrs. Pender-Cudlip's book—*No Hero, but a Man*—is undeniably true, but the other half is only dubiously so. Persons in male habiliments walk her pages; but there is hardly one, and that possible one is certainly not the central personage, who can with full justice be called a man. The book shows marks of great haste, both in matter and in manner; and any special criticism might therefore seem harsh. A fat, florid, boastful man, who dies suddenly in a railway carriage, after having just had time to tell his name with something of his history to the as-yet-mutually-unknown hero and heroine, is not a promising beginning. Nor is it encouraging when the hero—one uses the word perforce—assumes the dead man's name and luggage, and hands him over, a nameless corpse, to the officials at the next station. Mrs. Pender-Cudlip succeeds better with her women characters than with her men. The well-developed lady of middle age, who gets up private theatricals in order to pose as a statue of Venus in a love-sick poet's chamber, and has a tact for scandal, is a decided hit in the way of character-sketching. But whether from haste or from other causes the book is decidedly poor in quality.

A glaring red and yellow cover is doubtless chosen as representing the sentiments expressed in Mr. Harcourt's *For Love and Liberty*. The yellow design, moreover, turns out on close inspection to be a sketch map of the particular district in Spain in which the hero and heroine, and the attendant "supers," move and act and suffer. But the interest of the book does not centre so much in the handsome and high-miued hero, or in his fair Donna Mercedes (the little mystery of whose parentage is easily cleared up) as in the really praiseworthy sketch of the Armada from the point of view of the Spanish. The hero sails in one of the Spanish ships, with the promise of a command in England, and is taken prisoner with a suitable assortment of friends, and brought to London, where he interviews Queen Elizabeth. One realises in Mr. Harcourt's chapters the inevitable hopelessness of the expedition. He adds several special dabs of pitch to the blackness with which history has invested the character of Philip. The scheme, as we know, was all Philip's, and the failure was entirely of his causing. Mr. Harcourt makes us understand how hard it was, up to the last, for Spanish sailors to believe that the holy and invincible Armada could be beaten by "these

heretics," "these islanders." There are some good things in the book—notably the hero's adventures in the Holy Office, and the appalling fate of the Inquisitioner.

Mr. Gilbert Parker has taught his readers to expect much from him, and in *The Translation of a Savage* he does not disappoint them. It is a story in which the swain is jilted at the outset; whereupon he at once plunges into a new match and an unpremeditated marriage. It happened in this wise. Frank Armour is out in Canada, where he learns from an English newspaper that his ladylove has married somebody else. In the passion of the moment—a passion (be it confessed) which brandy has helped to evoke—he straightway espouses the daughter of an Indian chief. She is a beauty, a brave, heroic young woman, with Scotch blood in her veins; and she makes a grand figure in her blanket and moccasins, and with her greased black hair. In this state her reckless husband hurries her across the American continent, and ships her off to England, for his fine old father, the general, his rather ordinary sister and mother, and his clever and interesting brother Richard, to take to their respective hearts. The only intimation this much-tried family has had of her coming is a letter in which the bridegroom tells them that, knowing their wish that he should marry "acceptably," he has "married into the aristocracy, the oldest aristocracy of America"; that he has also married wealth, since his bride is "rich in native unspoiled virtues"; and that they "could not cavil at her education, for she knew several languages—aboriginal languages—of the north." After this supreme act of revenge, the young gentleman lies quiet for some years in Canada, while his wife, Lali, with much sorrow and tribulation, but also with much heroism, learns the new life set before her in England. Whether because of her "good Scotch blood," or of her more exalted aboriginal ancestry, Lali adapts herself with wonderful quickness to her new surroundings, and, what is more difficult, to the mental and moral ideals of refined English society. But there is truth in the idea that it is only the outer differences—which are easily surmounted—that make one true man or woman, of whatever race, seem unlike another. Nobility of nature is the same in any garb. Frank Armour has reason enough at last to rejoice in the wife he has wedded, but it may be a nice question whether he suffers enough for his dastardly trick. Needless to say, the story is full of cleverness.

Misther O'Ryan is Irish of the Irish, yet it is distinct from such purely Irish books as *The Real Charlotte*, noticed above, and Mrs. Hinkson's *Cluster of Nuts*, which was reviewed by the present writer in the ACADEMY a few weeks ago. It is as though Mr. McNulty had deliberately severed himself from his own people, and drawn them, trait by trait and word by word, from the outside; whereas the authors of those other books have identified themselves with their characters to the last degree. The picture is true to life in each case, but the subjective method is the sympathetic one.

Without a word of direct criticism, Mr. McNulty yet does criticise his Irishmen for you. He knows to a fraction how Irish they are, and has much pleasure in pointing it out to you, though he gives you no flavour of that quality which Mrs. Hinkson calls "kindly Irish of the Irish." His characters include the inflated orator and agitator, O'Ryan himself; a priest who has won the love of his people, but who is nevertheless a hard-hearted, hard-drinking tyrant; and the usual helpless and picturesque old man, so commonly the victim of the moonlight assassin. But of the sweet fascination of Irish blarney and the glamour cast by Irish eyes there is none. There is much cleverness in the way in which Misther O'Ryan arrives on the scene at Ballycusha, a ragged tramp, and by sheer force of character and eloquence of the Irish Micawber type commands the situation, forces the "Lague" on the people, and spreads dissension and destruction everywhere around him. There is also real pathos in the figure of "ould Paddy, plase yir honour's ladyship," who works in the garden for what he can get, and crawls home to that "poor dark craythur," his wife, whom he solaces by inventing and pretending to read to her letters from their son Larry in America.

The stories in Mr. Stephen Fiske's book are all more or less slight in construction, save "An American Ghost," which has detail and solidity; but with a sure hand they touch on pathos, humour, and passion. There is apparently a kind of man that grows freely in America—a man brave and true and clever, but simple as a child, and reverent towards women. That kind of man Mr. Fiske knows how to draw. In fact, if you are to judge of him from stories, carefully marking off the knifer of the Far West, there is something abnormally simple about the average American man. In Mr. Fiske's stories—which are thus differentiated from the ordinary American story—the woman is vague, remote, charming, but her part is a secondary one.

The Diary of a Nobody (the handiwork of Messrs. George and Weedon Grossmith) is that of Mr. Charles Pooter, a city clerk, who looks up with awe to his chief, the great Mr. Perkupp, loves his "dear wife Carrie," and hopes as the best end of all things that his son Lupin may get taken into "the office." Day by day the artless account goes on, clever in its very baldness, giving us such entries as this:—"Planted mustard and cress, and went to bed at nine;" or this, after an insult from Lupin, "I left the room with silent dignity, but caught my foot in the mat." Mr. Pooter is an estimable grown-up Verdant Green among city clerks; and though there be few such persons, life doubtless has its satisfactions for them. Mr. Weedon Grossmith is to be particularly congratulated on the way in which he has caught the spirit of the narrative, and made it fixed and visible in his drawings.

GEORGE COTTERELL.

TWO TRANSLATIONS FROM THE
GREEK.

The Idylls of Theocritus. Translated into English Verse by James Henry Hallard. (Longmans.) Mr. Hallard has undertaken his pleasant though difficult task with his nation's seriousness, and yet with a good deal of grace and some audacities. As examples of the first characteristic, we may instance one of his reasons against the tempting idea of rendering the Doric strain into "Scots," with its broad vowels—that one cannot "imagine a Lothian shepherd pouring forth a passionate song about a beautiful youth"—or his elaborate method of writing English hexameters without the usual "gross, false quantities," which he

"endeavours to avoid by never letting the second or third syllable of a foot (when such syllable ends in two different consonants, or when it ends in one consonant and the next word begins with a consonant also) remains short, unless one of those consonants be *h, w, y*, or one of the liquids, or unless the syllable in question, ending in a consonant and coming before a consonant, be an easily slurred vocable like *and, with, &c.*"

As examples of the boldness and grace of his performance, we would cite the great variety of metres—none badly and some very well written—which he employs, his principle being "to use blank verse for dialogue and description, anapaests for lyric passages, and hexameters for narrative" (Pref. p. ix). As we all know, he has formidable rivals—Calverley in verse, Mr. Lang in prose:

νίκη μὲν οὐδαλλος, ἀνῆσσαντο δ' ἐγένοντο—

but Mr. Hallard is not unworthy of their company, though we cannot hold his mastery of blank verse to be equal to Calverley's. Here, however, is an example—let our readers judge of its merits—from *Id.* 21.

"The gear of their hard handicraft
Beside them lay, the creels and rods and hooks,
The weed-bodraggled bait, the lines and weels,
The bow-nets made of rush, the cords, the oars,
And an old cable set on prows. Beneath
Their head a matting scant; for coverlet
Their clothes. These were the fishers' only means,
Their only wealth; nor bolt, nor door, nor dog
Had they, and all such things were deemed by them
Superfluous; for Want their watcher was.
No neighbour came anigh them, but the sea
Came softly rippling up a narrow creek
Close to their cabin."

What is wanting here? Something, we think, of the pathos, the prolonged sigh, of the original. Theocritus' hexameter seems to breathe from his lips; Mr. Hallard's blank verse scans—not badly, by any means, but without any sign of natural gift for melody. Here is a specimen of his hexameters (*Id.* xvi., "The Poet's Plea," p. 81):

"Dead men's wealth shall be spent by the quick
That are heirs to their riches;
But 'twere an equal task on the shore of the
ocean to number
Waves that a wind may drive to the beach with
surge of the green sea,
Yea, or from bricks to remove their colour in
limpid water,
As to entreat that man whom hunger of pelf
hath smitten.
Farwell, such! May their wealth of gold and
silver be endless,
Ay, and a craving lust for more be their master
for ever!"

In its way this is good—but it is the hexameter of Longfellow rather than that of Kingsley. For our own part, we think Mr. Hallard happier in his rhyming measures—as in *Id.* 24, where he follows Mr. Morris' story. The

snakes are creeping to the cradle of Heracles and Iphicles—

"And from their eyne leapt forth an evil flame,
And from their mouths evenom'd ooze did fall,
As ever nearer to the babes they came
With flickering tongues. But Zeus, who knoweth
all,
Wakened the boys; his glory filled the hall,
And loud screamed Iphicles when he espied
Those monsters' teeth above the buckler wide."

It is curious, we think, that the hand which has rendered the hexametric lament of Polyphemus (*Id.* vi) into elegiacs with such skill (pp. 34-5), has not reproduced the actual elegiacs of Theocritus' eighth Idyll, in the same metre: the famous *μή μοι γὰρ Πέλοπος, κ.τ.λ.*, seems to "pipe and whistle in its sound" when rendered thus—

"The land of Pelops is naught to me,
Nor Croesus' bountiful store of gold," &c.

On p. 11, we wonder why Εὐδαιμόνιος becomes Euthydemos: nor do we believe that *παραιβάτης* (*Id.* 3, l. 32, p. 16) is a proper name: nor (p. 66) that *Κλεόνικος* should be scanned in English as a quadrisyllable. On pp. 60-1, "love thee" and "above me" are bad rhymes, and (p. 88) "Cilicians" and "Carians" are worse: *τὸ πᾶν λίθος* (*Id.* 3, l. 18) is feebly translated "pure loveliness"; and, at the end of the same Idyll, is it correct to identify Iasion with Jason?

Oedipus at Colonus. By Arthur Compton Auchmuty. (Simpkin, Marshall & Co.) This is an attempt, and a very interesting attempt, to render Greek choric measures in syllabic facsimile. The iambic part of the play is wisely rendered into ordinary blank verse, in which Mr. Auchmuty shows considerable skill: he rarely falls into the prosaic, though somewhat more often into the doubtfully rhythmical. Here is a specimen—(p. 29, ll. 607-623)—where the dignity of the original and the art of blank verse are favourably exhibited.

"Oed.—Dear son of Aegæus, to the gods alone
Befalls not ever to grow old or die;
But all things else almighty Time confounds.
Earth languisheth, and the corporeal frame:
Faith dies, and faithlessness breaks forth and
buds;
And never the same spirit constant still
'Twixt friend and friend, city and city, bides;
But, now for these, now those, or rather or late,
Their honey turns to gall, then friends again.
And, though in Thebes to-day, 'twixt her and
thee,
Full summer reigns, Time, in his myriad march,
A myriad nights and days engendereth;
Wherein the present concord of right hands
Their spears, on some slight plea, shall toss to
the winds:
When, slumbering in the grave's seclusion cold,
Their warm blood by and by my corse shall
drink;
Be Zeus still Zeus, and his Apollo true."

The blank verse is not all at this level: e.g., on p. 75, ll. 1627-8, the mysterious summons to Oedipus quite stumbles and limps in the second line:—

"What he! When, Oedipus, when? Why linger
we
To go? Hath been slackness with thee this
while."

It can be scanned—but then, the awkward inversion, the cadence, the heavy monosyllables, are not weighty and mysterious, but merely flat and clumsy, and quite unlike the original. So again (p. 77, l. 1666):

οὐκ ἔν παρείμην οἶσι μὴ δοκῶ φρονεῖν

is not gracefully turned,

"I care not to court those misdoubt me sane."

But the "experiment in metre," as Mr. Auchmuty calls it on his title-page, is the en-

deavour to render the choric odes, &c., with syllabic correspondence. The difficulty, of course, is to make the lines read like any English poetry that gives any sense of beauty to an English reader—it is not, be it remembered, a question of equivalent, but of counterpart. Here is a specimen, taken from the famous chorus (ll. 668 κ.τ.λ. p. 32):

"She, the clear-throated, trills her plaint,
The sweet nightingale—haunts she most
Here, deep-buried in green glades.
The dark wine-coloured ivy here,
Hers the god's unapproached bower,
Myriad in fruitage and berry, un-sun-
lighted, un-wind-disturb'd when storm blasts
Rage all round, where the lord of wine,
Lord of mirth, Dionysus, rangeth still, 'mong
Th' young goddesses once who nursed him."

It is interesting; but more than this will be required to persuade us that the charm of a Greek chorus can be thus transferred, syllabically, to English. Nevertheless, in both the choric and the comic parts, the experiment was worth trying, see especially pp. 6-12, 24-6, 57-8; and the closing lament of Antigone and Ismene. In addition to the misprint given on the fly-leaf, we think that there must be one on p. 23, l. 3: "Invoked" makes no sense, query, "invoke." On p. 31, l. 12, should not "thither" be "hither"? On p. 26, l. 2, "but and" sounds queerly; and, on p. 27, l. 10, we do not like the modernism of "help to bring him through" for *συνεκσάξεν*.

SOME ECONOMICAL BOOKS.

The Joint Standard: a Plain Exposition of Monetary Principles and of the Monetary Controversy. By Elijah Helm. (Macmillans.) This work is from the pen of a Manchester man of business, who has adopted the bimetallic faith and is able to give a reason for it. Like other people, he gives freshest illustration when he draws on his own knowledge of the world of business. The most striking points are, perhaps: (a) that there has been rather a restriction than an extension of the system of credit, and hence to that extent no relaxation of the strain on gold. "The internal trade of the United Kingdom is now done upon a prompt cash basis to an extent not dreamed of twenty years ago" (p. 13, cf. p. 63, &c.). In the Indian trade payments have become much prompter (p. 134, &c.). (b) That "the prevailing mental mood in all commercial markets in gold standard countries has been that of persistent selling" (p. 94). The sellers have been more anxious than the buyers and prices have gone down. The cause is "monetary unsettlement" (p. 95). (c) That on the whole Lancashire has not lost its advantages in the trade with India (p. 146 seq., especially pp. 150, 152, 156, cf. 169). It remains to be said that the author still assumes that prices have not risen in India with the fall in silver—an assumption now doubtful. He boldly faces the bimetallicist's chief crux—Wages (ch. xiii., cf. p. 36). He confesses that rates of wages have not fallen; but he contends that actual earnings are smaller, the unemployed multiplying upon us, also that low prices do not imply a proportionately low cost of living, and there is a heavier burden in the shape of grants from provident funds for unemployed unionists, and that dull trade actually leads in many cases to an extension of works and therewith a greater demand for labour (p. 120). By and by, however, the labourer's turn must come (p. 121). "The struggle for the 'living wage' is essentially a struggle against low prices of commodities" (p. 124).

The Distribution of Wealth. By Prof. J. R. Commons, of Indiana. (Macmillans.) This is one of a group of writings for which Prof.

J. B. Clark and S. Patten may be said to have been responsible, and in which the American economists seem to compete with the Austrians. There is risk that, from fear of overlooking the 'elements' of the doctrine of value cost and supply, &c., we may give ourselves too much of them, and waste our strength in vain repetitions of the economical alphabet. This particular book is not beyond such a criticism; and the writer seems to have felt this, for he introduces, to relieve the old commonplaces, a novel dictum of his own: "Soil is capital, and its returns are governed by the same law as that which governs returns from machinery" (p. 137). Yet Prof. Common has good remarks to make on "diminishing returns": the force of the principle is, that the values are diminishing and not the products (p. 145). This may not be the whole truth, but it points to an aspect of the case that needs more consideration than it usually gets. Prof. Common sees in it the whole question of Distribution (p. 144).

The Evolution of Modern Capitalism: a Study of Machine Production. By J. A. Hobson. (Walter Scott.) This is a short history of "the structural changes in modern industry," together with an attempt to study them "as a subject-matter in process of organic change" (Preface). The historical portion is, on the whole, non-controversial. From the nature of the case it is not original; but the sources have been well used, and the sketch does credit to the author. The most recent authorities, American and German, as well as English, are freely used, both in this history and in the description which follows of modern business as it now is. The diagrams are a good feature of the book. Mr. Hobson dwells on the darker sides of monopolies and "machine production" with evident preference; but he is more candid than avowed Socialists, while he has obviously sent his pitcher very often to their well. From his previous writings we are led to expect a few crotchets, and they duly appear. "The amount of present 'saving' which is justified from the point of view of the community is strictly limited" (p. 199). If by this it is only meant that we may easily put too much into fixed capital, the reply is that the excess may safely be put into capital that is not fixed. The remarks of Mr. Elijah Helm on the subject of over production (*Joint Standard*, p. 88 seq.) may be commended to Mr. Hobson's notice; but we fear from his retention of the notion in a second book that it has become with him a fixed idea, like Mr. Macleod's "credit is capital." It seems to be an old fallacy of Malthus, unseasonably revived and not without capacity for mischief. Curiously enough, luxury, interpreted as many "real legitimate wants" (p. 284) making a high standard of living, is to Mr. Hobson a desideratum just as it was to Malthus. By spending time on this rediscovery, of which any of his economic histories would have informed him, Mr. Hobson has less to give to more important matters. It is strange to find in his book no recognition of the importance of the co-operative movement, either for production or for consumption. We are told that industrial partnerships as well as trades unions are helpless against monopoly, and the State must interfere (p. 358). But the great wholesale societies are in their own way quite as remarkable a phase of "modern capitalism" as the Standard Oil Trust of America, which gets ample attention (ch. vi.).

NOTES AND NEWS.

IN accordance with the general hope, Mr. S. R. Gardiner is continuing his History of England in the Seventeenth Century beyond the death of Charles I. The first volume of a new series, dealing with the Commonwealth

and the Protectorate, will be published by Messrs. Longmans & Co. in the course of the autumn.

MESSRS. LONGMANS also announce a continuation of the Memoirs of the Verney Family during the Civil War, compiled by Lady Verney from the letters at Claydon House, and illustrated with portraits and woodcuts.

MR. EDWARD DICEY has written an account of his visit to Bulgaria in the spring of the present year, which will be published by Mr. John Murray, under the title of *A Pleasant State*.

MR. HALL CAINE'S new novel, "The Manxman," which has been running serially in the *Queen*, will be published in book form by Mr. Heinemann, probably in the course of the next month. In view of the recent discussion about three-volume novels at the circulating libraries, it is interesting to learn that it has been decided to issue the book in a single volume, of more than 400 well-printed pages. Messrs. Appleton & Co. have purchased the American rights; and the book will also appear simultaneously in the colonies, at Leipzig (in the "English Library" continental form), and in a German translation.

A SECOND volume of the "Fur and Feather" Series, dealing with *The Grouse*, will be issued by Messrs. Longmans before the end of the present month. The same contributors treat the same subjects as in the case of *The Partridge*. The Rev. H. A. Macpherson writes on natural history; Mr. A. J. Stuart-Wortley on shooting; and Mr. George Saintsbury on cookery. The illustrations are by Mr. Stuart-Wortley and Mr. A. Thorburn.

MR. JOHN MURRAY will publish at once, in time for the tourist season, a new edition of his *Handbook for Scotland*, thoroughly revised and in great part re-written, with detailed information for the use of pedestrians, and an entirely fresh equipment of maps.

MESSRS. MACMILLAN & Co. will issue immediately a History of Rome to the battle of Actium, by Mr. Evelyn S. Shuckburgh, illustrated with maps and plans.

MISS E. H. HICKEY has undertaken to write a short preface to the new edition of the Hon. Roden Noel's *Livingstone in Africa*, with illustrations by Mr. Hume Nisbet, which Messrs. Ward & Downey have in the press.

MESSRS. BLADES, EAST & BLADES have in preparation a work by Mr. J. T. Danson, entitled *Our Next War*. The book will present the altered conditions of maritime war likely to result from the changes of the last eighty years in our shipping, warlike and commercial, and in the relations of the maritime powers to each other. It will also show the premiums recorded in the voyage books of several underwriters eminent at Lloyd's during the twelve years 1805-16, and distributed over the several lines of our commerce during that period.

MESSRS. LONGMANS & Co. announce for publication this week a volume of school sermons, preached in the chapel of Bradfield College by the warden and headmaster, the Rev. Dr. H. B. Gray. The title chosen is *Men of Like Passions*: being Characters of some Bible Heroes.

As a memorial of Miss C. M. Tucker—the Zenana missionary so well-known as A. L. O. E.—a Lady of England—the Christian Literature Society for India are raising a special fund of £500, in order to republish (with illustrations) all her works for Indian readers, and to translate them into a larger number of languages than is at present the case.

MR. ELLIOT STOCK announces for early publication *Seven Love Songs and Other Verses*, by Ellis Walton; and a drama in five acts, entitled *Elizabeth and Leicester*.

MESSRS. SAMPSON LOW, MARSTON & Co. are including in their popular half-crown library, uniform with the works of Mr. R. D. Blackmore, Mr. William Black, Mr. Clark Russell, and others, two novels by Mr. Joseph Hatton: *The Old House at Sandwich*, and *Three Recruits and the Girls they left behind them*. The former will contain a photogravure portrait of the author.

MESSRS. HENRY SOTHERAN & Co. will shortly issue a cheap edition of Mr. J. G. Millais's *Game Birds and Shooting Sketches*, with illustrations by the author, and a frontispiece by Sir J. E. Millais.

MR. GLADSTONE will contribute an article to the August number of the *Nineteenth Century* on "The Place of Heresy and Schism in the Modern Christian Church."

IN the August number of the *New Review* will appear the second of Mr. Frederick Dolman's articles on "Municipalities at Work," the subject being Liverpool.

THE seventeenth annual meeting of the Library Association of the United Kingdom will be held at Belfast on September 4 and the three following days, under the presidency of the Marquis of Dufferin and Ava, who—it will be remembered—took an active part in the meeting of the association at Paris last year. Papers will be read, and discussions held, on questions of practical librarianship, bibliography, and the development of the public library movement; and the draft of a Public Library Amendment Bill will be considered.

IT is intended to celebrate on April 25, 1895, the third centenary of the death of Torquato Tasso. A new life of the poet is being written for the occasion by Prof. Angelo Solerti, and is to be published early next year by Messrs. Loescher & Co., of Rome and Turin. This book will embody the valuable matter contained in some five hundred documents, hitherto unpublished, and will be illustrated with photogravures of all the portraits of which copies can be obtained, besides other interesting memorials. Prof. Solerti is also preparing a critical edition of the minor poems of Tasso, of which two volumes have been already published by Messrs. Zanichelli, of Bologna. Prof. Solerti appeals to the English literary world for such assistance as it may be in the power of any individuals or public bodies to give him. Five portraits that are known to have existed in Italy in the last century cannot now be traced. Any communications on the subject will be gratefully received by Prof. Angelo Solerti, 22, Via dell'Indipendenza, Bologna.

ON behalf of the council of the London Booksellers' Society, the hon. secretary has addressed a letter to the principal publishers, from which we quote the following extract:

"As the whole question of three-volume novels is now being raised, we should like to say that it would be a great satisfaction to us if good works of fiction ceased to be issued in this way. We are unanimously in favour of such novels being published at once in a six-shilling form, or, at any rate, at some popular price; and we feel convinced that not only would the bookseller order such volumes in large numbers, but that the 'Library' orders would not be diminished. As to other books, we have long been of opinion that the price at which they are issued upon first publication prohibits sales."

We understand that the committee of the Incorporated Society of Authors will have a special meeting to discuss the question on Monday next.

UNIVERSITY JOTTINGS.

THE course of lectures which Prof. J. A. Froude has recently been delivering at Oxford upon the Life and Letters of Erasmus will be published shortly by Messrs. Longmans & Co.

THE next volume in Mr. John Murray's series of "University Extension Manuals," to be published immediately, will be *The English Novel, from its Origin to Sir Walter Scott*, by Prof. Raleigh, of University College, Liverpool.

MR. J. ARTHUR PLATT, of Trinity College, Cambridge, has been elected to the chair of Greek at University College, London, vacant by the resignation of Prof. Wyse.

THE Council of Owens College, Manchester, has made the following appointments to research fellowships: Dr. A. W. Crossley and Mr. Wilmot Holt, jun., in chemistry; and Mr. A. H. Jameson, in engineering.

AT the last meeting of the council of University College, Liverpool, it was announced that the Rev. S. A. Thompson Yates had given the sum of £15,000 to build physiological and pathological laboratories.

THE annual report of the curators of the Bodleian Library records that the most munificent donor during the year was again Mr. E. M. Satow, now minister in Morocco, who presented nearly thirty volumes relating to South America. Among single books presented, the following may be specially mentioned: *The House of Moncrieff*, by George Seton, privately printed for Sir Alexander Moncrieff, with the numerous coats of arms emblazoned in colours; *Hand List of Proclamations*, vol. i., 1509-1714, compiled and given by the Earl of Crawford and Balcarres; *Record Book of the Scinde Irregular Horse* (2 vols. 1856, privately printed), given by Mr. C. H. Firth; General Lord Mark Kerr's *Journals*, 1841-1889 (privately printed); *A Catalogue of the Library at Knowsley Hall*, 4 vols., given by Mary, Countess of Derby; *Catalogue of the Muniments of Oriel College*, by C. L. Shadwell (only twelve copies printed); *Catalogue of Original and Early Editions of English Writers from Langland to Wither*, printed for the Grolier Club, New York, with 87 facsimiles of title-pages and frontispieces; *Catalogue of the Collection of Autographs formed by Ferdinand Julius Dreer* (2 vols. Philadelphia); *Edda Sömund den Vises*, translated by Frederick Sander from Icelandic into Swedish, and embellished with many illustrations.

THE Oxford Historical Society has now issued to its subscribers two volumes for the current year: Vol. III. of the Rev. Andrew Clark's *The Life and Times of Anthony Wood*, and the Rev. C. W. Boase's *Register of Exeter College* (third edition), which was in the nature of an extra volume, presented by the compiler. The committee hope to issue, before the end of 1894, the first volume of *The Cartulary of St. Frideswide's*, edited by the Rev. S. R. Wigram; and, early in 1895, Vol. IV. of *The Life and Times of Anthony Wood*. Besides several continuations, they also have in active preparation a volume on the place-names of the diocese of Oxford. The treasurer's accounts for last year show a total income of £728, and a balance in hand of £179.

ON the occasion of the coming of age of University Extension, Messrs. Macmillan have published, under the title of *Aspects of Modern Study*, the annual addresses given to students of the London Society at the Mansion. These addresses are nine in number, for the custom was first instituted in 1886. Lord Playfair, this very year, dealt with "The Evolution of University Extension as a Part of Popular Education"; and Canon Browne, in 1892, with "The Future of University Extension in

London." After these two, the other addresses are arranged in chronological order, being of a general nature. Mr. Goschen—who spoke extempore—chose for his subject, "Hearing, Reading, and Thinking"; Mr. John Morley, "The Study of Literature"—reprinted in his *Studies in Literature* (1891); Sir James Paget, "Scientific Study"; Prof. Max Müller, "Some Lessons of Antiquity"; the Duke of Argyll, "The Application of the Historical Method to Economic Science"; Bishop Westcott, "Ideals"; and Prof. Jebb, "The Influence of the Greek Mind on Modern Life." If this volume cannot altogether compare with the Rectorial Addresses delivered at the University of St. Andrews (A. & C. Black) it is at least welcome as a permanent record of those who have associated themselves with a successful popular movement.

PROF. A. MACALISTER, of Cambridge, has reprinted in pamphlet form (Henry Frowde) the Robert Boyle Lecture which was delivered last May "before the above club"—that is to say, though nowhere explicitly stated, the Junior Scientific Club at Oxford. The title is "Some Morphological Lessons taught by Human Variations"; and it must be admitted that the subject is dealt with in a very technical manner.

PROF. GOODELL, of Yale, has been appointed to the chair of Greek language and literature in the American School at Athens.

A COMMITTEE of the Alumni of the University of Pennsylvania have published a biographical catalogue of matriculates, from 1749 to 1893, together with lists of members of the college faculty, and of trustees, officers, and recipients of honorary degrees. It forms a volume of about 600 large octavo pages.

ORIGINAL VERSE.

AT THE MORGUE.

I AM afraid of death to-day,
For I have seen the dead,
Where, in the Morgue, they lie in bed,
And one dead man was laughing as he lay.
And that still laughter seemed to tell,
With its inaudible breath,
Of some ridiculous subterfuge of death,
Some afterthought of heaven or hell,
The last and the lost mystery,
Which, being known, had bred
Such cynic laughter in the dead,
A laughter that outlived mortality.
Ah, mortal to mere mortal breath,
This ultimate farce of things:
To have heard the laughter from the wings,
The coulisses of the comedy of death!

ARTHUR SYMONS.

MAGAZINES AND REVIEWS.

THE *Theologisch Tijdschrift* for July strikes us as specially interesting in its book reviews. Kisters (the successor of Kuenen at Leyden) gives an approving notice of Hackmann's recent work on Isaiah's expectation of the future; Van Loon reviews with high appreciation, but from an outside point of view, Fairbairn's "The Place of Christ in Modern Theology"; Bosch notices with warm sympathy Carpenter's "The First Three Gospels" (in its Dutch version); Oort reviews Benzinger's "Hebrew Archaeology," criticising it chiefly on the score of method, and Buhl's "History of the Edomites," criticising its view of the historical import of the stories of Esau and Jacob, and of the relation of the Edomites to the Judaeans after the fall of Jerusalem. Of the main articles, the first relates to the philosophy of Schopenhauer, *à propos* of

the work of an apostle of Schopenhauer in Holland. The reviewer (W. Scheffer) does well to point out the fatal consequences for the higher religion which would flow from the acceptance of the theory of the blind will. But is there any chance for Schopenhauer in such a practical country as Holland? The second article, by that acute and well-informed radical critic, W. C. van Manen, discusses a work by Prof. Everett, of Harvard, on the "Gospel of Paul," and pronounces that a fuller and critically more consistent work on the subject of Paul's teaching on the atonement would be of the highest interest and value, though the present incomplete attempt does not appear to have succeeded. The third, by J. Reitsma, is called forth by a short but lucid guide to the critical investigation and literary treatment of the history of the Church by a Leyden professor, J. G. R. Aequoy. Another professor of the same university (Hockstra) announces a work by himself on the doctrine of morals (Amsterdam, 1894), the slowly ripened fruit of several decades of years. Among the notices of periodicals, Oort's notice of the *Jewish Quarterly Review* for last January and April may be mentioned, especially the friendly criticism of Montefiore's "First Impressions of Paul."

THE chief contents of the *Boletín* of the Real Academia de la Historia for June are memoirs of de Vargas Ponce and F. de Navarrete, two former directors of the Academy at the commencement of the century. The most valuable writings of both were connected with the history of the Spanish Marine. It is a curious example of "cosas de España" that, though both were buried with the highest honours, no steps were taken to purchase their graves in perpetuity; consequently, when their remains are now sought for re-interment in the Pantheon, it is found that their respective niches have since been occupied three or four times over by other corpses, and their bones have been thrown into the common indistinguishable heap. Padre F. Fita prints documents concerning the councils of Salamanca (1154) and Valladolid (1155), and some earlier bulls of Urban II. They all relate to the boundaries of dioceses in Northern and North-Western Spain. Perhaps the most curious feature is the different style of the Latinity—even in the same signatures—in the documents proceeding from the Papal Court and those by native writers. Sánchez Moguel writes a notice of some interest on the first Conde de Ficallo, in Portugal, one of the great Borgia family. Sculptures of Sphinxes lately discovered at Agost (Icosium) near Elebe add to the many traces of oriental art and worship in Eastern and South-Eastern Spain.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BERNARDINI, L. *La Littérature Scandinave*. Paris: Plon. 3 fr. 50 c.
BIBLIOGRAPHIE der schweizerischen Landeskunde. Fasc. I. a, V. 9 a-c u. g. B. Bern: Wyss. 7 M.
DARBYSH, M. *Les trois Carant: Histoire de cent ans (1789-1888)*. Paris: Picard & Kaan. 3 fr. 50 c.
FILON, A. *Mémoires et ses Amis*. Paris: Hachette. 3 fr. 50 c.
FRANCO, Anatole. *Le Lys rouge*. Paris: Calmann Lévy. 3 fr. 50 c.
KUOLER, B. *Die deutschen Codices Alberts v. Aschen*. Tübingen: Fues. 4 M.
LAUNAY, Adrien. *Histoire générale de la Société des Missions étrangères*. Paris: Challamel. 21 fr. 50 c.
LENIENT, Ch. *La Poésie patriotique en France dans les temps modernes*. T. 1. 18^e—17^e Siècles. Paris: Hachette. 3 fr. 50 c.
MOREAU-VAUTHIER, Ch. *La Vie d'Artiste: Maquettes et Pastels*. Paris: Plon. 3 fr. 50 c.
PELLECHET. *Catalogue des Incunables des Bibliothèques publiques de Lyon*. Lyon: Berooux. 20 fr.
RINACH, J. *Diderot*. Paris: Hachette. 2 fr.
SCHOLL, S. *Die Vergleiche in Monchrestiens Tragödien*. Nördlingen: Beck. 1 M. 50 Pf.
STUMME, H. *Tripolitanisch-tunisische Beduinenlieder*. Leipzig: Hinrichs. 5 M.

- TAINÉ, H. Derniers essais de critique et d'histoire. Paris: Hachette. 3 fr. 50 c.
 VARNHAAGEN, H. Ueb. die Miniaturen in vier französischen Handschriften d. 15. u. 16. Jahrh. auf den Bibliotheken in Erlangen. Erlangen: Junge. 10 M.
 WEISS, J. J. Trois années de théâtre 1833-1835. Le Drame historique et le Drame passionnel. Paris: Calmann Lévy. 3 fr. 50 c.

THEOLOGY.

- DIERL, W. Erklärung v. Psalm 47. Giessen: Ricker. 1 M.

HISTORY, LAW, ETC.

- BALAU, Sylvain. La Belgique sous l'Empire et la Défaite de Waterloo 1804-1815. Paris: Plon. 5 fr.
 BIANCHI, E. Dei Privilegi e delle cause di prelazione del credito in generale. Napoli: Margheri. 16 fr.
 CHASSIN, Ch. L. La Vendée Patriote 1793-1795. T. III. Paris: Dapont. 10 fr.
 CLÉMENT, Le Lieutenant. La Prise de Bône et Bougie (1832-1833). Paris: Lethielleux. 3 fr. 50 c.
 GESCHICHTSQUELLEN der Prov. Sachsen u. angrenzender Gebiete. 27. Bd. Halle: Henfel. 15 M.
 KAYSERLING, M. Christoph Columbus u. der Antheil der Juden an den spanischen u. portugiesischen Entdeckungen. Berlin: Grunbach. 3 M.
 LA MOTTE-ROULE, Général de 1re Série. Empire, Restauration, &c. Paris: Lethielleux. 6 fr.
 LEFÈVRE-PONTALIS, Eug. L'Architecture religieuse dans l'ancien diocèse de Soissons au XI^e et au XII^e siècle. Paris: Plon. 50 fr.
 PÉLISSIER, L. G. Lettres inédites du Baron G. Peyrusse écrites pendant les campagnes de l'Empire 1809-1814. Paris: Didier. 3 fr. 50 c.
 SCHWENKOW, L. Die lateinisch geschriebenen Quellen zur Geschichte der Eroberung Spaniens durch die Araber. Göttingen: Vandenhoeck. 2 M.
 UNTERSUCHUNGEN, historische, E. Fürstmann gewidmet. Leipzig: Teubner. 4 M.
 VIBORIUM clarorum sac. XVI. et XVII. epistolae selectae. E. edd. M. S. Göttingensis ed. E. Weber. Leipzig: Teubner. 2 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- EXNER, S. Entwurf zu e. physiologischen Erklärung der psychischen Erscheinungen. 1. Thl. Wien: Deuticke. 11 M.
 LACROIX, A. Les Enclaves des roches volcaniques. Paris: Baudry. 40 fr.
 PÄZMANY, P. Opera omnia. Tom. I. Dialectica, rec. S. Bognár. Budapest: Kilian. 12 M.

PHILOLOGY.

- FRIEDRICH, G. Q. Horatius Flaccus. Philologische Untersuchungen. Leipzig: Teubner. 8 M.
 IAMBICHI in Nicomachi introductionem liber, ad fidem cod. Florentini ed. H. Pistelli. Leipzig: Teubner. 2 M. 40 Pf.
 MAIER, H. Beiträge zur Würdigung der Handschriften des Caesius Dio. Leipzig: Fock. 1 M. 50 Pf.
 PRISCIANI, Th. Epitoston libri III. cum Physicorum fragmentis edita v. Rose. Leipzig: Teubner. 5 M.
 SCHOLIA in Aeschylum Persas. Resensuit O. Dähnhardt. Leipzig: Teubner. 3 M. 60 Pf.
 SIEMERT, P. Plautus in Amphitruone fabula quomodo exemplar graecum transliterat. Leipzig: Fock. 2 M.
 STUBBS, griechische, Hermann Lapsius zum 60. Geburtstag dargebracht. Leipzig: Teubner. 6 M.
 STUBBS, semitische. Hrzg. v. C. Bezold. 1.-3. Hft. Berlin: Felber. 24 M.

CORRESPONDENCE.

OLD-IRISH GLOSSES ON THE FIRST GEORGIC.

London: July 14, 1894.

A tenth-century MS. in the Laurentian Library, Florence, marked Plut. xlv., Cod. 14, contains 124 Old-Irish glosses on two abridgments of Philargyus' scholia on the Bucolics. These glosses have been published in Kuhn's *Zeitschrift* (xxxiii. 62-80, 313-315), and in the *Transactions of the Philological Society*, 1893 (pp. 308-326). I take this opportunity of mentioning that the latter part of the colophon to the first abridgment seems to contain a Latin rendering of the name of the Irish abridger:

"Quicumque lgeris hanc glosolam Deum pro me misero roges ut animae meae apud patrem meum nerlam in caelo merear, qui nomine sum Fatosus."

Here *Fatosus* is an exact translation of the Irish man's name *Toitchech*, an adjective derived from *tocad*, *tocad* "fate," = *W. tynghed*.

The scholia on the Bucolics are followed by an anonymous commentary on the Georgics from the beginning of the first book to l. 91 of

the second. It is partly drawn from the well-known commentary of Servius, and to some extent it agrees with the Berne scholia published in 1867 by Hermann Hagen. A few extracts from it have been given by T. Mommsen in the *Rheinisches Museum* (Neue Folge, xvi. 442). But he has not noticed the following glosses, which, taken in connexion with the spelling of the Latin, point to an Irish origin of the codex from which this part of the Laurentian MS. was, mediately or immediately, derived.

Fo. 26^b, 23, temo air chura rathir (Georg. i. 171).

Fo. 29^a, 37, merui corui marinae fiolu infulice idem est (Georg. i. 361, 362, 363).

In the first gloss *air chura rathir* should obviously be *airchur arathir*, "the beam (pole or tongue) of a plough," where *arathir* is the gen. sg. of *arathar*, *W. aradr* = *ἀροτρον*. The second gloss should be read thus:

mergi corui. marinae fulicae foilinn idem est,

where *foilinn* is the nom. pl. of *foileinn* (gl. *alcedo*) = *W. gŷylan*, Corn. *guilan*, Bret. *goelann*, whence the French *goeland* and Eng. *gull*. See *Urkteltischer Sprachschatz* (Göttingen, 1894, p. 285).

These glosses will probably be found in perhaps a less corrupt form, also in a codex of the Bibliothèque Nationale (MS. lat. 7960), as to which see the ACADEMY for January 17, 1891 (p. 64, col. 3).

WHITLEY STOKES.

"DINNER."

I.

Ducange, s.v. *disnare*, cites Papias as saying "Jantare, Disnare dicitur vulgo." The words immediately following are "Gallis disner," but it is not easy to decide whether these are the words of Papias or his own. Probably they are his own, for Diez also cites Papias as saying only "Jentare [*sic*] disnare dicitur vulgo." But the question which I wish to deal with is: are these words really to be found in Papias, and, if so, where? I lately bought a copy of Papias printed at Milan in 1476. Now this is, I believe, the first edition, and I am told by my bookseller that it is the best, though his criterion very likely may be that it is the most rare, and fetches the most money. Anyhow, I cannot find in it the words above quoted. "Jantare" (not "jentare") is, indeed, there under the form "janto," but all that he says is, "Ianto gusto ante prandium"; and neither *disnare*, nor *disinare*, nor *desinare* are to be found, at least in the places which they ought to occupy alphabetically. Where then did Ducange get his quotation from, and Diez his, if, as is probable from the form *jentare*, he did not borrow it from Ducange? Perhaps from some later edition. I hope some correspondent will be able to throw light upon the matter.

Now that I am upon the word "dinner," perhaps I may be allowed to say a few words about M. Gaston Paris's derivation (*Romania* viii., 95) of the French equivalent from *disjunare* (O.F. *desjuner*). This derivation seems now generally to be adopted, but I cannot say that it altogether satisfies me. According to his explanation, the *ju* of *desjuner* originally fell out in those parts of the verb only in which, as in *desjuner* itself, *desjunons*, &c., the accent was on the last syllable. But afterwards this exclusion of the *ju* was extended to the whole verb. There is, no doubt, something in this argument; for there are apparently four French verbs (*aider*, *parler*, *arraisnier*, *mangier*) in which there is a somewhat

analogous difference between the forms in which the root, and those in which the ending, bears the accent. See what G. Paris himself says upon this subject, and Schwan's *Gramm.*, *d. Altfrz.* (2nd ed. § 446). But I fail to see that he has shown this to be the case with *desjuner* and *disner*. In the first place, would it be likely that, when *disner* had once become complete in all its forms, the old form would still remain complete in all its forms as well? I should say not; yet this is distinctly maintained by G. Paris when he says: "Puis parla suite il s'est formé de là deux verbes distincts, *desjuner* et *disner*, qui ont eu chacun leurs temps complets." At all events, the verb *desjuner* should commonly be used in the same meaning as *disner*, and G. Paris would seem to argue that this is so. I shall discuss this point further on; but I may say at once that I am unable to find more than one or two more or less doubtful passages which at all support this view, while even in them the reason for the interchange of the two words may at least as readily be found elsewhere, as in supposing them to have a common origin. Compare the two forms derived from *adrionare* (of which more a little further on)—viz., *araisner* and *araisnier*, which are also used side by side (see Schwan, § 446, 2, and *Romania*, v. 155), but without, so far as I know, any difference in meaning. Compare also the other verbs given above—viz., *aidier*, *parler*, and *mangier*, which, although also used in two different forms, always, I believe, retain the same meaning. And, besides all this, *desjuner* ought surely to be an older form than *disner*; and yet, so far as I know, *desjuner* is not met with—at any rate, in the sense of taking an early meal—for some centuries after *disner*!

Again, G. Paris himself feels that it may well be urged against him that "le *j* contenu dans *disjunare*" would, even though it disappeared, still act upon "l'a de la terminaison" and change it into *ie*. This would seem to be the case in *aidier* (from *adjutare*), in which there is an unaccented *ju*, as in *desjuner*; but G. Paris maintains that this is not a case in point, because, forsooth, the *d* tumbled out before the *j* at a very early period. I must confess that I fail to see the weight of this argument. Surely, the *j* would have much more influence than the *d*, and the *j* remained for some time at least in *aidier* (which is considerably older than *aider*) and gave rise in it to the *i* in the *ier*. In *adrionare*, too, there is *io* (= *jo*), which closely resembles the *ju* in *disjunare*; and this, though it has disappeared, or been merged, in *araisnier*, as much as G. Paris supposes the *ju* in *disjunare* has disappeared, or been merged, in *disner*, still has given rise to *araisnier* instead of *araisner*. He himself finds much greater analogy in *ma(n)sionata* which has given the two forms *mainiede* and *mainiede*. But in these two forms I find two arguments against him; for the very fact that there is *ie* in the first of them shows that *disner* would probably also sometimes have been written *disnier* with an *ie*, and yet, although the word dates back as far as the ninth century (Diez), I have never yet seen the form *disnier*. In the second place, G. Paris is of opinion that the *i* of the *ai* in *ma(n)sionata* is the *j* of *ma(n)sionata* which has jumped backwards over the *s*, and I believe that this opinion is now generally accepted (see Horning's *Gram.* to Bartsch's *Chrestomathie*, Paris, 1887, § 142). But, if so, then, when *desjuner* was shortened by the disappearance of the *ju* from its proper place, would it not have been likely that the *j* would also jump back over the *s* to its other side and so produce *deisner*. Very possibly, G. Paris is of opinion that the *i* of his *disner* arose from the change of the *ei* in *deisner* thus produced into *i*; but, if so, he ought to have

* The whole colophon is printed by Georg Thilo in the *Rheinisches Museum* (Neue Folge, xv. 119).

given his reasons, for one of my greatest objections to his view is what seems to me the unwarranted change of *desjuner*, not into *desner* (or *deisner*), but into *disner*.*

And now let us pass on to G. Paris's argument derived from the supposed fact that *desjuner* and *disner* "sont quelquefois pris l'un pour l'autre dans la même phrase." He quotes three passages. In the first, there is, "Ne se desjuneront nis de un disner"; but here, surely, the two verbs are used in a very different meaning, for *se desjuner* has its original meaning of *breaking one's fast*, whilst *disner* is used of a particular meal. If these people had been made to fast a few hours longer, it might well have been said of them that "Ne se desjuneront nis de un souper"; but this would not have proved that *se desjuner* was used = *souper*. In the second case also, where somebody says first, "J'ay faim, si me vueil desjuner," and then three lines later on, "Alez querre, si disnerons," *se desjuner* is again used of breaking one's fast, and *disner* of a particular meal for which either *breakfast* or *supper* might have been substituted if the fast had been less long, or longer.

The third passage, which is more important, is quoted from Froissart by G. Paris at second hand, for he found it in Sainte-Palaye. The passage runs: "Les Gantois se desjeunerent d'un peu de pain et de vin pour tout. . . . Quand cestui disner fut passé," &c. Here, again *se desjeuner* may well mean to break one's fast; and as they had not broken their fast before that morning, and when they did so, it was dinner time, so the meal was called *disner*. But, besides this, Sainte-Palaye's version was taken from some old edition; and in the very much more modern and more carefully revised edition which I possess (J. A. C. Buchon, no date, but published within the last few years) the word *disner* does not appear. What I find (Book ii. ch. 155) instead, in that part of the sentence is as follows: "Quand ce desjeun, dont ils faisoient diner, fut passé," &c.† There is, however, one other passage in Froissart in which *desjeuner* and *disner* are distinctly used of the same meal. This is (in my edition) in Book iv., ch. 75, p. 349, while in the older edition already quoted by me it is ch. 110. Here, again, *desjeuner* is used, not in the sense of taking breakfast, but in that of breaking one's fast;‡ and the meal taken—which was

not taken so very early, seeing that the Earl of Derby, who recommends Richard II. to take it as he had a long journey (from Flint to London) to make, had already broken his fast some time before—is called *disner* (once in my edition, twice in the other), and well so called, I think, as the king was not likely to get another for a long time. In every other part of Froissart there is always a very clear distinction made between *desjeuner* and *disner*. Unlike G. Paris, I have not consulted him at second-hand; I have examined every passage in which the two words occur, and not only this, but I have also gone through the whole of Villehardouin (1150-1213), the whole of Joinville (1224-1318), who preceded Froissart (1333-1400), and the whole of de Commynes (1445-1511), who followed him.

In Villehardouin I do not find either *desjeuner* or *disner*; but then there is not much mention made of taking food or drink, and when it is mentioned the words *mangier* and *boire* are found sufficient, and no meal is named. Thus, in Paulin Paris's edition (Paris: 1838), p. 56, I find, "Petit mangièrent et burent, car petit avoient viande." In the continuation by Henri de Valenciennes, of which I do not know the date, but which is in the same volume, I find (p. 174) "et puis s'est un petit desjeunés de pain biscuit et de vin"; but here, as before, *se desjeuner* merely = to break one's fast, and is not used of any particular meal, and, indeed, in this case, the fast seems to have been broken somewhat late.

In Joinville, I do not seem either to have found the word *desjeuner* at all, and *mangier* seems frequently to take the place of that word, or more often of *disner* (see de Wailly's edition (Paris: 1874), §§ 54, 93, 94, 95, 97 (a grand dinner), 196, 327, 349, 375, 376, 409, 411, 504, 508, 583, 595).

Froissart also is by no means fond of the word *desjeuner*. As a verb with *se*, it occurs four times (Liv. ii., ch. 115, ch. 155, and ch. 195, Liv. iv., ch. 28), and seems to mean as much to *break one's fast* as to take breakfast, though once, indeed, the meal is called *le desjeuner* (ii. 155). I also find the verb once in the past part., *desjeuné* (iv. 75). As for the subst. *desjeuner*, I find it only once (Liv. ii., ch. 155), and once there is *le desjeun* (Liv. ii., ch. 41). Once only (Liv. iii., ch. 28) is the time of the meal given, and it is 8 a.m. or soon after. The word *disner*, on the contrary, both as a verb and as a substantive, must occur some hundreds of times, and I have every passage noted down. *Se disner** is used, but only a very few times. This frequent use of *disner* may be taken as an argument that breakfast was originally called *disner* only, and that afterwards the second and longer word, *desjeuner*, came to be used for it when it meant the first meal. But this is by no means the case in Froissart. If the word *desjeuner* was so little used by him, it was simply because the first food and drink taken in the day was designated in another way. The word commonly used to express this early meal, if such it can be called, was *boire*; but, from iv. 29 (if we compare pp. 159 and 162) it seems probable that *boire* also sometimes included *manger*, and we do occasionally find *munger et boire un*

coup or boire (un coup) et manger, as in i. (part 2) 50, ii. 66, iv. 15, 75. See also and especially what I say further on about Pierre de Craon. Mass was generally first heard, and then fast was broken. Some of the expressions used were the following, viz.: *après messe et boire*, i. (part 2) 14, 237, iv. 12, 29; (*après avoir*) *eu la messe et bu un coup*, ii. 76, 184 iv. 51; and comp. iii. 124, iv. 20, 28 (where, p. 151, there is *boire un coup* and p. 152, there is *se déjeûner* of the same meal); *après boire* i. (part 2) 237, iii. 19, iv. 8 (bis); *après (le) boire du matin*, iii. 83, iv. 6. Occasionally, it would seem that, as in Villehardouin, dinner was also designated by the words *manger et boire* (see i. 231), or by *boire* alone, as in iv. 29, where the same meal apparently is designated by *boire* (p. 159), and by *diner* (p. 162); but this is very rare. The great meal of the day had nearly always its proper name given to it. At what time it took place it is seldom easy to say; but it was certainly commonly after *l'heure de tierce* (nine o'clock, I suppose, but Buchon in a note on i. 153, says "avant midi"), see i. 153, ii. 212, iii. 29. Even at that early hour the dinner seems sometimes to have had more than one course, see i. (part 2), ch. 286. It was when the meal was so early that it was particularly likely to be confounded with the *desjeuner*. Then, no doubt, as now, in the middle and upper classes at any rate (for I am inclined to believe that among the lower classes in France, at all events in the country, their fast was at all times commonly broken almost immediately after they got up, as it seems to be now) there were some who took a little refreshment soon after rising, and some who went on without until the very early dinner. At the present time, a first *déjeûner*, commonly a very slight meal, is taken at the most convenient but uncertain hour, and then from, say, ten (which is, however, early) till one (which is very late) a second *déjeûner* is taken = our lunch. The same word (and, not as G. Paris would have it to have been of old, two different forms of the same word) is thus used of two perfectly distinct meals, and yet there is no confusion. Unless it is wished to distinguish between the two meals, the numeral adjectives *premier* and *second* are seldom prefixed. In an ordinary way, *déjeûner* means lunch, for the first meal is so uncertain and so summary that it is considered hardly worth talking about, much as in Froissart. The *second déjeûner*, however, may sometimes be confounded with dinner. If a Parisian goes into the country and sees a peasant eating his dinner at, say, twelve, he is somewhat apt to call this meal *déjeûner*; and, indeed, I have known an old gentleman call his meal at 12 o'clock first *déjeûner*, on account of the time, and then correct himself and call it *dîner*, because he took soup at it, and during the rest of the day ate nothing more solid than two eggs at 6 p.m. We, in such a case, say "early dinner," but if it had not been for the soup which to him made it dinner, he would have called it *déjeûner*, though it really was his dinner. We see, therefore, how in former times when dinner was habitually taken so early, it might easily be called *desjeuner* when the hour was very early and nothing had been taken before, and it was but a slight meal. Still, as I have said, this confusion was very rarely made (only twice in the whole of Froissart) and the distinction between *desjeuner* and *disner* was very sharply drawn.

F. CHANCE.

* For the change of *e* open and shut (close) into *i*, see Horning, *op. cit.* §§ 32 and 45. In both cases, the *e* has first to be developed into *iei* before it can become *i*. If the first *e* in *desjuner* had the accent, it would, being close (see Horning, §§ 42 and 29), become diphthonged into *ei* (H., § 45); but it is atonic, and if, therefore, it becomes *ei* it can only be in the way which G. Paris says, viz., through the influence of the following *j* (see Schwan, § 254). This would give us *deisner*, which would not, however, become *disner*, unless the *d* could evolve or disengage (*dégager*) an *i*. But is the *d* capable of evolving such an *i*? I should say not, and, if not, then *deisner* would not become *disner*.

† If G. Paris had taken the trouble to refer to Froissart himself, his case would have been somewhat stronger; for between the *se desjeunèrent*, and the *cestui disner* quoted by him, there are the words "après le desjeuner," showing that the meal itself was so called. I have an old edition of Froissart, published by Michel Sonnius at Paris in 1574; and there (ii. 97—in this note, as a rule, I cite the books and chapters only, not the pages), the passage corresponds with G. Paris's quotation, except that there is *celui disner* instead of *cestui disner*.

‡ This is shown by the circumstance that, while in Buchon's edition the Earl of Derby says to the king, "Êtes-vous encore desjeuné?" in Sonnius there is "Êtes-vous encores ieun?" Buchon has, wrongly I think, commonly adopted the modern orthography.

* *Se disner* is found—Liv. ii., ch. 41, 81 (bis), 212; Liv. iv., ch. 67—five times in all, so that, considering how very much more frequently the verb *disner* is used than the verb *desjeuner*, the reflective pronoun is much more commonly found with this latter verb; and this is exactly what we should expect if *disner* has, etymologically speaking, nothing to do with *desjeuner*; for this latter may well take *se* when it means to break one's fast, which is by no means necessarily the same thing as breakfasting. With regard to the reflective pronoun, I shall have more to say further on.

SCIENCE.

RECENT BOOKS ON GEOMETRY.

An Elementary Treatise on the Geometry of Conics. By Asutosh Mukhopadhyay. (Macmillans.)

Analytical Geometry for Beginners. Part I. By Rev. T. G. Vyvyan. (Bell.)

Modern Plane Geometry. By G. Richardson and A. S. Ramsey. (Macmillans.)

Elements of Synthetic Solid Geometry. By N. F. Dupuis. (Macmillans.)

MR. MUKHOPADHYAY'S *Treatise on the Geometry of Conics* is really an excellent text-book. He devotes a chapter to each of the three curves, parabola, ellipse, hyperbola, and discusses their properties separately. Some authors start with establishing several general properties relative to all the three curves, and this method appears to secure the advantage of conciseness. The conciseness however is more apparent than real. The method of treatment here adopted is to begin in each case with the description of the curve, then to develop the properties of chords, tangents, and normals. In the case of the ellipse these are followed by the properties of conjugate diameters, and in the case of the hyperbola by the properties of asymptotes, conjugate diameters, and the equilateral hyperbola. Each chapter closes with a set of miscellaneous examples, of which there are about a hundred. One of the special features of the book is the large number of deductions, or "riders," appended to most of the propositions: they amount to more than six hundred. These deductions are well selected: in general they are easy, and when they are not, hints are frequently supplied for their solution. The propositions of the text are those which have now become classical; and no important theorem has been omitted, except, perhaps, the one which establishes Archimedes' quadrature of the parabola. The arrangement of the propositions in text-books on geometrical conics varies with each author, and if it were not for examination purposes no inconvenience would result from this variety of treatment. The sequence adopted by Mr. Mukhopadhyay, while it is strictly logical, does not differ very materially from that of some recent authors. It may be added that no propositions occur which relate to space of three dimensions, and that no use has been made of the method of projections. The diagrams, which are white on a black ground, are neat and clear.

Mr. Vyvyan, in his *Analytical Geometry for Beginners*, discusses the straight line and the circle. He intends the book partly for young boys with some mathematical taste, and partly for those who have to get up the elements of the subject, and who do not wish to advance beyond the requirements of certain examinations. The contents consist of nine chapters, the first treating of the point, the next three of the straight line, and the next four of the circle; the last takes up projections, oblique axes, transformations; and there is an index to the paragraphs where the principal formulæ are to be found. The explanations and illustrations are full and clear, and each part of the subject is followed by a large number of easy examples for solution. The difficulties which nearly all pupils encounter in the transition from pure to analytical geometry are well known to mathematical teachers. In Mr. Vyvyan's little book nearly everything has been done which could be done to clear these difficulties away, and to smooth the learner's path.

The Association for the Improvement of Geometrical Teaching (familiarily known as the A. I. G. T.), some years ago issued a syllabus

of Modern Plane Geometry, which consisted of the enunciations of a large number of systematically arranged theorems, with (of course) the necessary definitions. Messrs. Richardson and Ramsey have based their *Modern Plane Geometry* on this syllabus: that is to say, they have adopted, without change of arrangement, the enunciations of the theorems. What they have done besides is to supply demonstrations of them, to add a fair amount of explanatory matter where that seemed called for, and to append collections of examples to each of the chapters. The contents of the book consist of the properties of the triangle, the quadrangle, the circle; harmonic ranges and pencils; maxima and minima; cross ratio, involution, reciprocal polars; and projection. The authors have done their part well; and their book will form, as they intend it to do, an excellent sequel to the *Elementary Plane Geometry* published by the A. I. G. T. In view of a second edition, a suggestion or two may be offered. The explanation of "symmedian" (p. 36), would be made clearer if it were stated that the term is an abbreviation of the phrase *symétrique de la médiane*. It seems difficult to root out the erroneous designation "Simson line." This line was discovered by William Wallace about thirty years after Simson's death.

Mr. Dupuis has been induced to publish his *Synthetic Solid Geometry*, partly by receiving numerous inquiries as to what work on solid geometry he would recommend as a sequel to his *Plane Geometry*, and partly because he estimates highly the value of the study of this subject as a means of mental discipline. To quote his words: "It seems to exercise not only the purely intellectual powers in the development of its theorems, but also the imagination in the mental building-up of the necessary spatial figures, and the eye and the hand in their representations." Mr. Dupuis's treatise contains a good deal more than is usually given in English manuals of solid geometry, and it is hardly possible to make a detailed analysis of it without simply transcribing the table of contents. The following extracts from the preface may convey a sufficient idea of the extent to which the subject is carried:—"The first part deals with a consideration of the descriptive properties of lines and planes in space, of the polyhedra, and of the cone, the cylinder, and the sphere." "The second part deals with areal relations: that is, the relations among the areas of squares and rectangles on characteristic line-segments of the prominent spatial figures. The third part is devoted to stereometry and planimetry." The fourth and last part treats of perspective projection, the plane sections of the cone, and spheric geometry. Some recent transatlantic books on geometry show a tendency to run riot in the matter of terminology. Mr. Dupuis has not gone to an extreme in this matter, though he has introduced a few new terms, such as ant-orthogonal projection, colunar triangle, triclinc, diclinc, and monoclinic parallelepiped, &c. It is satisfactory to see that he has adopted Mr. Hayward's coinage *cuboid* instead of his own *orthopiped*, which, from an etymological point of view, would be a thoroughly objectionable term.

J. S. MACKAY.

LITERARY WORK IN EGYPT.

THE work of *Ibn Iyās* (+930 A.H.) belongs to the most valued Arabic chronicles of the medieval history of Egypt. The impression made by it on the Arabs of the tenth (sixteenth) century may be gathered from the fact that the name of its author was foisted on a third-rate compendium of Aegyptio-Arabic history (see *Zeitschrift der D. M. Ges.*, 1889, p. 104).

The portions of *Ibn Iyās's* *Chronicles* which are found in various European libraries have been made good use of by Arabic scholars. But the circumstance that no complete copy of the work could be found anywhere prevented them from studying it as a whole and editing it. One of the Cairo presses commenced printing it some years ago, but did not get beyond the thirteenth sheet, from lack of patronage. The Khedivial Library in Cairo has at last succeeded in completing its own imperfect copy from private libraries in Egypt, and in arranging for the printing of the whole work at the well-known Bulak Press. The first of the three volumes which it is intended to comprise has appeared. It covers the period from the earliest times to Mu'iyad (A.H. 815 - A.D. 1412). The second and third volumes deal with the following century. This arrangement shows that the work now changes from a general summary of events to an exact chronicle. The information which it thus supplies to historians, archaeologists, epigraphists, is immense. *Ibn Iyās's* style stands midway between that of the usual chronologists and the style of the *Arabian Nights*, and foreshadows in many respects the present dialect of Cairo. The printing of the whole work will, it is hoped, be completed by the autumn of the current year.

His Majesty Abdulhamid II. has given a fresh proof of his intelligent care for the higher interests of his subjects by ordering that a standard "édition de luxe" of the *Traditions of el-Bokhârî* shall be printed at his expense. The well-known vocalised text of the Bulak edition is to be revised from one of the most exact MS. of the Khedivial Library (see Cat., second ed., vol. i., p. 302, Hadith No. 84). It is true this is not quite what we should expect for an edition of this work brought out under such high auspices. For while we should base a revision of the text on older MSS., the copy selected for that purpose represents a text favoured by the first traditionists of the eighth century after the Hijra, and is thus best suited to the requirements of Muhammedan savants. The work is passing through the Bulak Press, and will probably be out next spring.

SCIENCE NOTES.

WE are requested to state that a volume containing a memoir of the late Dr. G. J. Romanes will be published. Those who possess letters of general interest written by him are requested to forward them to Mrs. Romanes, St. Aldate's, Oxford. The letters will be returned directly their contents have been noted and copies made.

THE Société d'Encouragement pour l'Industrie Nationale has awarded its grand medal to Lord Kelvin, for his scientific works; and also the sum of 2000 francs (£80) to Prof. Roberts-Austen, for his researches on alloys.

PROF. ALPHONSE RENARD, of Ghent, has been elected a foreign member of the Geological Society.

THE "long excursion" of the Geologists' Association this year will be to Shropshire, from July 30 to August 4, under the direction of Prof. C. Lapworth and Mr. W. W. Watts, who read a joint paper on the geology of the county at the last meeting of the association at University College, London. A detailed programme, with map, sketch section, and a bibliography, has just been issued.

At the last general monthly meeting of the Royal Institution, a donation of £25 was acknowledged, from Sir Douglas Galton, to the fund for the promotion of experimental research at low temperatures.

A SET of diagrams prepared by Sir J. B. Lawes and Sir J. H. Gilbert for the Chicago Exhibition, to illustrate the agricultural investigations conducted at Rothamsted during the past fifty years, is now temporarily exhibited in the western galleries of the South Kensington Museum.

WE quote the following from the annual report of the council of the Marine Biological Association, with reference to scientific investigations:—

"Both Mr. Cunningham and Mr. Holt have continued during the past year their inquiries into the various questions relating to the maturity of food-fish, which were to prominent last year before the House of Commons Select Committee on Sea Fisheries, and upon which much information is still required. The value of the evidence adduced on these points by the officers of the Association has been acknowledged in the Report of this Committee.

"Mr. Cunningham has finally settled by direct experiment the much-debated question of the identity of the egg of the pilchard. He has been able to rear the larvae of plaice, hatched and fertilised in the aquarium at Plymouth, to the age of thirty-seven days: no flat-fish larvae have hitherto been reared in confinement from the ovum to this age, and this result is of great economic value.

"Mr. Holt's valuable statistical observations on the fish landed at Grimsby have been continued. From his watching of the results of the newly opened Iceland fishery, on which he contributes a paper to the last number of the *Journal*, may be expected interesting light as to the effect of fishing on a virgin ground, with a direct bearing on the problems presented by the North Sea. The arrangement by which the Association contributes towards the expenses of the Cleethorpes Aquarium of the Marine Fisheries Society (Grimsby), in return for Mr. Holt's use of their laboratory and tanks, is being continued for a second year.

"A number of interesting analyses of sea water have been made by Mr. Frank Hughes for the Association, and experiments on the changes produced in sea water in aquaria are being carried out by the director."

PHILOLOGY NOTES.

MESSRS. MACMILLAN & Co. have issued this week a new edition of Mr. R. D. Archer-Hind's *Phaedo*, which originally appeared in 1883. The chief novelty about it, as the editor himself admits, is that it is the first book in which the publishers have used their new fount of pseudo-ancient Greek type, so highly lauded by Dr. Rutherford in a recent number of the *Classical Review*. As to its merits, we must still continue to hold our judgment in suspense, merely remarking that the test is scarcely fair when English notes occupy more than half of each printed page. The experiment, nevertheless, deserves the warmest thanks of all scholars.

THE July number of the *Classical Review* (David Nutt) is not particularly interesting. Among the continuations are the critical notes of Prof. J. B. Mayor on the "Stromateis" of Clement of Alexandria, and of Mr. H. Richards on the "Republic" of Plato; while Prof. Robinson Ellis's collation of the Madrid MS. of Manilius is concluded. Prof. R. Y. Tyrrell contests vigorously the real existence of the "vetustissima exemplaria" of Euripides, which Henry Stephens (Estienne) claimed to have used; and Mr. R. G. Bury discusses the use of *δύναμις* and *φύσις* in Plato. Mr. C. F. Abdy Williams writes at some length upon Greek music, in reference to a fragment of a chorus of the "Orestes" with musical notation, found among the Rainer papyri: the article was apparently written before the discovery of the Delphic hymn to Apollo. Among the reviews, the most notable is that in which Mr. Cecil Torr again assumes the part of *advocatus diaboli* with regard to Prof. Petrie's discovery

of Aegean pottery at Tel el-Amarna. Prof. Ellis notices the first fasciculus of Postgate's new edition of the "Corpus Poetarum Latinorum"; Mr. F. A. Hirtzel—a pupil of Prof. Ellis—writes about the knowledge of Horace in the early middle ages; and Prof. T. Clifford Allbutt tells us something about a Persian medical treatise, compiled towards the end of the tenth century.

Plutarchi Pythici Dialogi Tres. Recensuit G. R. Paton. (Berlin: Weidmann.) The publication of a new edition of these difficult and corrupt dialogues is most appropriate at a moment when the attention of scholars is turned to Delphi by the French enterprise there. What the excavations may disclose it is impossible to say; but it is quite probable that the mysterious *E* of Delphi may receive some new light, so that we may no longer be confined to Plutarch's writing for knowledge—or rather for guess-work—on the subject. But the dialogue will always be worth reading as a curious record of its time; and, if it be less amusing than the other two here printed (on the priestess not prophesying in verse, and on the decay of oracles), yet it must always appeal to readers interested in the history of opinion and in the efforts (by turns rationalistic and mystical) by which civilised and religious men try to explain old usages and symbols whose meaning is lost or seems disagreeable. Mr. King's translation of these and other theosophical essays of Plutarch (1882) was accompanied by a good deal of valuable comment; but it would probably have been better than it is if he had had the advantage of a good new text to work on. Mr. Paton (who dates his preface "Aberdoniae") has done his best, but the material is defective. What can be substantiated, that he prints, admitting, of course, good conjectures which are not against the MS. readings; but he will not desert the MS. for mere improvement's sake. Thus, in *De E apud Delphos* 385A he still reads *συμφιλοτιμούμενος*, while he justly remarks in his note, "*vix patiendum est vulgatum nisi συμφιλοτιμουμένων*." His labours are marred by some carelessness in the printing: see, for instance, pp. 28.17; 29.31.

REPORTS OF SOCIETIES.

ENGLISH GOETHE SOCIETY.—(Monday, July 9.)

DR. THORNE in the chair.—Dr. John G. Robertson read a paper on "The Beginnings of the German Novel." Taking as his starting-point Gellert's *Swedish Countess*, an avowed imitation of *Pamela*, the lecturer proceeded to discuss at length the immediate effects of Richardson's influence on German literature. Not merely did Richardson create a school, but the effects of his influence can be traced through almost the entire history of German fiction. Wieland's *Don Sylvio von Rosalba* marks the beginning of a new epoch: in freshness and originality it is an enormous advance on the works of Gellert's school. In *Agathon* Wieland created the first typical German novel: it was the first attempt to give fiction a consistently psychological basis. Dr. Robertson next proceeded to discuss at some length the influence of Rousseau in Germany and the intimate relations between Goethe's *Werther* and *The New Heloise*. In conclusion, he pointed out that the peculiar characteristics of the German novel as a type were in great measure due to the conditions of its origin.

FINE ART.

The Venetian Painters of the Renaissance, with an Index of their Works. By Bernhard Berenson. (Putnam's Sons.)

THE recognition of a new and important branch of mental and sociological science is involved in the utterly different impression

which this small volume will make upon two classes of readers; and the progress of this new science may be assisted or impeded not a little by the choice which Mr. Berenson will have to make between those two classes of readers.

For the merely intelligent and cultivated reader, unconscious that art is a possible subject for scientific investigation, Mr. Berenson's volume will be merely another contribution to the vague, pleasant thing called "culture"—a mixture of subjective impression, historical fact, and picturesque hypothesis, of the sort rendered popular in the *Essays and Studies* of the late Mr. Symonds, and the *Voyage d'Italie* of Taine; and the index of painters will appear in the light of a practical addition in the style of Baedeker. For the student, on the other hand, of artistic morphology, Mr. Berenson's book will consist of a list of the works of the principal Venetians, a list not merely revealing marvellous learning and intuition, but embodying a whole new scientific method; to which has been added, to decoy the Philistine, some eighty pages of the usual considerations on the Renaissance, the Venetian oligarchy, the pageants of the fifteenth century, and the Catholic reaction.

Both kinds of reader will be correct in their estimate, and both, I think, will be equally disappointed: the dilettanteish reader, because Mr. Berenson has done rather badly what so many essayists, from Mr. Pater downwards, have done very well; and the scientific reader, because Mr. Berenson has refrained from giving a full account of Venetian art morphology, which his index of painters shows him to be so admirably, nay, uniquely, fitted to give.

The science of artistic morphology is as yet so completely rudimentary—perhaps, indeed, it is waiting for none other than Mr. Berenson to give it a definite existence and dignified status—that it is unknown not merely to the public at large, but in a sense also to most of the persons who are carrying it on. It has not yet separated itself from the mere practical connoisseurship of which it was born. And if the intelligent outsider is apt to smile at the disputes about who painted what, and what sort of ears and hands may be considered as Titian's or Raphael's sign manual, it must admitted that the usual connoisseur of the school of Morelli is little better than a wine-taster, and has absolutely no inkling that his studies and decisions have anything to do with the laws of intellectual activity and evolution. Indeed, if the late Giovanni Morelli may be considered as the Darwin of a new branch of evolutionary science, his wonderful and wearisome volumes do not show many indications of the dignity of his discovery; and one suspects that he thought of himself in connexion with Messrs. Crowe and Cavalcasello and Dr. Bode, rather than with Hegel, Spencer, and the other teachers of philosophy of art. But, consciously or unconsciously, Morelli and his followers have been accumulating the facts, preparing the methods, and even, to a certain extent, formulating the hypotheses, of a great new science.

What is this science? The science, I

think one might define it, of artistic form in connexion with the mind of the individual artist and the character of his surrounding civilisation. But this science, many persons will answer, is not at all new. It was inaugurated by Winckelmann, systematised by Hegel, popularised by Taine, and has entered into the work of every modern writer on art, from Mr. Ruskin to Mr. Symonds. Quite so! But what has existed hitherto has been the conception of the science, not its method or its facts: the recognition that a law of artistic evolution must exist, but no tolerable hypothesis as to the working of that law. For when we have said—and we have all, all of us, said and repeated it—that art is the expression of the character of the artist, and also of the character of his surroundings, we have really said nothing at all. To be scientific we must say by what means, or at least in what way, art, that is to say visible or audible form, can express the character of either individual or civilisation; and for that we must have, before everything else, accurate facts and working hypotheses concerning the nature and necessities of this peculiar mental product, artistic form.

How can that be attained? Certainly not, I think, by indulging any more in comparisons between Greek art and Greek life, between the Renaissance and its artists, between the magnanimity and crankiness of Michelangelo and the ceiling of the Sistine Chapel; for however much all these may tally in their effect on our feeling, this similarity of subjective impression does not sufficiently explain the objective phenomenon: we want to know why and how this similarity has come about. When we have read the seventy pages which Mr. Berenson has devoted to Venetian, the Renaissance and Venetian art, we are still as far off as ever from knowing how Venetian art came to be what it was, and even from knowing what are the visible qualities which constitute a Venetian picture. For, if we say that Titian in his youth expressed the spirit of the Renaissance, and in his old age the spirit of the Catholic reaction, we are considering his works as mere symbols, indicative of peculiarities which might be equally indicated in literature or unwritten speech: we are not considering them as pictures, Venetian pictures, pictures not by Giorgione or Tintoret, but by Titian, and pictures by Titian young or Titian old, that is to say, as special combinations of visible peculiarities affording impressions of a specially visual description, absolutely apart from any symbolical reference to the Renaissance, the Catholic reaction, or any other non-visual, non-pictorial item.

What therefore is the method for really coming in contact with this visual, pictorial thing, this form, this actual reality of the work of art? A careful examination of Mr. Berenson's wonderful index, comparing it item by item with the official catalogues of the galleries mentioned, will afford the best answer. Here we find several pictures, like the Pitti "Concert," once called a Giorgione and now identified as an early Titian, given from one first rate master to another; a much larger number

transferred from great names to almost unknown ones. What does this mean? A mere matter of taste, collector's caprice, dilettante's crotchet about the "correggiosity of Correggio?" At first sight one would say: undoubtedly. But there is another new element in this index (representing the labours of Morelli, of all the best Morellians, and of the very delicate investigation of Mr. Berenson himself)—What is the meaning of these new sequences of master and pupil, upsetting all tradition; what is the explanation of the appearance of new personalities, hitherto mere names, like Catena, Bissolo, and Cariani? It means a very important thing. Not merely the study of the form in every individual picture, every separate master, and every school, the identification of line with line, movement with movement, and quality with quality; but also the recognition, through such a work of comparison, of certain necessities of persistence and variation of form in each painter, of certain necessities of transmission of form from master to pupil. The Morellians, however fragmentarily and unconsciously, have got hold of what is as certain as the laws of embryology. They know *why* we must eliminate certain pictures off the list of Titians, Giorgiones, or Palmas, in order to obtain a Titian, a Giorgione, or a Palma who is homogeneous and organic as an artist, as he must have been, despite all variations and evolutions, homogeneous and organic as a man. They know why the pictures thus eliminated to make the real individual masters must be collected afresh, by a new process of comparison and elimination, into new organic groups, new individuals, into Bissolo, Previtali, Cariani, Catena. They know why Lotto must have been the pupil of Alvise Vivarini instead of the pupil of Bellini; and they know why a given picture by a given master must have been painted between two other certain pictures. They know (I cannot help mentioning it, although irrelevant to Venetian painting) they know why Raphael was not really the pupil of Perugino, but of his own supposed follower, Timoteo Viti.

All these things, and a hundred analogous ones they know, because they have, however unconsciously, grasped the reality of artistic form: because they have, however hazily, perceived the law of that form's evolution. What that law is, what are the complex necessities of this newly-discovered intellectual organism, it will probably be Mr. Berenson's mission in life to determine and promulgate.

VERNON LEE.

THE WORKS OF MR. ROUSSEL.

ARTISTIC people, interested in technical achievement and single-minded aim, will like the little exhibition that Mr. Theodore Roussel holds just now at the Dowdeswell Galleries. There is nothing commonplace about it. Banality is not tolerated. No quarter is shown either to Mrs. Grundy, on the one hand—that venerable dictatrix to our middle classes—or, on the other hand, to the "modern" admirers of the hideous; for Mr. Roussel is a sincere and charming artist, more concerned with the problems of art and the delights of nature than with

popular appreciation. It is characteristic of such an artist that he should treat many themes; monotony and the repetition of a given impression could not be endured by him. It is yet more characteristic that he should employ many mediums, and should carefully adjust the treatment to the particular subject. Thus, one of his most charming compositions is a pastel suggesting exquisitely an evanescent "effect" at Brighton. His oil portraits have solidity and distinction. His etchings, as is well known to the real students of that craft, reveal his command of expressive and vivacious life; and, though they are not now exhibited in Bond-street, they must count for something important in the sum of his work. Lastly, Mr. Roussel's lithographs—one, especially, of river-side buildings, and another, not less admirable, of a *svette* nudity, a model extended on a couch—are singularly successful instances of the particular form and method of draughtsmanship which lithography involves if it is to be rightly applied. Singular refinement of taste and of vision, and an agreeable, since never obtruded, dexterity of hand, have presided over the conception and execution of much of the really engaging work which Mr. Roussel places before the visitor.

F. W.

CORRESPONDENCE.

EARTHWORKS ON THE YORKSHIRE WOLDS.

Settlington Rectory, York: July 18, 1894.

It must not be assumed, from a note in the ACADEMY of July 7, that the earthworks on our Yorkshire Wolds were all constructed for military purposes, at some one period, and by the same race.

For many years I have had abundant opportunities of examining many of them, and have gradually been driven to the conclusion that they belong to different stages of culture, dating from the stone age almost to our own times, and were originally intended to serve a variety of purposes. Many, doubtless, were military works: there are Roman camps, and others which may be British, Anglian, or Danish. From natural advantages of position some spots have been the strongholds of almost every successive race, an earthwork of the neolithic people being altered, enlarged, and strengthened from time to time. Some of the most important of these earthworks are clearly of post-Roman date, as is proved by their connexion with Roman roads which they intersect, and which they must have been constructed to defend, not from northern assailants, but from invaders landing in the Humber and marching northward. They were probably constructed by the British provincials as defences against Anglian invaders. And yet, in the immediate neighbourhood of works whose date is so clearly marked, neolithic flint implements may be picked up, showing that earlier mounds may have been utilised in the construction of these defences.

There are other earthworks which seem to have a definite relation, not to Roman roads, but to the cemeteries of the early bronze period. In some cases hills, which have apparently been scarped for defensive purposes, prove on examination to have been merely terraced by the plough, the scarps being the steep sides of lines running horizontally round the hill. Quadrangular earthworks, which have been mistaken for Roman camps, are merely Bercaries, probably of Tudor date, and are sometimes flanked by long outlying banks, seemingly intended to facilitate the process of folding the sheep. Other earthworks seem rather to have been cattle pens or corrals. More curious and mysterious are the long V shaped banks,

found usually at the bottom of the dales, and often extending over many miles. These seem to have been devices of primeval hunters, of palaeolithic or neolithic age, intended as fences for enclosing large game, horses, or wild oxen, which could thus be driven into pitfalls at the point of the V, or into enclosures resembling the "kheidas" made by elephant hunters in India. Other extensive ditches and dykes may have served as tribal boundaries, or in more recent times may have marked the limits within which the cattle of existing parishes, driven out to pasture on the wolds, were allowed to stray. Some earthworks run along the boundary lines of modern parishes. Hedge and ditch enclosures of the Georgian epoch, now disused as fences, often bear a curious resemblance to prehistoric earthworks. Of course it must be borne in mind that the original height of the banks has been greatly reduced, and in most instances they must have been crowned by palisades or abattis.

ISAAC TAYLOR.

ASSYRIAN DISCOVERIES.

Brighton: July 16, 1894.

In the obituary notice of Sir Henry Layard which appeared in the last number of the ACADEMY, there are two errors which I trust you will allow me to correct.

The first is, where it is stated that "it was from Lord Stratford de Redcliffe that he [Sir Henry Layard] received both encouragement and pecuniary means to excavate the site of Birs Nimrud, near Mossul, in 1845." The site which he first began to excavate was the mound of Nimroud and not Birs Nimrud; the latter is in Babylonia, near Baghdad.

The second mistake is, where it is said that a "second expedition, under the auspices of the trustees of the British Museum, revealed the library of Sardanapalus." The library which Sir Henry discovered was found in Sennacherib's palace in 1850; but the library of Sardanapalus, or Assur-ber-pal, I myself discovered in 1853, in the palace of the latter monarch.

H. RASSAM.

NOTES ON ART AND ARCHAEOLOGY.

It is stated that the late Sir Henry Layard has bequeathed to the National Gallery a selection of the most valuable of his pictures. The gift is to take effect on the death of his wife.

The Queen has accepted the office of patron of the Congress of the British Archaeological Association, which is to be held this year in Manchester. The meeting will begin on July 30, and continue until the end of the week.

The antiquities, ranging from prehistoric to Roman times, lately discovered by Prof. Flinders Petrie in the temple of Koptos in Upper Egypt, will be exhibited to the public in the Edwards Library at University College, Gower-street, from July 23 to September 1.

MESSRS. CHAPMAN & HALL will publish early in the autumn two more volumes of their translation of *The History of Ancient Art*, by MM. Georges Perrot and Charles Chipiez, dealing with primitive Greece.

THE seventh annual meeting of the Guild and School of Handicraft will be held at Essex House, Mile End-road, on Saturday of this week at 4 p.m. Sir Albert Rollit will deliver an address; and the report of the committee will be presented by Mr. Walter Crane.

ON Saturday of this week, Messrs. Sotheby were to sell the collection of prints by Lucas

van Leyden, formed during the last thirty years by Lord Thurlow, which comprises almost a complete series of the engraved work of that master. The greatest rarity is a "Christ giving the Benediction," from the collection of the late W. B. Scott, which is believed to be unique.

WE do not know whether the Society for Checking the Abuses of Public Advertising—which, we are glad to say, is commanding a good deal of support—proposes to address itself seriously to the art of the hoarding: to the establishment, for instance, of a Committee of Taste, or of a Director of Town and Country Placards. That there really may be art in the hoarding, just as well as ugliness, is made evident, in England, say, by the occasional efforts of a Herkomer, the more recent manifestations of a Beardsley, a Dudley Hardy, and even, if we may be permitted to surmise from a recent *Pull Mall* placard, of a Greiffenhagen: not to speak, of course, of the work done in France by the very prince of the art of the pictorial poster, M. Cheret. Three of the four gentlemen whom we have named—all of them, that is, except Mr. Greiffenhagen—have taken up their parable upon this matter in the July number of the *New Review*, which is wont to discuss the modern problem as well as to issue to us the modern story. Mr. Beardsley's contribution betrays a little doubtful temper. "One's ears," he says, "are weary of the voice of the art teacher who sits like the parrot on his perch learning the jargon of the studios." Now as it happens (though Mr. Beardsley may not know it) the art teacher—writer, he means—of any reputation is conspicuous for his avoidance of the studio. The writer who takes art for one of his subjects is hardly ever met in the studio. Why should he be? He is busy in a larger world, probably, and with the exercise of his own art. Perhaps the qualified writer has treated Mr. Beardsley rather hardly of late; he is not at all likely, however, to have failed to do justice to Mr. Beardsley's capital placard for "Arms and the Man." In writing, Mr. Beardsley's style is cheaply Whistlerian; but then it would be scarcely reasonable to expect that an artist in draughtsmanship should be an artist in literature. Mr. Dudley Hardy's writing is, at all events, more practical; and M. Cheret, on the matter he happens to know about, utters plain words and to the point.

THE current number of the *Illustrated Archaeologist* (Charles J. Clark) begins a new volume, which induces us to hope that this interesting magazine is now firmly established. If only from the number and excellence of its illustrations, it assuredly supplies a want. Here, for example, under "Notes on Museums," are figures of several curious horns in the collection under the charge of Sir A. Franks in the British Museum, and also of the magnificent Roman shield recently found in the bed of the river Tyne, with the inscription, LEG VIII AVG MAGNI IVNI DVBITATI. Among the original articles we may specially mention: a careful report, by Mr. P. M. C. Kermode, of the excavation of a stone circle in the Isle of Man, which seems to have been the place of sepulture of the inhabitants of neighbouring hut villages, probably prior to the bronze age; notes on sculptured Norman tympana in Cornwall, with a list of Norman fonts and other examples of Norman architecture still remaining in the parish churches of the county, by the editor (Mr. J. Romilly Allen); a description of a menhir in Brittany, of which the lower portion is carved with human figures, apparently of Roman mythology; and a report on the excavations at Silchester during the past year, which is again made specially valuable by the plans and other illustrations.

MUSIC.

RECENT CONCERTS.

M. LÉON DELAFOSSE, French pianist, gave a concert at the new Salle Erard last Thursday week. He is young and talented, and so far as one can judge from a first appearance, he is a better exponent of modern than of classical music. He played Beethoven's Sonata in C sharp minor, but in such a restless, spasmodic manner as to destroy the poetry and charm of the music. The impression made was by no means satisfactory; one could not but feel that he read without understanding, or that he had been misdirected. His rendering of Chopin's Nocturne in E flat (Op. 55, No. 2) was clear, but cold. In some modern pieces, however, notably in two of M. Théodore Dubois' charming *Poemes Sylvestres*, M. Delafosse displayed rare technical ability and considerable refinement. If he would only select a programme better suited to his style of playing, he would no doubt achieve success. M. Clément sang extremely well in some songs by Mlle. Chaminade and M. Benberg, who accompanied in turn. M. Clément, unfortunately, did not temper his voice to the moderate size of the room, so that in loud passages the effect was unpleasant.

Miss Liza Lehmann, who is about to be married, made her last appearance in public at St. James's Hall on Saturday afternoon. She has long been a favourite in the concert-room, for she possesses a pleasing voice, and sings with skill, refinement, and charm. Of the concert little need be said. Many well-known vocalists appeared, and added to the success of the afternoon. Mme. Haas and Miss Fanny Davies played Saint-Saëns' "Danse Macabre" for two pianofortes, and the latter was after heard to considerable advantage in some short pieces by Brahms. Mlle. Lehmann sang her best, and was, naturally, received with enthusiasm. An "Ave Maria" for contralto voices (solo and chorus), with cello obbligato and accompaniment of harp, organ, and pianoforte, by M. Herbert Bedford, Mlle. Lehmann's future husband, proved a smoothly written and fairly effective composition.

A Quartet for strings ("Costa" prize) by Mr. A. Mistowski (student) was performed at the Trinity College Conversazione held at the Royal Institute of Painters, Piccadilly, on Wednesday evening. It is an interesting and promising work. The thematic material is fresh, and though art is not entirely concealed, the music is never dry and laboured. The first and last of the four movements seem to be the best, although there is much to praise in the Andante. The selection of keys for the various movements is not altogether satisfactory. The Quartet was carefully played by MM. Czezanowski, Fenigstein, Mistowski, and Van Der Straeten. The production of works by students is to be commended; it encourages and instructs them.

J. S. SHEDLOCK.

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SATURDAY, JULY 28, 1894.

PRICE 3d.
[Registered as a Newspaper.]

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In consequence of Professor Jones having intimated to the University Court his intention to vacate the CHAIR of LOGIC and METAPHYSICS at 1st October next, APPLICATIONS, accompanied by Twenty copies of Testimonials, may be lodged with the Secretary of the Court until 10th September. The appointment will be made subject to such alterations as to the duties of the Chair as may hereafter be enacted by Ordinance of the Scottish Universities Commissioners. The new Professor will be expected to enter on his duties on 10th October.
St. Andrews, 20th July, 1894.

UNIVERSITY of DUBLIN.

The Council will proceed to Nominate a PROFESSOR of MUSIC in Michaelmas Term of the present year. The Chair is tenable for five years, and the Professor may be re-elected at the end of that period. Details as to the duties of the Chair, and other particulars, may be obtained from the Registrar of Trinity College, to whom candidates should send testimonials and copies of their published works before the 10th of October, 1894.

JOHN K. INGRAM, Registrar.

BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.

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The NEXT ANNUAL MEETING of the Association will be held at OXFORD, commencing on WEDNESDAY, August 8th.

PRESIDENT-ELECT—The Most Hon. The MARQUIS of SALISBURY, K.G., D.C.L., F.R.S., Chancellor of the University of Oxford.

Information about Local Arrangements may be obtained from the Local Secretaries, The Museum, Oxford.

G. GRIFFITH, Assistant General Secretary.

BRITISH MUSEUM.

EVENING OPENING (8 to 10 P.M.). Exhibition galleries of the British Museum, Bloomsbury, will again be OPEN to the Public in the EVENING, from 8 to 10 o'clock, on and after WEDNESDAY, August 1st.

E. MACNIE THOMPSON, Principal Librarian and Secretary.

British Museum, 24th July, 1894.

ROYAL ACADEMY of ARTS.—LAST WEEK.—The Exhibition will CLOSE on the EVENING of MONDAY, August 6th.

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ALFRED D. FARR, R.W.S., Secretary.

ROYAL SOCIETY of PAINTERS in WATER-COLOURS.—The SUMMER EXHIBITION will CLOSE on SATURDAY, August 4th, 5, PAUL MALL EAST, from 10 till 6. Admission, 1s. Catalogue, 1s.

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addresses himself is one that combines formidable difficulties with attractions of no common kind. It would be hard to conceive anything more fascinating than a theme which includes among its leading topics the personal characteristics and literary productions of Wordsworth, Southey, and De Quincey, of the two Coleridges (father and son), of John Wilson, Harriet Martineau, and Matthew Arnold, not to mention a whole host of lesser lights; while, on the other hand, the fact that this field is not virgin soil, having been already exploited with brilliant results by more than one famous writer, enhances in no small measure the difficulties of the task. That the subject is not utterly threadbare—that it is still possible to find something neither offensively stale nor wholly irrelevant to say upon it—has been recently proved by Mr. Stopford Brooke, who, in his admirable monograph, *Dove Cottage, Wordsworth's Home from 1800 to 1808*, has contrived, within the strictest possible limits, to impart a charm so potent to his simple narrative, that, having once begun to read, we find ourselves unable to lay down the book until we have read it through. But then it is of course necessary, if one desires to write acceptably upon a well-worn theme, that one should first have in one's mind something definite and appropriate to say. And herein, we are persuaded, lies the proper explanation of the fact that Mr. Rawnsley, notwithstanding that he labours at his task with such a hearty good will, has nevertheless wholly failed to produce an interesting book. The truth is that he has not only, like Bishop Warburton, a rage for saying something when there is nothing to be said; but also, unlike that fertile-minded prelate, a rage for saying something when he has nothing to say!

We have searched the original portion of these volumes right through, and have failed to light upon a single thought or sentiment in it that might not have proceeded from "many men, many women, and many children." In a word, if we except the liberal extracts from various famous writers with which Mr. Rawnsley has diversified his pages—no inconsiderable exception, to be sure—the *Literary Associations of the English Lakes* may be honestly described as the triumphant consummation of triviality and platitude.

If it be true, as Prince Hal once upon a time observed, that "he is a blessed fellow who thinks as every man thinks," then indeed must Mr. Rawnsley be numbered among the blessed; for assuredly "never a man's thought in the world keeps the roadway better than his." A sample or two of his amazing talent for humdrum must now be given. His subject being, as we have seen, the literary associations of the Lake Country, he has hardly made a fair start before he must needs turn aside to deliver his views upon the irrelevant question of Coleridge's domestic infelicity. After quoting De Quincey's familiar account of his first meeting with Mrs. Coleridge (in the Chubb's drawing-room at Bridgewater), the concluding sentence of which runs:—"From this short but uncongenial scene I

gathered, what I afterwards learned redundantly, that Coleridge's marriage had not been a very happy one"—Mr. Rawnsley proceeds:

"De Quincey may have been right, but who was to blame? Was it the constantly unselfish, if unintellectual and rather over-domestic gentle woman, who, for all her fussiness [!], kept a household together for years in the hope that her queer-natured [!] spouse would return to his bairns and superintend their education? or was it the fault of the man of over-strung nerves and constant invalidism [!], of whom Southey once said, 'the moment anything assumed the shape of a duty, Coleridge felt incapable of discharging it, who unhappily sought refuge in opium for ills that it only added to? We cannot pronounce judgment; it is enough for us to know that life was not all roses [!] for the pair who took up residence in the beginning of this century at Greta Hall,' &c."

Now, we ask, can meaningless slip-slop of this kind be said to answer any good purpose? Does it serve to throw any fresh light upon the obscure and most unpleasant question of Coleridge's matrimonial difficulties—a question with which, be it observed, the writer was not in any way called upon to intermeddle? And, if not, what is it but a gratuitous impertinence?

Again, Mr. Rawnsley quotes a passage from the *Grasmere Journal*, in which Dorothy Wordsworth describes how painfully she had been oppressed by the persistent inquisitiveness of Thomas Wilkinson, the Quaker-poet.

"Every question," writes the poor woman, "was like the snapping of a little thread about my heart. I was glad when he left me. Then I had time to look at the moon while I was thinking my own thoughts. The moon travelled through the clouds, tingeing them yellow as she passed along with two stars near her, one larger than the other," &c.

Upon which our author platitudinises as follows:—"What a close observer of things in heaven and things on earth Dorothy was!"

Again, of Bishop Watson, of Calgarth, Mr. Rawnsley writes:

"The man who, going up to Cambridge . . . with little knowledge except a sound grounding in mathematics, could win the Professorship of Chemistry without one iota of chemical knowledge up to the hour when he gained it; and then determined to play the same feat with the Royal Chair of Divinity, must have been a remarkable man!"

And then adds:

"Chemistry has made great strides since these days. The Bishop probably never dreamt of Prof. Dewar and his solidified air."

Probably not, indeed, though it would, of course, be unwise to speak too positively on the point! It will be observed that Bishop Watson is spoken of above as a "remarkable" man. This word "remarkable" is a favourite of Mr. Rawnsley's, for the obvious reason that it may, according to the exigencies of the occasion, be taken to mean anything or nothing. Thus, for instance, when writing of the associations connected with Old Brathay, he first describes Charles Lloyd as one who was "no common man," and then proceeds to inform us that "Lloyd published his first volume of poems in 1796,

and, if they are not very remarkable, at least they have been credited with some [!] vigour and originality." And, again, of Mrs. William Calvert, of Windy Brow, he observes:

"Those who have looked upon the pretty little pencil drawing of her, in her quaint scuttle bonnet, or half hat, half bonnet, will see at once—"

See what, in the name of patience? The lengthy protasis sets one all agog with curiosity. Why—

"— what a remarkable face Mrs. Calvert must have had,"

—to be sure!

In truth there is no limit to the number of these harmless nothings, these unmeaning and unprofitable splutterings of the author's pen. Here is another, on which, as we open at random volume ii., our eye casually lights:

Prof. Wilson speaks:

"There is to be seen thence [from the back of Calgarth House] the widest breadth of water, the richest foreground of wood, and the most magnificent background of mountain, not only of Westmoreland, but, believe me, in all the world."

Whereon Mr. Rawnsley observes:

"Strong words for the Professor; but then such a Professor in knowledge of his Westmoreland scenery had a right to use strong words!"

On perusal of which sapient reflection the gentle reader will in his turn, it is to be feared, be sorely tempted to let fall a "strong word" or two by way of comment.

One other instance of the essentially trite and obvious character of our author's remarks, and we have done. It goes without saying that he gives us Hazlitt's oft-quoted description of Coleridge as he was in the winter of 1798, the closing sentence of which, as every one knows, runs after this fashion; "His hair was thin, black, and glossy as the raven's, and fell in smooth masses over his forehead." On this sentence our platitudinarian glosses as follows:

"This long, liberal hair is peculiar to altruists."

Now, if what Mr. Rawnsley intends to say here be what his words do actually convey, viz., that every man who wears his hair long is an altruist, then it follows that in this gloss he merely voices the popular error under which for a time the simple folk of Bleeding Heart Yard (in *Little Dorrit*) laboured, and from which they were ultimately delivered by the shears of the energetic Pancks. We allude to the forcible tonsuring of old Casby, the Patriarch, who, notwithstanding that he fattened on moneys wrung without remorse from his hapless tenants in "the Yard," had contrived to establish and maintain for himself, by sheer force of long, grey, silken locks and broad-brimmed hat, the character of an ardent benefactor of his species. His "long liberal hair" was accepted by the unsophisticated Yard, in spite of his life-long habits of extortion and money-grubbing, as irrefragable proof of his altruistic sentiments.

We have lingered so long over the crying

fault of Mr. Rawnsley's book, that we must be content to leave unnoticed certain other matters which we had marked for animadversion: namely, the too fervid quality and (so to speak) plethoric habit of his prose, the shallowness of his attempts at characterisation, and his lack of tactful discrimination in the choice of material. But probably enough has been already said to show that in our judgment the task attempted in these volumes is one which Mr. Rawnsley, had he been duly alive to the responsibilities of authorship, would never have dreamt of undertaking.

Happily, the book is not all worthless; chap. iv., for example, and parts of chaps. vii. and viii. of vol. i. may be read without offence, and even with positive gratification. Especially pleasing is the story of John Dalton, who was born on September 5, 1766, in the little hamlet of Ecclesfield (*Eaglesfield* on the map at the end of vol. i.), near Cockermouth, to Quaker parents of humble rank, and, after becoming the village preceptor at the age of thirteen, migrated in his sixteenth year to Kendal, where he worked at mathematics under the guidance of Gough, the blind naturalist. In 1793, Dalton was appointed teacher of science in the New College at Manchester; and in 1808 "he took the scientific world by storm with his *New System of Chemical Philosophy*," in which Dalton's Atomic Theory was advanced and expounded. Mr. Rawnsley relates several interesting anecdotes of the great chemist's early life. Coming once upon a time from Kendal to see the old folks at home, he brought his mother a present of what he believed to be a fine pair of silken hose of a sober drab. "Thou hast brought me a pair of grand stockings, John; but what made thee fancy such a high colour? What! I could never go in them to meeting in town." John protests that the stockings are drab. Son Jonathan is called in—he sides with brother John, and pronounces the goods to be of the orthodox colour. Then all Ecclesfield is called together, and the village verdict is "Varra fine stuff, but uncommon scarlety"; and so "the Daltons' humble cottage becomes the birth-place of scientific observation on the phenomenon of colour-blindness." Dalton never married. Once, for a week's space, he was under the bondage of love, having fallen victim to the charms of a young person who descanted "on the use of dephlogisticated marine acid in bleaching, and the effects of opium on the animal system"; but some novel electrical experiments drove the lady out of his head, and he never came in jeopardy again.

Very delightful, too, is the account which Mr. Rawnsley quotes from Mrs. H. M. Wigham's *Bag of Old Letters* of John Dalton's cousin, Elihu Robinson of Ecclesfield, the friend of Thomas Wilkinson of Yanwath, to whom, on one occasion, he sent a letter of kindly invitation (given at page 214 of volume i.), not unworthy, for the dignified simplicity of its harmonious prose, to be placed beside John Milton's famous invitatory sonnet, "To Mr. Lawrence." But for this, as well as for other particulars regarding the tender-hearted "Friend

Robinson," a bare reference to Mr. Rawnsley's pages must now suffice.

As a rule, the dates and other matters of fact given in these volumes are remarkably correct. There are, however, a few errors, which it may perhaps be worth while to point out. Sara Coleridge was born, not in September, 1802 (i. 51), but on either December 22 or 23 in that year—probably on December 23. Coleridge "domiciled himself with Wordsworth at Allan Bank," not in 1807 (i. 57), but in September, 1808. The date given on p. 12, vol. i.—"Wednesday, June 22, 1800," is an impossible one. June 22 in the year 1800 fell, not upon a Wednesday, but upon a Sunday. The date "August, 1823" (ii. 15) should be August, 1825; and it is misleading to say that, on the occasion to which the author refers, Sir W. Scott "was en route for Rokeby," seeing that, in the absence of any news from his friend Morritt, Scott abandoned his intended visit to Rokeby, and started at six o'clock on the morning of August 26 from Lowther Castle direct to Abbotsford. Prof. Dowden no longer "thinks that William Calvert was in Wordsworth's mind when the latter wrote v.-vii. of the *Castle of Indolence Stanzas*" (i. 90). He is now convinced—and rightly—that "Wordsworth describes the countenance and character of Coleridge in the last four stanzas" (*Aldine Wordsworth*, i. 383). There are, moreover, one or two very trifling errors which it is unnecessary to particularise. The two volumes are separately and elaborately indexed, and volume i. is furnished with a map of the Lake District.

T. HUTCHINSON.

Cock Lane and Common Sense. By Andrew Lang. (Longmans.)

EVEN when one does not wholly agree with Mr. Lang it is always a pleasure to hear what he has to say on subjects of which, like ghosts and folklore, he is, above most men, entitled to speak. And this book was certainly worth writing, and is therefore well worth reading. It is difficult to summarise without misrepresentation, but we may at least try to put the case Mr. Lang is arguing somewhat to this effect. All the world over, for many years, certain phenomena are reported to have occurred that are outside our ordinary every-day experiences. Various explanations have been suggested of them, some obviously absurd, others more satisfactory, but none that to the scientific mind completely accounts for the phenomena in question. It is urged that there is here a subject worthy of careful investigation without prejudice. Mr. Lang is clearly neither "occultist" nor "spiritualist": he is not even convinced of the objectivity of these curious phenomena, he is simply struck by their constant and invariable recurrence, and concerned to point out the problems they offer. Only on the last page of his book does he seem for a moment to quit his scientific and sceptical attitude.

"Now if there is but one spark of real fire to all this smoke, then the present materialistic theories of life and the world must be recon-

sidered. They seem very well established, but so have many other theories seemed that are long gone the way of all things human."

Here there is an assumption, surely, of a very risky character. Even if these phenomena be objective and "real," there is no need to suppose them to be "supernatural," or that they will upset our "materialistic theories," any more than the discovery of electricity, of hypnotism, of a dozen other new provinces of natural knowledge. The working of the human nervous system is not so clear and plain that we can as yet explain why the continuous exhibition of alcohol will determine the common illusions of delirium tremens, yet few scientific men suppose that here is anything more than the symptoms of brain disorder. The illusions of insanity, again, can be classed under comparatively few species: at most we may conclude that the brain and other ganglia appear occasionally, under conditions we are not yet acquainted with, to respond to stimuli that, in a normal state of things, they do not regard. The whole animistic theory must be kept out of the question, and the ordinary scientific tests rigorously applied without *parti pris*. The history of the past explanations of these phenomena is one thing, a part of the history of scientific theories and religious ideas; research into the phenomena themselves is a wholly separate matter, a matter for the physiologist, the physicist, the psychologist.

Mr. Lang may be interested to know that the falling or stumbling spell was known and used in the Midlands within a very few years ago; that levitation, ascribed to the direct agency of the devil, was also believed in by English peasants of this century; in one case the "levite" was borne along over the tops of a row of elms, so close that he could, as he touched the highest twigs, hear "the young rooks calling for bread and cheese." It should be mentioned also that Mr. Lane, in the end, was doubtful of the *bona fides* of his sick son, though at first he had been convinced of the impossibility of imposture. Mr. Kellar's experiences are, of modern descriptions of magical phenomena, perhaps the most surprising (excepting the New Zealand stories Mr. Lang has himself gathered), but they certainly require corroboration from other witnesses.

There are a few repetitions in the book which might easily be removed; but they were, probably, almost inevitable from the way the volume has grown into its present shape, and the reader will not be much disturbed by them. The humour and freshness of the style is unflagging and unforced, and distinctly helps the necessary presentment of a vast mass of detail. It is useless to try and pick out the plums of such a rich pudding: one can only recommend the reader warmly to the book itself as one of the most interesting treatises existing on a subject that, by reason of its mystery, its hearings on numerous much-debated questions, its extraordinary difficulties, must long have a peculiar fascination. Mr. Lang has certainly put a strong case in an excellent light.

F. YORK POWELL.

Select Statutes and other Constitutional Documents illustrative of the Reigns of Elizabeth and James I. Edited by G. W. Prothero. (Oxford: Clarendon Press.)

THIS volume supplies a want which must have been felt by all historical students, by giving us in a concise form the most important documentary materials for a critical period in our national annals.

There is no need to say much of Mr. Prothero's qualifications for the task of editor; they will be readily appreciated by all who have any knowledge of his previous labours in similar fields. It would be unjust and invidious to draw comparisons between his introductory survey and Bishop Stubbs's masterly preface to the *Select Charters*. It is rarely, indeed, that so much first-class historical work is contained in such a brief compass as is the case with the latter; but the former certainly performs admirably the function of serving as a guide to the subject-matter of the book.

The two reigns here dealt with present, amid some features of superficial resemblance, many more of fundamental opposition. The contrast has often been drawn between the strong and popular despotism of the Tudors and the weak and unpopular tyranny of the Stuarts; and the difference is forcibly brought before our mind by a comparison of the utterances of the last of the former dynasty with those of the first of the latter.

Elizabeth was often autocratic and imperious enough in her tone, but she rarely forgot the essential nature of the Tudor monarchy as a dictatorship founded on the popular will. She could issue orders to her parliaments in a sufficiently peremptory fashion as to what they might say and what they were to leave unsaid.

"Privilege of speech is granted, but you must know what privilege you have; not to speak every one what he listeth, or what cometh in his brain to utter that; but your privilege is, aye or no."

She would tolerate no interference with her prerogative, especially in ecclesiastical matters. In a message delivered to the Speaker of the Commons in 1593, she forbade the House to

"meddle with matters of state, or in causes ecclesiastical," and "wondered that any would be of so high commandment to attempt a thing contrary to that which she hath so expressly forbidden, wherefore with this she was highly displeased."

But with all this she knew how far she could go with prudence, and could yield frankly and with dignity when occasion required, as in the memorable instance of the monopolies. And while, in fact, almost absolute in her power, she never formulated such theories of its unbounded extent as were often to be heard from the lips of her successor. As Mr. Prothero says, with truth, of James I.: "The notions of the prerogative set forth in his speeches and writings transcend anything claimed by the Tudors." Englishmen had been willing to put up with much at the hands of a vigorous and popular sovereign, but they were by no means

disposed to listen with patience to such language as the following from a ruler who possessed neither of these characters:

"It is atheism and blasphemy to dispute what God can do: good Christians content themselves with His will revealed in His word, so it is presumption and high contempt in a subject to dispute what a king can do, or say that a king cannot do this or that; but rest in that which is the king's revealed will in his law."

Practically absolute as the Tudors had been, they had never claimed a power entirely independent of the national will as expressed by its representatives. The theory, even under Henry VIII., was that complete sovereignty resided with the union of the king and the estates of the realm in parliament, and not with either separately. As a writer of Elizabeth's reign expresses it:

"The most high and absolute power of the realm of England consisteth in the parliament . . . which representeth and hath the power of the whole realm, both the head and the body. For every Englishman is intended to be there present either in person or by procuration and attorney . . . from the prince (be he king or queen) to the lowest person of England. And the consent of the parliament is taken to be every man's consent."

In the Stuart view, however, complete sovereignty belonged to the king alone, and the parliament existed merely by his good pleasure.

"In the parliament (which is nothing else but the head court of the king and his vassals) the laws are but craved by his subjects, and only made by him at their roagation and with their advice; for, albeit, the king make daily statutes and ordinances enjoining such pains thereto as he thinks meet, without any advice of parliament or estates, yet it lies in the power of no parliament to make any kind of law or statute without his sceptre be to it, for giving it the force of a law. . . . And as ye see it manifest that the king is over-lord of the whole land, so is he master over every person that inhabiteth the same, having power over the life and death of every one of them"—

a doctrine which James put into practical operation almost as soon as he entered England, when he caused a pickpocket to be hanged without trial on his progress from Scotland to London, thus violating one of the best known and most valued provisions of the Great Charter.

In fact, it was no longer possible to hold to the theory of the conjoint sovereignty of king and parliament when the two began to be at variance; and the pretensions of James to absolute dominion led, if not in his reign, yet in that of his son, to the opposite doctrine, which was in reality a return to old English traditions, that the national assembly was the supreme power, and that the monarch was accountable to it.

A large portion of the documents in this volume refer, as might be expected, to ecclesiastical matters; and it cannot fail to be remarked, even by the most superficial reader, how the State was the primary agent in making religious changes in England, and how completely subordinate the Church was to the civil power. In this point there was no dispute in principle between the sovereign and the parliament. There were wide differences as to the manner in which the authority of the State

was to be exercised, but neither party dreamed of allowing the Church to govern itself. The High Churchmen of the sixteenth and seventeenth centuries must be regarded by their modern successors as decidedly remiss in asserting the spiritual independence of the clergy. No protest was raised on their side against such peremptory instructions as were issued by James I. to the Archbishop of Canterbury in 1622, prescribing minutely what topics might be treated of in the pulpit, and forbidding preaching on many of the most exciting subjects of theological controversy.

The first Protestants who altogether denied the right of the Sovereign to interfere in religious matters were the small body of the Brownists, afterwards better known as Independents. Their founder thus expresses himself:

"The magistrates may do nothing concerning the church, but only civilly and as civil magistrates: that is to say, they have not that authority over the church as to be prophets or priests or spiritual kings, as they are magistrates over the same, but only to rule the commonwealth in outward justice . . . to compel religion, to plant churches by power, and to force a submission to ecclesiastical government by laws and penalties belongeth not to them."

The phraseology of the statutes of the two reigns presents some curious features, particularly in the different way in which past sovereigns are mentioned. Thus, in the preamble of the Act of Supremacy, the parliament addressing Elizabeth, describe Henry VIII. as "your most dear father of worthy memory," and Edward VI. as "your majesty's most dear brother," in whose reigns "divers good laws and statutes were made and established," while Mary, in whose reign "all the said good laws and statutes were all clearly repealed and made void," is less respectfully designated simply "your highness' sister."

Elizabeth herself draws the same invidious distinction between her predecessors in several of her public utterances. Henry VIII. is "the late king of famous memory, our dear father," Edward VI. "our dear late brother"; both are collectively styled "the noble kings of famous memory," while Mary is only "our late sister," without any adjective of praise or affection.

On the vexed question of the origin of the Star Chamber Mr. Prothero expresses a decided opinion in favour of the substantial identity of the later court of the name with the tribunal established by the statute of the third year of Henry VII. The opposite view, which has been maintained by some eminent historians, that Henry VII.'s court ceased to exist within the space of half a century from its establishment and had no continuity with the Star Chamber of Elizabeth's reign, is certainly *prima facie* less probable, and "is opposed to the tradition of the sixteenth century, which, in a matter of so recent date, may probably be trusted." The question is, however, one of considerable complexity, owing to the fact that the judicial powers of the Privy Council existed in an ill-defined form long before the Tudor period, and that "only a part, and that probably the smaller part, of the jurisdiction exercised by the Star Chamber in the

seventeenth century could be based on the Act of 1487," but was derived from the ancient powers of the council. What appears to have taken place was an amalgamation of two bodies originally distinct, the council as a judicial body and the court of Henry VII., the process being facilitated by the fact that "the court was at first little more than a committee of the council."

R. SEYMOUR LONG.

The Autobiography of a Boy. By G. S. Street. (Elkin Mathews & John Lane.)

THIS is a book concerning which it were impossible to be critical. It is full of distinguished humour; it is irresistibly, but never blatantly, truthful; the sarcasm pierces with rapier-like neatness. One hundred and seventeen pages contain the last, even as they utter the first, word on a fascinating subject. The very faults seem to be of necessity, akin to the matter, and not less valuable than virtues. In short, the reviewer, be he never so conscientious, can only praise. Tiny as the volume is, it is a masterpiece. Mr. Street possesses the rare gift of explaining by suggestion the most complicated moods. Not the weakest intellect can wholly mistake his meaning.

When these sketches originally appeared in the *National Observer*, the cleverness of them was recognisable; but as separate items they missed something of their aim. To be thoroughly understood, to achieve their proper mood of success, they must be read together as parts of a finished whole. And this demand is easy of fulfilment, for no one who begins the book will put it down unread. Nor is it astonishing; for Mr. Street asks one's attention for barely a hundred minutes, and gives in return a quite priceless treasure.

Tubby is indeed a new immortal. He stands for all time as the typical aesthete, the perfect example of the *fin de siècle* youth of Modern Oxford, the individual whose affectations may never develop into mannerisms. It is his mission, so hopelessly misunderstood, to live beautifully. Were they not so pertinacious he would ignore the vulgar cares of life, and his smile of "infinite indulgence" is no mean shield against the worst calamities. How true it is, he exclaims—and who shall doubt him?—

"that genius, to give the world of its sweetest, must be unhampered by sordid cares. Of late my muse has had no heart to sing. I came across a paper, tossed aside a while ago, which almost brought tears to my eyes. On the top I had written: 'A Dirge of Desire Dead,' and there followed a few lines which sorrow herself seemed to have dictated to song, and then—rows of squalid, hideous figures, and vulgar commercial symbols. Surely, I mused, here is all the pathos of life."

His was the right to be biliously angry with the world, had he so willed, for his "Ballad of Shameful Kisses" won for him only the title of "Tubby the Troubadour"; moreover, a companion commented, "I blush for you, Tubby. I think you're a very wicked young man." Yet was his university career not really a failure, though prematurely closed. "His humour of being

carried in a sedan chair, swathed in blankets and reading a Latin poet, from his rooms to the Turkish bath, is still remembered in his college."

Fate, the traditionary enemy of genius, was Tubby's foe. The ambition he nurtured was modest enough to have won success, but did not: "to be regarded as a man to whom no chaste woman should be allowed to speak." Once he reviewed some books for a newspaper, but a couplet from Shelley was all he could honestly repeat by way of criticism. His father regarded him as a fool, yet he could say in all sincerity, "I have never fallen into the mistake of despising my father because he is old-fashioned and a little dull." At times, indeed, the "old fellow's" homely good sense sufficed to soothe a son's weary intellect and jarring nerves. At last the "pink" story and a little speech to a bishop went far towards compelling a crisis. Tubby is now in Canada. The last chapter, most fatuous and most delicious of all, sums up his career and forecasts his future:

"This day I leave my native land. It is five in the morning; the last of my companions who spent the evening with me is gone, and I sit in my lonely room to end this account of my life so far before sleeping a few hours. When they dine to-night I shall be far away. It is intensely dramatic. A weaker man might well shed tears, but my eyes are dry."

Little cause had Tubby to weep, though his self-restraint is sufficiently pathetic, for his conduct was never less immaculate, intelligently judged, than his taste and his trousers. Canada, too, was not without a unique interest for him. A certain refined lust for slaughter seized on him as a pleasing and novel emotion. The forests and the mountains, "or whatever they are," loomed with consolation. Evening dress was easily abandoned at the thought of that "red sash" he had chosen to be the keynote of his scheme.

But Tubby's capital, one learns with expectant interest, is not large. His editor shrewdly prophesies that in six months his friend will return: not because he shuns labour, for with pride has he told us that "In the true sense of the word there is more work in a ballad of mine" than in all his father's soldiering. No, he will return because of those "sordid difficulties" from which none but millionaires escape. To many of us his reappearance will be welcome, though he deems us less grateful than cats. Maybe, too, he will gladly dine with us again and adjourn, after coffee and cigarettes, to "that barbarous plush place" whereof he once expressed himself so weary.

PERCY ADDLESHAW.

The Diatessaron of Tatian. By J. Hamlyn Hill, B.D. (Edinburgh: T. & T. Clark.)

THIS is a carefully planned piece of work and will probably take its place at once as an indispensable aid to the student of Tatian's Harmony. Mr. Hill has had the way cleared for him by the labours of his predecessors. Dr. Zahn, Prof. Fuller, Dr. Wace, Prof. Hemphill, Prof. Harris, have all contributed in various degrees to the

elucidation of the many problems which were suggested by the pioneer work of Moesinger and Ciasca; and in the present edition full use has been made of their investigations.

The main sources from which the *Diatessaron* has to be reconstructed are, as is well known, two in number. We possess, on the one hand, an Armenian version of the Commentary on Tatian's work written by Ephraem the Syrian; and, on the other, an Arabic version of the *Diatessaron* itself which is extant in two MSS. Ephraem's Commentary was made accessible in 1876 by Moesinger in a Latin translation; the Arabic Harmony was published, with a Latin version by Ciasca, in 1888. It might seem at first sight as if Ciasca's book would bring us much nearer to the original Tatian than would any reproduction of Ephraem's Commentary; but it so happens that, although in the Arabic version we have without doubt the *Diatessaron* in substance, yet it is there only in a revised form as regards its text. For we cannot be sure that Tatian's work was turned into Arabic from its original Syriac before the eleventh century; and long before that date we know that the Peshito version of the New Testament had replaced in common use that older Syriac version which Tatian seems to have followed. This disturbing element is not present to the same extent in the portions of the *Diatessaron* embedded in Ephraem's Commentary; and thus, even though the latter is only preserved in Armenian, it affords more reliable evidence where we are concerned with questions of reading.

However, we cannot reconstruct the whole of the *Diatessaron* from Ephraem's Commentary; and so Mr. Hill offers us, as the main part of his book, an English version (the first that has appeared) of the Arabic Harmony. It is, perhaps, a matter for regret that this was not made direct from the Arabic, but through the medium of Ciasca's Latin. Mr. Hill, indeed, is careful to assure us that his work has been corrected from the Arabic by a competent scholar, and no doubt a fair degree of accuracy has been thus reached. But yet one cannot help thinking that it would have been better had the English version been made in the first instance from the Arabic, and subsequently tested by the aid of the Latin rendering already published. No such criticism is applicable to the treatment of the Ephraem fragments in this volume. Mr. Hill has been fortunate in obtaining the services of Prof. Robinson, who has translated direct from the Armenian MSS. the portions of the Commentary in which the *Diatessaron* is preserved. This part of the book before us adds, in important respects, to our materials for the critical study of Tatian's text.

In the appendices Mr. Hill has brought together, in a form very convenient for reference, a large body of valuable matter; and it is only due to him to say that his book, as it stands, will give the English reader a clearer idea of the work of Tatian than any other in the market. His English version of the Arabic Harmony brings out

with sufficient clearness the significant fact (now no longer a matter of controversy) that Tatian's Four Gospels were the canonical four; and for the purposes of textual criticism the appendices on the Ephraem fragments and on the variants in the Arabic text are of the highest interest.

J. H. BERNARD.

NEW NOVELS.

The Potter's Thumb. By Flora A. Steel. In 3 vols. (Heinemann.)

Mary Fenwick's Daughter. By Beatrice Whitby. In 3 vols. (Hurst & Blackett.)

A Cumberer of the Ground. By Constance Smith. In 3 vols. (Methuen.)

A Hidden Chain. By Dora Russell. In 3 vols. (Digby, Long & Co.)

'Midst the Wild Carpathians. Translated by R. N. Bain from the Hungarian of Maurus Jokai. (Chapman & Hall.)

A Consul's Passenger. By Harry Lander. (Bliss, Sands & Foster.)

Young Sam and Sabina. By Tom Cobbleigh. (Fisher Unwin.)

IN *The Potter's Thumb* the intimate knowledge of Indian life and the remarkable power of projecting Indian atmosphere and colour which Mrs. Steel has shown in her shorter tales appear with plenty of space—and with the advantage or disadvantage thereto appertaining. In the present case it is almost wholly advantage. There is at least as much scope for description and evocation of scene in a connected story as in the same bulk of sketches; and there is of course much greater scope for character-drawing. In the latter respect Mrs. Steel deserves no small praise for the contrast—sharp, but by no means forced or obtruded—of the Indian courtesan, Chandni, and the English girl, Rose Tweedie. The former is, by the necessity of the case, more conventional and less living than the latter, who is a really capital study, not in the least apparently out-of-the-way, and, therefore, not in the least really commonplace. Of the other figures who complete the scheme of presentation of feminine character (a very complete and ambitious scheme) the girl Azizan is much more of an "academy" than Chandni, and Gwen Boynton, the peccant widow, is less living than Rose. But both are good in their way, as also (for we must not forget her) is the Eurasian, Beatrice Norma Elfrida ("Her Highness"), who is a new and distinctly promising type, though she is not, like the others, a type of race and character, but of cross-breeding and artificial circumstance. Nor for those readers, who care more for incident than character, will the fortunes of the Ayodhya pot and its precious things be disappointing, while the setting is as good as ever. We may, however, take this opportunity of pointing out a little more in detail what we meant on a former occasion by saying that Mrs. Steel does not "punctuate" her story sufficiently. More than one or two readers, we can vouch for it, have felt in reading *The Potter's Thumb* a slight bewilderment and puzzlement over the course of the

action—the intertwining of the fraud about the pot (itself rather complicated) with the intrigues of the Hodynuggur people to get the sluices opened. Some have said that the suicide of the hero is insufficiently motivated, and that the quickly following death of his friend Fitzgerald is gratuitous and not wholly probable; while others object that the Simla steeplechase and some other matters have a false air of connexion with the story and a real irrelevance which is disappointing. We do not endorse all these criticisms; but we do think that what Mrs. Steel chiefly needs, in order to make quite the best use of her remarkable faculty and acquirement, is the *jeu serré* of construction and arrangement. In other words, she wants what, among the equal immortals, Fielding had and Thackeray had not.

The very beginning of *Mary Fenwick's Daughter* is somehow not appetising, and the very end is a little wanting in crispness; but the greater part of the book is good. It is, like so many others, an attempt to sketch the young woman of the period; but it differs from most such attempts by being quite clean, and not in the least dull. Mary Fenwick (or "Bab," as she is called to distinguish her from her mother) is not a "new woman," which follows from the fact that she is a lady; but she is hodiernal, first, in being very athletic, and, secondly, in not ostensibly feeling the necessity of anything more than comradeship with the opposite sex. Miss Whitby has indulged in an excellent irony by showing that "Bab," restive in the extreme to her first lover, who is altogether a good fellow, submits to be bullied in a sort of fascinated fashion by her second, an authoritative little coxcomb, whom she has once refused. But it is perhaps rather a Rarefied than a Petruchian manner of taming her to break her back, expose her to jilting by her selfish intended, and then throw her in the condition of damaged goods, a penitent and an invalid, on the hands of good cousin Jack. However, the process was no doubt effective (at least till she got quite well), and it might have happened. Some of the scenes and characters are excellent.

In *A Cumberer of the Ground* Miss Constance Smith has attacked an old problem—How far ought you to give weight in choosing a wife or a husband to other people's requests, to unguarded precontracts of your own, and so forth, instead of simply marrying the man or the woman you love most at the time of asking, and sticking to him or her? Dorothy Temple, the heroine of Miss Smith's novel, makes what we hold to be the wrong choice, though she sticks to it nobly. Verdict: right in sticking, not right in choosing. That is to say, this is our verdict, not Miss Smith's, who has laudably abstained from taking a didactic side in the matter. The book is a clever one, though to a certain extent undigested. We did not think that anyone could do the mad dog trick with a difference; but it is here quite satisfactorily freshened up; and many other fences are handsomely negotiated. The weakest part of the book, as so frequently happens with ladies' novels, is to be found in the male characters. It

remains true that of women drawn by men you may find one in a thousand, but of men drawn by women scarcely that. Miss Austen could draw men because she knew exactly where to stop, and merely drew them as she saw them, so that they were true, if not the whole truth; George Eliot never drew a real man, though Tito and Grandcourt came near to reality; and Miss Smith is not a Jane Austen or even a George Eliot. Her hero, the suddenly enriched Lyon, is a stick—a decidedly good stick, but still sticky. The wicked Travers is a lay figure; and his brother, the orthodox, intellectual, self-sacrificing scholar and divine, is flawed with all sorts of impossibilities. Nevertheless, the book has something more than glimmerings, and Dorothy Temple is not wholly unworthy of her delightful namesake.

We have often thought that Miss Dora Russell is the most undervalued novelist in her own class and way now living and writing. She is the sole heir of Miss Braddon; and though she does not keep up with the times as her great exemplar does, and commits many grotesque simplicities which that exemplar avoids, she has a most unusual knack of weaving off the loom a solid web of fiction that really does not ravel up or slit across as most of them do. Personally, we do not care much for the kind at any time; and it must be admitted that Miss Russell does not put herself to the expense of any "literary" efforts over it. But her stuff does its own work in its own way right craftsworthily, and that is something, nay, much. *A Hidden Chain* is not much better than its brethren, but it is not at all worse than the run of them.

We are always rather reluctant to pronounce judgment on a translated book of which we do not know the original; and we do not know the original of *Midst the Wild Carpathians*. But it is, we believe, the favourite in Hungary among the historical novels of its popular author; and though it by no means seems to us, in Mr. Bain's very well written translation, to come up to the ideal of that magnificent and difficult kind, it has its merits. There is plenty of interesting incident, and the general picture of the wild, half-oriental, wholly unfamiliar, society of Transylvania in the seventeenth century is given vigorously enough. But there is next to no character-drawing: the two most elaborate studies—those of the wise Princess Apafi and of her valiant Don Juan of a brother-in-law, the magnate Banfi—do not reach the full point of lifelikeness; while the incidents are heaped with an undramatic lavishness which G. P. R. James sometimes avoided, and Eugène Sue seldom fell into. Azrael (is Azrael a common woman's name?), the naughty Turkish concubine, is not alive at all, and her panther belongs to the same menagerie as the white bear of *Ilan d'Islande*. But there is vivacity if not life, and bustle if not action; and we own frankly that we read the book through.

A Consul's Passenger is a little slight. The breaking up of the operatic troupe at Nico is well told, and the purgatory of the hero, Billy Ashenden, who has to work his

passage as a deck hand, still better. But the love interest which the author has thought proper to weave in is very slight and strained. The heroine is nothing; Julius Nachsinnender, the amiable Teuton, is a marionette; and the German, which Mr. Lander or the printer has put into his mouth, is a fearful and wonderful lingo.

Of *Young Sam and Sabina*, on the other hand (except that the gentleman interloper between the personages of the title is not very good), we can speak in terms of unalloyed commendation. It is what, for want of a better word, modern England appears to be agreed to call an "Idyll"—a Somerset idyll—an idyll of the marshy plains that stretch by Parret and Tone. And it is extremely well done, with enough dialect to give it a zest, but not enough, we hope, to disgust those feeble folk who can put up with nothing but newspaper English, with local colour justly put on and not overdone, with live touches of character and scene. Let Mr. "Tom Cobbleigh" give us much more also.

GEORGE SAINTSBURY.

SOME BOOKS ABOUT THE COUNTRY.

Scotch Deerhounds and their Masters. By George Cupples. With a Biographical Sketch of the Author by James Hutchinson Stirling. (Blackwoods.) This handsome volume has a melancholy interest. It is the posthumous work—and in some sense the life-work—of one whose name is known to a generation that is now passing away as the author of *The Green Hand*, that novel of the sea which ranks with almost the best of Maryatt's. Mr. Cupples also published books on Emerson and Christopher North, and moved among, though somewhat aloof from, the leaders of literary society in Edinburgh. But that to which he was devoted above all other things was the honour of the old Scottish deerhounds. Though not a sportsman himself, it was the supreme qualities of the breed for strength and courage that attracted him. His aim was not to win prizes at dog-shows, but to rear animals that should maintain their reputation among Scottish emigrants in the Far West and at the Antipodes. His reward has come, though late, in a form which he would have himself most desired. Enthusiastic Scotsmen in New Zealand, with the Governor at their head, have furnished the subscriptions by which the production of the present book was rendered possible. And it must be admitted that the book is not one for all tastes. Mr. Cupples so worshipped his deer-hound that he persuaded himself to regard it as the Palladium of the Celtic race. Wherever there are Celts, there there must also be deerhounds; and wherever there are deerhounds, there also Celts must have been, at some time or another. The fallacy of arguing from language to race is surpassed by this, for it is evident that nothing can be more variable than a highly domesticated animal. But Mr. Cupples was allured, rather than daunted, by the quicksands of philological ethnology. Nearly half the present volume is occupied with a pseudo-learned discussion about the aboriginal inhabitants of the Caucasus, and their connexion with the ancient Iberians and the modern Albanians, with allusions also to Hyksos, Berbers, and Basques. A good more of the kind has apparently been left in MS., of which we cannot recommend the publication. It would, however, be unjust to Mr. Cupples's memory to imply that the entire book is occupied with a chimaera. The early chapters

contain an historical account of all that is known about the Scottish deerhound during the present century, based mainly upon personal communications made to the author several years ago. It is curious that so little should be ascertained about the breed in the last century, and that so little use should be made of it in actual sport at the present time. No less an authority than Mr. Horatio Ross lays it down that it is "a great mistake to use dogs for either recovering wounded or coursing cold deer." It seems probable, therefore, that future generations will be acquainted with deerhounds only at champion dog-shows or in the pages of Walter Scott. Even if that be so, Mr. Cupples's monograph will become the more valuable, as a record of the breed while traditions of its achievements in Highland deer-forests are still fresh. We must not forget to add that the volume is enriched with a portrait of the author, and with several admirable reproductions of drawings of famous dogs bred by him.

"THE BOOKLOVER'S LIBRARY."—*Walton and Some Earlier Writers on Fish and Fishing*. By R. B. Marston. (Elliot Stock.) This pleasant, chatty volume is just the book to thrust into the pannier and read at noon-tide by the riverside during the "approaching time of the Fly and the Cork," as Sir H. Wotton says. The author disarms criticism by avowing at the outset that the lover of the *Compleat Angler* need not expect much that is new concerning it, and it is not probable that much more will be known of Walton than is here so carefully put together. There are chapters also on Dame Juliana Berners, Leonard Mascall, John Dennys ("J.D.") and Gervase Markham; but the same account must be given of them. They form cheerful piscatory reading, but are somewhat superficial. Most people will prefer the author's bibliographical remarks on early Waltons and kindred matters. He shows that the market value of a first edition of *The Compleat Angler* in 1816 was about £4 4s. A short time ago £235 was asked for one, and (like so many rare angling books) it went to America. When Mr. Marston writes practically on trout breeding, and on the little attention now paid by landowners to ponds and streams, his remarks are entirely to the point. It is a pity that more people do not adopt his most sensible advice. The Fordige trout of Walton that "bit not for hunger but wantonness" is identified by Mr. Marston with the Bull Trout. This fish is so essentially a northern form that Yarrell's belief of the Fordige trout being merely a salmon trout has always seemed the more probable. Before this point can be settled, however, many a generation of anglers will have gone to its rest. Were a piscatorial enthusiast desirous of knowing something of Colonel Venables, Barker, and other great names of the craft in the old days, at the same time that he brought his piscatorial keenness to a still sharper edge, no more delightful volume of fishing gossip could be put into the hands than Mr. Marston's prettily printed little book.

"CLIMBING IN THE BRITISH ISLES."—*I. England*. By W. P. Haskett Smith. (Longmans.) Not a few stay-at-home people probably learnt for the first time, from a chapter in the Badminton volume on *Mountaineering*, that climbing in the British Isles has become a special cult, with its headquarters at Westdale. The first attraction seems to have been the apparently inaccessible Pillar Rock, which has now been ascended from all four points of the compass. Then it was discovered that the Lake District supplies not only unsurpassed opportunities for rock climbing, but also training in wintertime for the use of the ice-axe. The cult has now reached such a stage that every pinnacle and gully has received an appropriate name, and first ascents are duly recorded with

name and date. Even the horrid Screens overhanging Westwater have been scaled. Of this new development of "sport" Mr. Haskett Smith is the coryphaeus. For though his little book purports to deal with the whole of England (excluding Wales), a great deal more than nine-tenths of it is devoted to the Lake district, the only other localities mentioned being the chalk-cliffs near Dover, the coast of Cornwall, and the Tors on Dartmoor. In view of the dangers of amateur rashness, it is probably just as well that information should be limited to the region which has been made fairly safe by accumulated experience. We cannot praise the mode of arrangement, which ought to have been topographical; but there can be no doubt that the excellent illustrations will add largely to the utility of the volume.

Ladies in the Field: Sketches of Sport. Edited by the Lady Greville. (Ward & Downey.) Not only in politics and literature is woman determined to show that she is no longer the "lesser man"; she would fain cope with the other sex in her amusements. Thirteen ladies fond of outdoor sport in some form or other have here written essays on their respective recreations. The book itself may thus be deemed woman's manifesto that she is "almost on a level with MAN," as one of the authoresses puts it. Naturally, these sketches are of varying degrees of excellence, but all are sensible and amusing. Miss Anstruther Thomson's paper on Team and Tandem Driving is full of good humour and excellent stories. That written on "The Wife of the M. F. H.," by Mrs. Chaworth Masters, abounds in thoughtfulness for others and sound common sense. She would have a master of foxhounds' wife, from the moment she steps out of her carriage at a meet, be a *Dea ex machina*, who should soothe ruffled farmers, rebuke by her example people who leave gates open and gallop over young wheat, and even fill up all her husband's omissions and forgetfulnesses. He has grave responsibilities, and she ought to be nothing less than an attendant conscience to him and a moral policeman to all delinquents. Mrs. E. R. Pennell adopts a thoroughgoing hedonistic position; she deems "our amusements, after all, the main thing in life," which appears a slightly immature philosophy. How "a bicyclist can scorch (*sic*) in triumph along the tiniest foot-path" surely requires a little explanation for envious and benighted man. Lady Greville herself is so enamoured of riding that she gives, as her "advice to girls, to take a riding man for a husband." A man of somewhat old-fashioned ideas on the sights and sounds which ladies should avoid would scarcely deem participation in the slaughter of a deer-drive as described by Diane Chasseresse conducive to the refinement and tenderness of womanhood. Tiger-shooting, rifle and covert-shooting might well be left, he would also think, to the sterner sex. Punting appears an exceedingly graceful exercise for a skilful young woman; but on a blazing day in summer, especially when the pole finds no bottom or sticks in the mud, it leads to unpleasant exhibitions, to say the least. Miss Salaman, however, recommends it. Riding, whether in an English fox hunt or in Ireland and India, claims most votaries in this book. It serves the moralist as a useful mark to show how far the aspirations of women have advanced, and, while amusing an idle man, will benefit women of leisure by suggesting amusements which all entail a closer study of nature.

Twelve Years' Residence on the West Coast of Scotland. By Captain J. Mason. (Gurney & Jackson.) Although this little book is a record of sport with rod and gun, it cannot be affirmed that it advances the cause of either shooting or natural history; the reader finds him-

self wondering how so little that is noteworthy resulted from so many years of sport. Every page, however, shows kindness of heart, and deep sympathy with the tone of thought and inhabitants of the Western Highlands. There is much enthusiasm, too, for the moor and its grouse and blackcock. Valuable hints may be picked out here and there on taking moors, on heather burning, on the dogs best suited for grouse-shooting, and the like. Captain Mason does not care for a great slaughter of game by driving it on well-stocked hills, but sensibly prefers a pleasant day of exercise with a friend and a reasonable bag. His moor was not celebrated, and has evidently been much shot over before he took it; but his friends and he obtained 12,422 head of game in the twelve years of his tenancy. Without being able to congratulate the author on his powers as a writer, it may be asserted that his book is in good taste throughout, and will pleasantly while away half-an-hour while a sportsman is speeding to the north.

Travels in a Tree-Top. By Charles Conrad Abbott. (Elkin Mathews & John Lane.) Mr. Abbott has produced a sufficiently readable book of talk about the country. It is furnished with the usual naturalists' index; nevertheless, the talk is more personal than scientific. The author's observation of nature, if not profound, is intelligent and, as a rule, sympathetic. He tells of various experiments he has made to prove the intelligence of animals and birds, gives personal reminiscences, and a variety of anecdotes, more or less humorous and entertaining. Throughout the whole runs a strain of very mild philosophising. There is a distinct flavour of Thoreau about the book, as there is, now, about so many American books of this class. As a consequence, the concluding essay on "Dead Leaves" reminds us of Thoreau's own discourse on "Fallen Leaves" in his essay called "Autumnal Tints," and it must be owned that Mr. Abbott's effort does not gain by the inevitable comparison. Still, in justice be it said, a writer may be far behind this delicate and graceful piece of Thoreau's work and yet possess unquestionable merit. Perhaps the best thing in the book is the definition of a town quoted from "A queer old character that had lived all his life in the country":—"It is a good place to dump down what we don't want on the farm." On the whole, we are disposed to pronounce this book of Mr. Abbott's good and a promise of something better.

WE must content ourselves with commending heartily the series entitled *The Country Month by Month* (Bliss, Sands & Foster), of which we have already received five volumes. It is not difficult to distinguish the contributions of the two authors: Prof. G. S. Boulger, who deals with the plant-world under such headings as "In the River Meads," or "By the Brink of the Sea"; and Mrs. J. A. Owen, who has learnt her intimate knowledge of wild life, furred and feathered, from "A Son of the Marshes." It was a happy idea to tell townspeople what they may expect to find in their country wanderings month by month. And the idea has been excellently carried out, in simple language, but yet with that literary skill which the example of Richard Jefferies has led us to demand. A word of praise is also due to the publishers for the neatness of the print and binding. The volumes deserve to live long after the year for which they are written.

NOTES AND NEWS.

MR. GLADSTONE'S translation into English verse of the Odes of Horace, including the *Carmen Saeculare*, will be published shortly, in large crown octavo, by Mr. John Murray, the

same firm which issued his first book, *The State in its Relations with the Church*, just fifty-six years ago. That book, we may add, was so successful as to pass through four editions in the course of three years.

VOLUME III. of Canon Liddon's *Life of Pusey* will be published by Messrs. Longman & Co. in the course of the autumn. A fourth volume is still wanted to complete the work.

MESSRS. SAMPSON LOW & Co. announce a new book of travel by Mrs. Howard Vincent, the wife of the member for Sheffield. Under the title of *China to Peru*, it gives an account of her journey through South America and over the Andes. It will have numerous illustrations.

MR. AUSTIN DOBSON will publish, through Messrs. Chatto & Windus, early in the autumn, a second series of *Eighteenth-Century Vignettes*. There will be a limited large-paper edition.

MR. STOPFORD BROOKE has been offered and has accepted the Lowell Lectureship at Boston this autumn. His subject will be "Modern English Literature."

MR. W. ROBERTS, the editor of the *Bookworm*, is preparing for publication during the autumn a volume entitled *A Book-hunter in London*. Historical and Personal Studies of Book-collectors and Book-collecting.

MR. WILLIAM MORRIS announces that his Kelmscott Press edition of Chaucer, so long in preparation, is now likely to make an appearance at the middle of next year. He has also in the press a new romance, entitled *The Wood beyond the World*, a new edition of his *Life and Death of Jason*, and a volume of poems by Mr. Theodore Watts.

MR. JOHN MARTINEAU'S *Life of Sir Bartle Frere* will be published by Mr. John Murray, it is hoped, early in the autumn. All Sir Bartle's papers have been placed at the disposal of his biographer.

A NEW and revised edition of the late Prof. Robertson Smith's *Religion of the Semites* is now being prepared for publication by Dr. Sutherland Black and Mr. C. Michie Smith, the Professor's brother.

THE Roxburghe Press will issue early in August *The Mountain Lake and Other Poems*, translated, with a biography and bibliography, from the works of Friedrich von Bodenstedt, by Miss Julia Preston.

DR. A. CONAN DOYLE'S first book, *Micah Clarke*, which was not very well received at the time of its appearance, has now sold to the number of 30,000 copies.

MESSRS. CHAPMAN & HALL have in the press *Incidents of Foreign Sport and Travel*, by Colonel Pollok, an old Madras officer.

MESSRS. ALEXANDER GARDNER, of Paisley, have in the press a volume entitled *Curious Episodes in Scottish History*, by Mr. R. Scott Pittis.

MESSRS. WARD & DOWNEY will publish immediately a new edition of Judge O'Connor Morris's study of Moltke.

A COMMITTEE has been formed at New York to raise a fund of 25,000 dollars (£5000), in memory of the late George William Curtis. It is intended that part of the money should be devoted to an artistic monument, and the remainder to the foundation and endowment of an annual course of lectures upon the duties of American citizenship or kindred subjects.

IT is interesting to record that Yale University has recently conferred upon Mr. E. C. Stedman her highest honorary degree—that of LL.D. Yale is Mr. Stedman's own university.

MR. ELLIOT STOCK announces that he will publish shortly two new volumes of illustrated verse: *The Flute of Athena*, by Mr. Reuben Bradley, and *Lea Spray and Other Poems*, by Miss Jeannie Bednall.

MESSRS. JARROLD & SONS intend to add to their one-volume series of fiction new editions of six of the works of Miss Helen Mathers, the first to appear being *Cherry Ripe*.

MR. W. MORTON FULLERTON, of the Paris staff of the *Times* and the author of *In Cairo*, is preparing for the press a volume of essays, which have already appeared in the magazines.

At the meeting of the Council of the Authors' Society to consider the action of the libraries in relation to the three volume novel to which we referred last week, the following resolution was passed:

"The Council, after taking the opinions of several prominent novelists and other members of the Society, and finding them almost unanimously opposed to the continuance of the three volume system, considers that the disadvantages of that system to authors and to the public far outweigh its advantages; that, for the convenience of the public, as well as for the widest possible circulation of a novel, it is desirable that the artificial form of edition produced for a small body of readers only be now abandoned; and that the whole of the reading public should be placed at the outset in possession of the work at a moderate price."

It may be added that opinion was practically unanimous in favour of the discontinuance of the present system, only one novelist being in favour of retaining the three-volume form.

MRS. OLIPHANT'S new novel, *A House in Bloomsbury*, will shortly be published in three volumes by Messrs. Hutchinson & Co.

To the August number of the *New Review* Mr. Hall Caine, whose *Manzanar* will be ready on August 3, will contribute an article on "The Novelist in Shakspeare"; Mr. T. W. Russell, M.P., will write upon the "Evicted Tenants in Ireland"; Mr. W. S. Lilly has a paper entitled "In Praise of Hanging"; and Mr. J. Henniker Heaton, M.P., a paper entitled "The Chaos of the Marriage and Divorce Laws."

ON July 31, Messrs. Sotheby, Wilkinson & Hodge will commence a three days' sale of a large number of coins, medals, and tokens in gold, silver, and copper from the collections of Lord Grantly, Mr. Frank Hurst, the late Mr. George Manners, F.S.A., the late Mrs. Bury, and General Sir Edward Stanton. Among the lots will be many rare Greek and Roman coins, some historical medals and British military decorations, including the Victoria Cross.

THE latest publication of the American Academy of Social Science at Philadelphia is an essay upon "The Political Ethics of Herbert Spencer," by Prof. Lester F. Ward. We have also received, from the same source M. Paul de Rousier's, "La Science Sociale," and Mr. Gustav Schmoller's "The Idea of Justice in Political Economy."

THE Rev. W. Done Bushell has sent us No. V. of his Harrow Octocentenary Tracts. (Cambridge: Macmillan & Bowes.) It is not, like the preceding ones, a reprint of some forgotten document connected with the early history of Harrow, but a popular lecture upon the Benedictine Abbey of Le Bec, in Normandy, which sent two successive archbishops to Canterbury—Lanfranc and Anselm, the founder and the consecrator of Harrow parish church. The last abbot of Le Bec, we may add, was none other than Talleyrand.

SIR CHARLES GAVAN DUFFY is preparing a memoir of his early days in Ireland and his

political career in Australia, to be entitled *My Life in Two Hemispheres*.

THE preparation of a biography of A. L. O. E. = A Lady of England (the late Miss C. M. Tucker) has been entrusted to Miss Agnes Giberne, who will be glad to receive reminiscences of her, or the loan of letters written by her.

MR. EDWARD STANFORD has issued a large chart of the field of the Naval Manœuvres, showing clearly by colours the coast-lines which are assigned to the several fleets, and also the "forbidden belt" which is a special feature of this year's plan of operations. It is reproduced (by permission) from the Admiralty Chart, and therefore gives the soundings and other marine marks; but the familiar plans on land are also given, so that the chart does not seem so strange as usual to a landsman's eye. Tables are printed on the map, containing the names of the ships engaged, the places of assembly, &c.

UNIVERSITY JOTTINGS.

MISS LILIAN M. FAITHFULL, now lecturer in English at the Royal Holloway College, has been appointed to the vice-principalship of the Ladies' Department of King's College, in Kensington-square, vacant by the resignation of Mrs. Wace.

THE University of Dublin has conferred the degree of Doctor of Science upon Mr. Daniel Morris, assistant director of the Royal Gardens at Kew.

IN addition to the lectures upon Velasquez and Vandyke, it is now announced that Mr. C. W. Furse will lecture upon Rembrandt at the Oxford Summer Meeting of the University Extension Society. Among other lecturers on the history, literature, and philosophy of the sixteenth century appear the names of Dr. S. R. Gardiner, Mr. Walter Pater, Dr. Fairbairn, Dr. Fiske, Prof. Sir Frederick Pollock, Bart., Mr. Churton Collins, and Mr. H. Morse Stephens.

HER Majesty's Commissioners for the Exhibition of 1851 have made the following appointments to science research scholarships for the year 1894, on the recommendation of the authorities of the respective universities and colleges. The scholarships are of the value of £150 a year, and are tenable for two years (subject to a satisfactory report at the end of the first year) in any university at home or abroad, or in some other institution approved by the Commissioners. The scholars are to devote themselves exclusively to study and research in some branch of science, the extension of which is important to the industries of the country. Edinburgh, John Carruthers Beattie; Glasgow, James Robert Erskine-Murray; Aberdeen, William Brown Davidson; University College, Bristol, Reginald Charles Clinker; Yorkshire College, Leeds, Frankland Dent; University College, Liverpool, Alfred James Ewart; University College, London, David King Morris; Owens College, Manchester, Julius Frith; Durham College of Science, Newcastle-on-Tyne, Robert Beattie; University College, Nottingham, William Beckett Burnie; Queen's College, Galway, John Alexander McClelland; University of Toronto, Frank Boteler Kenrick; Dalhousie University, Halifax, Nova Scotia, Frederick James Alexander McKittrick.

AN annual grant of £700 for five years, out of parliamentary funds, has been made to Bedford College, London, on the same terms as to other university colleges.

THE late Mr. Samuel Sandars, whose donations of early printed books to the University

Library at Cambridge have often been recorded in the ACADEMY, has left the following bequests: to the University of Cambridge, £500 for the purchase of rare English books, and a selection of valuable topographical and other works from his own library, and also the sum of £2000, to apply the income in payment of a reader in bibliography (who is to deliver lectures on bibliography, palaeography, typography, bookbinding, the science of books and manuscripts, and the arts relating thereto); to the library of Trinity College, £500 for the purchase of books; and to the Fitzwilliam Museum, a picture of "Faith, Hope, and Charity," by Rubens.

WE quote, from the annual report of the curators of the Bodleian Library, the following, with regard to the cataloguing of early printed books:—

"Under the special grant for work on arrears, Mr. R. G. C. Proctor completed the catalogue of incunabula, together with a list of fifteenth century printers, giving a chronological clue to the arrangement of the catalogue, a list of the numbers in Hain and Campbell's bibliographies, represented in the catalogue, and a statistical table of the Bodleian incunabula. From this last, it appears that on May 26 there were in the Library 4832 separate books printed in the fifteenth century, besides 605 duplicates and 172 fragments. Of these, excluding duplicates, there were 57 books and 12 fragments printed at Westminster, 9 books and eight fragments printed at Oxford (the second English city in which the art was employed), 27 books and 13 fragments printed in London, 4 books and 3 fragments printed at St. Alban's, and 5 unattributed prints. Under the same grant, Mr. Proctor also catalogued about 200 English proclamations.

"Under a special grant from the delegates of the common university fund, Mr. Proctor likewise carried back from the beginning of N to the beginning of H the rough list of British and Irish books in the Library printed after 1500 and before 1641; he also compiled the article 'Elizabeth' for this catalogue. Having become an assistant in the British Museum, Mr. Proctor was unable to complete the catalogue; but before the end of the year, some progress had been made by other special assistants with the remaining letters, A—G."

THE Rede Lecture on "Libraries in the Medieval and Renaissance Periods," which Mr. J. W. Clark delivered last month at Cambridge, has been published in a neat little volume by Messrs. Macmillan & Bowes. It may be as well to state at once that the lecture does not deal at all with books, but only with the material appliances of libraries, such as book-cases, desks, seats, and (in particular) the old custom of chaining books. Mr. Clark's special object seems to have been to illustrate the early history of what is known about college libraries from the yet earlier records of monastic libraries. The original lecture was abundantly illustrated with lantern-slides; the volume, too, contains seven illustrations—partly from old prints, partly from archaic library-furniture that still survives at Zutphen, Cesena, and elsewhere.

THE *Library Bulletin* of Cornell University records the gift of a remarkably rich and extensive Spinoza collection, thought to be the largest in existence, from ex-president White; some 200 volumes of works on romance philology, from Prof. Crane; and such additions to Prof. Willard Fiske's Dante collection as to bring it up to nearly 3000 volumes, and to constitute it "undoubtedly the richest outside of Italy." The library has also issued a catalogue of Prof. Fiske's Rhaeto-Romanic (Romaunsch) collection, gathered rapidly by the donor three years ago in the Tyrol. It fills thirty-two pages in double columns; and the collection, which has a curious linguistic interest, probably has no rival in completeness.

ORIGINAL VERSE.

A LIFE'S EPILOGUE.

I TURN the tiny key and scan with care
My reliquary's treasure unbeholden.
I tell their tale, those hoarded locks of hair,
The sheeny black, the silver grey, the golden.

What envy I you singers lofty-throned,
Who voice each mood in life's eternal poem?
No sweeter love than mine their lips have moaned.
They sang their songs—but I have lived my poem.

GRANT ALLEN.

MAGAZINES AND REVIEWS.

THE second number of the *Yellow Book* (Mathews & Lane), though too bulky to be convenient, and far too full of "short" stories which are too diffuse to be short, is in some respects an improvement on the first number; but the improvement, we are bound to say, is far more marked on the pictorial than on the literary side. Even Mr. Hamerton, in his most genial hour, could hardly say that all this "easy writing" is easy reading—that it is "literature" rather than "letterpress." The amateur element—young ladies with pet names, like actresses at the Gaiety—is far too conspicuous than it should be if the *Yellow Book* is to be continued and is to command respect; while of those literary performers who condescend to be brief, more than one reminds us of a description given in the old days of Miss Kate Vaughan's dancing: "You think she is going to begin, or she does begin it may be; but just as you settle down seriously to witness, behold she stops." Of his "betrothed," for instance, has Mr. Gale nothing more to tell us than the not very original or valuable information that

"... Whatever my grief
There is healing and rest,
On the pear-blossom slope
Of her beautiful breast."

From Mr. Max Beerbohm there comes an explanation that his essay in the last number in praise of cosmetics was satirical. He thinks he "has" the critics because none of them thought it so; but, if he wished them to, he should have told them his intentions earlier; but perhaps he did not recognise how heavy was his hand in satire, and how deplorably the explanation was needed. In the department of art, though Mr. Beardsley's type of woman-kind—whether he calls it Réjane or leaves it a nameless horror—is as offensive as ever, and as thoroughly morbid, his cleverness in other work is not hidden under a bushel. Those three "garçons de café," for instance, are full of the entertainingness of rather *chargé* portraiture. Mr. Sickert is, as usual, striking and interesting; and Mr. Wilson Steer's portrait of himself—espied behind the slender legs and flying skirts of a model putting on her shoe—is, though scarcely sufficient as a likeness, a charming production. Mr. Aymer Vallance's four drawings for the backs of playing-cards would be extremely suitable if the cards were there. Mr. Alfred Thornton's landscape has real dignity.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BALZO, C. del. Poesie di mille autori intorno a Dante Alighieri. Paris: Fischbacher. 48 fr.
DE L'ORMS, Philibert. Œuvre de, p.p. C. Nizet. Paris: May & Motteroz. 80 fr.
FORER, R. Die Zeugnische der byzantinischen, romanischen, gotischen u. spätern Kunstepochen. Strassburg: Forer. 75 M.
FRANCE, Anatole. Le Lys rouge. Paris: Calmann Lévy. 8 fr. 50 c.
HARMANN, E. Die sozialen Kernfragen. Leipzig: Friedrich. 10 M.

- MONOD, Gabriel. Renan, Taine, Michelet. Paris: Calmann Lévy. 3 fr. 50 c.
STEINCHEN, F. Raphaels seit 1508 verschollene, in St. Petersburg aufgefunden Madonna di Siena. St. Petersburg: Schmitzdorff. 5 M.
STIEGLITZ, A. de. De l'Equilibre politique, du légitime et du principe des nationalités. T. II. Paris: Pedone-Lauriel. 10 fr.
THOMAS, Ch. Kleine deutsche Schriften, m. e. Einleitg. versehen u. hreg. v. J. O. Opel. Halle: Hendel. 3 M.
VABIGNY, H. de. En Amérique: souvenirs de voyage et notes scientifiques. Paris: Masson. 3 fr. 50 c.

THEOLOGY, ETC.

- BULMEZINGO, A. v. Das Zukunftsbild des Propheten Jeremia aus 'Anathoth. Riga: Hoerschelmann. 2 M.
KAENKEL, M. Josephus u. Lucas. Der schriftsteller. Einfluss des jüd. Geschichtschreibers auf den christl. Leipzig: Haessel. 10 M.
LOEBERT, J. Der Communismus der mährischen Widerkäufer im 16. u. 17. Jahrh. Leipzig: Freytag. 3 M. 60 Pf.

HISTORY, ETC.

- BIERLING, E. R. Juristische Prinzipienlehre. 1. Bd. Freiburg-i. B.: Mohr. 7 M.
DUQUESNOY, Adrien. Journal d', sur l'Assemblée Constituante, 3 Mai 1789—3 Avril 1790, p. R. de Crèvecoeur. T. I. Paris: Picard. 10 fr.
HAMBERGER, J. Die französische Invasion in Kärnten im J. 1809. Klagenfurt: Ferd. v. Kiehmayer. 1 M.
HEUSER, E. Die Belagerungen v. Landau in den J. 1702 u. 1703. Landau: Kaussler. 4 M.
LELLIS, C. de. Scritti e autografi di Cristoforo Colombo. Paris: Fischbacher. 150 fr.
MALZACHER, A. Alamannens Heldenaal u. Ehrentempel. Geschichte der Alamannen bis zum Abgang des Herzogth. Schwaben. 1. Bd. Stuttgart: Metzler. 2 M.
PÉLISSIER, L. G. Lettres inédites du Baron G. Peyrouse écrites à son frère André pendant les campagnes de l'Empire de 1809 à 1814. Paris: Didier. 3 fr. 50 c.
PENSA, H. L'Algérie: organisation politique et administrative, etc. Paris: Rothschild. 10 fr.
PUBLICATIONEN aus den k. preussischen Staatsarchiven. 58. Bd. Die Politik d. letzten Hochmalsters in Preussen Albrecht v. Brandenburg. Von E. Joachim. 2. Thl. 1618—1621. Leipzig: Hirzel. 12 M.
SUTTER, C. Aus Leben u. Schriften des Magisters Boncompagni. Freiburg-i. B.: Mohr. 2 M.
WIAET, René. Le Régime des terres du fief au Bas-Empire. Essai sur la Precaria. Paris: Larose. 6 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- GALLE, J. G. Verzeichniss der Elemente der bisher berechneten Cometenbahnen, neu bearb., ergänzt u. fortgesetzt bis zum J. 1894. Leipzig: Engelmann. 12 M.
GARBE, R. Die Samkhya-Philosophie. Eine Darstellg. des ind. Rationalismus nach den Quellen. Leipzig: Haessel. 12 M.
HALLER, B. Studien üb. dogmatische u. rhipidologische Probranchen, nebst Bemerkgn. üb. die phylet. Beziehgn. der Mollusken untereinander. Leipzig: Engelmann. 82 M.
LINDEN, L. Lea Orchidées exotiques et leur culture en Europe. Paris: Deim. 25 fr.
MOBAN, J. de. Mission Scientifique en Perse. T. I. Etudes géographiques. Paris: Leroux. 40 fr.
OSTWALD, W. Die wissenschaftlichen Grundlagen der analytischen Chemie. Leipzig: Engelmann. 4 M.
SEMPER, C. Ueb. die Niere der Pulmonaten. Hrg. v. H. Simroth. Wiesbaden: Kreidel. 24 M.

PHILOLOGY.

- GILLHAUER, M. Die drei Systeme der griechischen Tachygraphie. Leipzig: Freytag. 3 M. 80 Pf.
KORSCHWITZ, E. Grammaire historique de la langue des Églises. Paris: Welter. 5 fr.
MEYER, R. Einführung in das ältere Neuhochdeutsche zum Studium der Germanistik. Leipzig: Reissland. 1 M. 60 Pf.
MEYER-LÜCKE, W. Grammatik der romanischen Sprachen. 2. Bd. Formenlehre. 2. Abtlg. Leipzig: Reissland. 8 M.
WESER, P. Geistliches Schauspiel u. kirchliche Kunst in ihrem Verhältnis erläutert an s. Ikonographie der Kirche u. Synagoge. Stuttgart: Ebner. 4 M.

CORRESPONDENCE.

THE CANON OF CHAUCER'S WORKS.

Cambridge: July 20 1894.

I understand that I am being blamed in a certain quarter for rejecting "The Cuckoo and the Nightingale" from the canon of Chaucer's Works.

It is difficult to get some people to understand the nature of evidence. I have not "rejected" this poem from the canon, because it cannot, in strictness, be said to have a place in it. It has to make its way in. That is the very point.

The nature of the so-called "Chaucer MSS." is often ill understood. They are, usually, MSS. which contain poems by many authors, being, practically, albums or collections of scraps. If we happened to open a modern

album with a poem by Tennyson in it, that would not carry with it the ascription to Tennyson of every poem in the book. Yet this is the extraordinary position which some well-informed people take up in the case of works "attributed" to Chaucer.

To take the case of the poem now in question. It occurs in five MSS.—viz., Fairfax 16, Bodley 638, Tanner 346, and Arch. Selden B. 24, all at Oxford; and in MS. Ff. 1. 6, at Cambridge. All of these MSS. are collections of scraps by many authors. Thus, Ff. 1. 6 contains poems by Chaucer, Gower, Hoccleve, Lydgate, a certain "Godwhen," Sir Richard Ros, and others; not to mention the Romance of Sir Degrevant.

"The Cuckoo and the Nightingale" is not ascribed to Chaucer in any one of the five MSS. Nor is it mentioned by Lydgate or Shirley. Hence there is no external evidence in its favour.

The fact of its appearance in Thynne's edition proves nothing. Helabelled his book "Chaucer's Works" for convenience; but he inserted poems by other authors. Lydgate's name is expressly mentioned by him several times; and the very poem which precedes "The Cuckoo and the Nightingale" has Gower's name to it, both at the beginning and again at the end, to make quite sure.

The other early editions are mainly reprints, till we come to Stowe and Speght. These editors added more poems, but they let the old ones stand. Stowe even added the portentously long poem of "The Storie of Thebes," not because it was Chaucer's, but because it was well known to be Lydgate's. The mere reprinting did not alter the facts. Gower's poem still remained his, and the anonymous poems remained anonymous.

Tyrwhitt was the first person to consider the whole question. He wished to make a glossary, and for this purpose he wrote a short account of the principal works in the editions. As to "The Cuckoo and the Nightingale," he gives no clear opinion, except that he was quite sure that the ballad which followed it, and seemed to form part of it, did not belong to it, and was certainly spurious. He probably regarded it as sufficiently genuine for glossarial use. Perhaps if he had edited it, which he never did, he might have changed his mind. It does not seem to be generally known that Tyrwhitt edited nothing whatever, except the Canterbury Tales only.

It is curious that the very title—"The Cuckoo and the Nightingale"—useful and descriptive as it is, was first employed by Thynne; and he may have invented it. In MS. Fairfax, it is called "The Boke of Cupid"; in Bodley 638, it is "The Boke of Cupide god of loue"; and in Tanner 346, it is called "The God of loue." The other two MSS. give no title at all. The old scribes had no faculty for inventing titles, and invariably drop the title when they do not know it. Hence it is that so many well-known pieces have, in the MSS., neither title nor author's name.

The book which set the fashion for the modern "Canon of Chaucer's Works" was the anonymous edition published by Moxon in 1855, and inscribed to Mr. A. Dyce by the publisher. It seems to have been edited by Tyrwhitt's ghost, as it is entitled "The Poetical Works of Geoffrey Chaucer, &c.; by Thomas Tyrwhitt." Tyrwhitt died in 1786, and this edition, containing twenty-five poems which he did not edit in his lifetime, and mainly reprinted from the old black-letter editions

* Not six; it is not in MS. Harl. 7333, as I have unfortunately said at p. 39, owing to misunderstanding the note by Dr. Morris to which I refer. I found that out, and omit mention of in describing the MS. at p. 58. But I forgot to strike out my former remark.

sixty-nine years after his death, might very fitly be called the "ghost edition." This curious work was actually adopted as the standard even by Dr. Morris. It is absolutely of no authority, its sole value consisting in the fact that it omits such pieces as Tyrwhitt decisively rejected, though it admits such pieces as "The Court of Love," "Chaucer's Dream," and other anonymous pieces written (as the language shows) in the fifteenth century at the earliest. Dr. Morris followed suit in 1866, but it is due to him to say that he lived to know better. Alas, for the loss of my good colleague in more books than one!

Since then the question has been taken up in earnest. The names of Bradshaw, Ten Brink, Child, Ellis, Sweet, Furnivall, Koch, Zupitza, and others are familiar to Chaucer students; and I am not aware that any scholar of repute has lately accepted this poem as genuine. Of course they have all seen the point: viz., that there is no external evidence in its favour, and that it has to make its way into the canon by force of internal evidence, which happens to be unconvincing. Prof. Lounsbury considers the question in his *Studies in Chaucer* (i. 487), and gives it up. "Its tone is not his tone, nor is its manner his manner."

The internal evidence, rightly understood, is also against it from a metrical point of view. I have already pointed out some faults of rhyme, but I now find yet another. In st. 17 there is a fatal rhyme, that of *upon* and *ron* (rained) with *mon*! *Mon* is meant for *man*; and it is surely an act of common prudence to find an example of Chaucer's use of *mon* before we rashly force the poem upon him. The rhyme of *gren-e* with *been*, in st. 13, is equally fatal.

An attempt is now being made to meet this last objection, by questioning my statement that *gren-e* is dissyllabic in Chaucer; but it is past all question, now that we have a complete set of indexes to Chaucer's rhymes. I have examined all the cases; but I cannot here exhibit the results, as the examples are very numerous. Of course, this investigation can only be made, or followed, by such as know the difference between correct and incorrect spelling. The spelling in the MSS. is sometimes absurd, and must be corrected by etymological and phonological laws. Critics must condescend to learn these laws, or, at the least, to look out words in Stratmann's Dictionary, before they take upon themselves to discourse upon what they do not understand even in the most elementary way. I may note that the adjectives *gren-e*, *ken-e*, *shen-e*, *y-sen-e*, *sweet-e* all take final *e*, because they have a "mutated" vowel, and have, therefore, a mutating tail appended to them (see Sweet, *History of English Sounds*, pp. 318-350). Philologists will see the point of this remark. The word *grede* (st. 28) is not in Chaucer's Vocabulary; but in "The Owl and the Nightingale" it occurs at least five times.

WALTER W. SKEAT.

THE SEPTUAGINT AND SAMARITAN *VERSUS* THE HEBREW TEXT OF THE PENTATEUCH.

Athenaeum Club.

I think I have succeeded, in the letters which you have been good enough to print, in showing that the Masoretic text of the Old Testament is a very untrustworthy guide. The position that this text was originally put together by, and accommodated to, the polemical necessities of the Rabbis at Jamnia, in their efforts to differentiate Judaism from its rivals, and especially from Christianity, seems to be fairly established. The alteration and accommodation of the text appears to have been carried out even in the case of the Pentateuch. I will

now give some examples, drawn in a considerable measure from Whiston and others, which might be greatly enlarged.

The patriarchal numbers as given in Genesis, being the numbers upon which the received chronology chiefly rests, are notoriously divergent in the several texts.

First, with regard to the patriarchs before the Flood, we have a remarkable fact. As I have said on many occasions in your pages, if we are to recover the true text of the Septuagint, it must be by patient criticism and examination of the materials which have reached us, and not by merely transcribing the Alexandrian or the Vatican or some other MS., which represents not the Septuagint but largely an eclectic text due to the labours of Origen and others who endeavoured to equate the various texts then existing. This is specially obvious in the case of the numbers attached to the patriarchal names in the various Greek codices. Augustine had already observed this, and said, "*nec casum redolet sed industriam*" (*De Civit. Dei*, xv. 13, 1-3.)

If we are to find the numbers as they were in the original Septuagint, we must turn to Josephus, who based his narrative on that version. We shall then find that, in the case of the first seven patriarchs, the Greek texts have added 100 years to the age of each one of them at the time when his son was born. In every case among these seven the authority of the original Septuagint, as reported by Josephus, is supported by the Samaritan numbers, by those in the Book of Jubilees, and in every case but one by the Masoretic numbers also; and it can scarcely be doubted that the numbers as reported in the manuscripts of the so-called Septuagint version are untrustworthy, and that we must subtract 100 years from the age of each patriarch at the time when his son was born, if we are to reach a just conclusion from these MSS.

Accepting this argument, the chronological result is as follows:—

| | Age at his son's birth. | Years lived after the son's birth. | Total length of life. |
|-----------------|-------------------------|------------------------------------|-----------------------|
| Adam ... | 130 | 800 | 930 |
| Seth ... | 105 | 807 | 912 |
| Enos ... | 90 | 815 | 905 |
| Cainan ... | 70 | 840 | 910 |
| Mahaleel ... | 65 | 830 | 895 |
| Jared ... | 62 | 785 | 847 |
| Enoch ... | 65 | 300 | 365 |
| Mathushelah ... | 67 | 653 | 720 |
| Lamech ... | 53 | 600 | 653 |
| Noah ... | 600 | | 950 |

Number of years to the Flood, 1307.

Having seen reason to accept the Samaritan numbers for the pre-diluvian patriarchs, the conclusion gives us confidence in appealing to the same authority in regard to the post-diluvian patriarchs also. In regard to the age of eight of them at the birth of their sons we can scarcely be in doubt, since the numbers of Josephus and those of the Greek codices commonly quoted as representing the Septuagint are in complete accord with the Samaritan tradition; and the view is generally held now by the best critics that this concurrence is conclusive. The Masoretic numbers in each case differ, and differ only in the subtraction of 100 years from each, a uniformity which is consistent only with a methodical and artificial re-arrangement of the numbers.

In the case of one name only—namely, that of Jared—the Masoretic text agrees with the Septuagint and differs from both Josephus and the Samaritan version. As the latter are also supported by the Book of Jubilees, and as the difference consists in a hundred years having been added to the patriarchal numbers, we can hardly doubt that the Masoretic text here presents a sophisticated number, and that some

corruption has also crept into the text of Josephus.

In the case of the next patriarch, Mathushelah, we have a somewhat curious result. The Samaritan copy of the Bible quoted by Jerome differs from that quoted by Eusebius and from the present Samaritan Pentateuch in giving the age of this patriarch at the birth of his son, the former at 187 and 182 years respectively, and the latter at 67 and 53. It would seem almost certain that the Hieronymian text had been altered so as to equate it with the Masoretic text, and so also with the numbers in Josephus. For, curiously enough, the numbers in the Book of Jubilees completely confirm those in Eusebius and the numbers in the current text of the Samaritan Pentateuch. Another confirmation of this conclusion is to be found in the fact that in the Greek codices already referred to the age of Mathushelah at his son's birth is given as 167, which merely adds the regular accretion of 100, elsewhere found in that edition, to the numbers in the Samaritan version.

For these and other reasons it seems pretty clear, as Whiston argued long ago, and as Ewald, Bertheau, and Dillman seem to agree in our own day, that the Samaritan Pentateuch has preserved the original numbers. This is agreeable to *a priori* reasoning, for we can assign no possible polemical reason for the Samaritans wilfully altering their numbers. In all these numbers the Samaritan text agrees with Josephus and with the Greek MSS. of the Old Testament. There is only one difference, and this is that in the Greek MSS. just quoted an additional name has been inserted in the pedigree between Arphaxad and Sala, namely Cainan, to whom 130 years are assigned. This name does not occur in the Masoretic text, in Josephus, or in the Samaritan version, nor, as Whiston says, in Irenaeus, Theophilus of Antioch, Clement of Alexandria, Africanus, Origen, Eusebius, Jerome, Josephus, Christianus, Hilarian, or in the Slavonic edition of the Bible. It was apparently inserted in the Greek codices already mentioned to make them consistent with the genealogy in St. Luke's Gospel, or perhaps it was derived in both cases from a corruption which had crept into the corresponding genealogy in 1 Chron. xviii. 24.

When we came to Nahor, the grandfather of Abraham, we have a curious inconsistency in the various copies. The length of his life is made 148 years in both the Masoretic text and the Samaritan, but curiously enough his age when his son Terah was born is given differently. In the Masoretic text when he was 29, and in the Samaritan when he was 79. The Samaritan numbers seem to be confirmed by the Greek codices, some of which give his age when Terah was born at 79 and others at 179 years. Josephus apparently here agrees with the Hebrew text. The reliability of the Samaritan version in these genealogies is more marked perhaps in the case of Terah, the son of Nahor and the father of Abraham. The Masoretic and Samaritan texts agree with Josephus and with the Greek MSS., in the statement that Terah was 70 years old when Abraham was born. They all agree again that Abraham was 75 years old when he left Haran after his father's death. Whence, as Whiston says, Terah must have been no more than 145 years old at his death. Yet the Masoretic text, Josephus, and the Greek copies all state he was 205 years old when he died. The Samaritan version distinctly makes him 145 when he died, which was the number in the copy of the Septuagint consulted by Philo (see *De Somniis*, p. 572). All this goes to show that the Samaritan version preserves the oldest and best tradition on the subject before us, and strengthens the contention that its numbers ought to be accepted instead of

those in the sophisticated Hebrew text. We will now give these figures:—

| | After his son's birth. | Length of his life. |
|---------------------------------------|------------------------------|---------------------------|
| Shem after the Flood | 2 | 500 |
| Arphaxad when his son was born ... | 135 | 303 |
| Sala | 130 | 303 |
| Eber | 134 | 270 |
| Phaleg | 130 | 209 |
| Ragau or Reu ... | 132 | 107 |
| Sarug | 130 | 100 |
| Nahor | 79 | 69 |
| Terah | 70 | 75 |

From the Deluge to the birth of Abraham, 942.

Turning from the chronological tables, we shall find numerous instances in the Pentateuch wherethe Septuagint and the Samaritan versions clearly preserve a better text than that of the Masoretic. Thus, in verses 6, 7, and 20 of chapter i. of Genesis, the Septuagint preserves clauses which are no longer found in the Hebrew, but which were present with little doubt in the original. In verse 4 of chapter ii. we are told, in the Samaritan and Septuagint versions, that God finished the work of creation on the sixth day, and not on the seventh as the Hebrew has it. The former reading is confirmed by the Syriac translation, by Josephus and the copies, and by Philo, Irenaeus, and Barnabas (see Whiston's Essay, 59). In verse 24 of chapter ii. the word "twin" omitted in the Hebrew text is present in the Samaritan and Septuagint. It is quoted Matt. xix. 5 and 6, Mark x. 7 and 8, 1 Cor. xix. 16, Eph. v. 31. In verse 8 of chapter iv. these two texts supply a phrase about Cain, not now present in the Hebrew—namely, "Cain said to his brother Abel, Let us go into the field." This must have been in the original, as it is in the Syriac translation, in two of the Targums of Philo and Clement, and in the Itala (ib. 60). In the Masoretic texts there is a blank, and a mark at this place acknowledging an omission. In verses 3 and 8 of chapter vii. the Septuagint and Samaritan versions supply words distinguishing between clean and unclean fowls, which were clearly in the original, but are no longer in the Hebrew. In Genesis xvii. 12, 13, and 14, we have the injunction that every male child should be circumcised on the eighth day. This is contained in the Samaritan and the Greek copies, and was present in the copies used by Philo, Justin Martyr, and Origen. Philo mentions that the injunction was found to be oppressive by the Jews of his time. Hence probably why the clause was cut out, and no longer exists in the Hebrew copies (ib. 61 and 62).

The same result follows from an examination of mere verbal differences. Thus in the Masoretic text the youngest son of Jacob is always called Benjamin, which is a Chaldee corruption. In the Samaritan text the name is given in its true Hebrew form—namely, Beniamin. By a peculiar punctuation, Jacob, in the Masoretic version of Genesis xlvii. 31, is made to worship leaning on the top of his bed, while the Septuagint has it leaning on the top of his staff, as the phrase is no doubt rightly quoted in Hebrews xi. 21. In verses 8 and 17 of chapter iii. of Exodus, the Gergeshites are omitted from the names of tribes mentioned, while they occur in both the Septuagint and Samaritan versions.

In verse 40 of chapter xii. of the same book the Masoretic text makes the children of Israel dwell in Egypt 430 years. The Samaritan and Septuagint versions and Josephus tells us that this was the time they lived in Canaan and in Egypt—that is, the 430 years includes the time which Abraham and his family dwelt in Canaan before they went to Egypt, which is exactly consistent with the statement in

Galatians iii. 17. In Numbers iv. 14 the account of the brazen laver with its drapery is omitted from the Masoretic text, although the clause is necessary to the sense. It is contained in both the Samaritan and Septuagint versions.

In Numbers x. 6 the signals for the marching of the camp are given only for two of its quarters in the Hebrew, but for all four, as they clearly ought to be, by Josephus and the Septuagint.

Josephus, doubtless quoting the true Septuagint and the Samaritan version, tells us Korah was burnt with the Levites, and was not swallowed up like Dathan and Abiram. This is agreeable to Psalm cvi. 17, and also to the account in Clement, Ignatius, and Eusebius, who quote from the unsophisticated Septuagint; and it ought to be accepted rather than the Hebrew reading.

In the Masoretic text of Deuteronomy x. 6 Aaron is made to die at Mosera, contrary to the statements in Exodus. The whole story is told correctly in the Samaritan version. In the Masoretic text, verse 3 of chapter xxxii. of Deuteronomy is unintelligible and has given rise to various ingenious comments and concordations. The true reading is preserved by the author of Ecclesiasticus, by Philo, and Clement, quoting, no doubt, from the true Septuagint.

St. Paul in Galatians iii. 10 quotes this passage from the law: "It is written, Cursed is everyone that continueth not in all things that are written in the book of the law to do them." The words underlined are no longer present in the Masoretic text of Deuteronomy xxvii., from which they are quoted. They both occur, however, in the Greek versions, and are implied in the reasoning of Justin Martyr (*Dial. con Trypho*, p. 322). The Samaritan version preserves the words, "in all things." The Syriac version also has the particle "all" as quoted by the Apostle. Jerome specially calls attention to the Jews having erased this word for polemical purposes; but, he says, it was present in the more ancient copies of the other nations, and was thus attested. It is a remarkable fact that, notwithstanding the Greek codices have been "edited," they still agree in 1000 places with the Samaritan as against the Hebrew. This concurrence is only consistent with the Hebrew text having been altered, for we cannot understand the Septuagint translators adapting their text to that of the Samaritans.

These quotations will suffice to give point to my contention, that it is quite time we ceased to admit the value that has been attached to the Masoretic text. It is natural, perhaps, that those whose whole lives have been spent in learning Hebrew, and who fancy that thereby they have secured a treasure beyond the reach of the common herd, should habitually exaggerate the virtues of the Hebrew Bible. But for the rest of us it is better we should realise that, if we are to secure a text of the Pentateuch free from the sophistications of the Jews, we must try and recover the original Septuagint text, and must also reconsider the judgments which have been hastily passed upon the Samaritan version. As Whiston says, we have no direct evidence whatever that the Samaritans tampered with their texts, while we know the Jews tampered with theirs—the Samaritans had no feud with the Christians and no motive to alter the Bible, but every motive to preserve it intact in view of the fierce criticism of their neighbours. I am not sure that Whiston is not right in extending this reasoning even to the two well-known texts which are supposed to have been sophisticated by the Samaritans—namely, Exodus xx. 17, and Deuteronomy xxvii. 4—which require an altar to be built and sacrifices

to be offered, not at Mount Ebal but at Mount Gerizim. Whiston argues that it seems more likely *prima facie* that the altar for divine worship and sacrifice, as well as for the inscription of laws, should be at the mountain appointed for the blessings, as Gerizim was, and not at that appointed for the curses, like Ebal.

The site fixed upon by the Samaritans seems to be the place where Joshua set up a stone for a witness to the Israelites, because, as he says, "it had heard all the words of the Lord which he spake unto them," which was at Sichem, close to Gerizim, and not at Mount Ebal. Christ seems to allow that the woman of Samaria was right when she claimed that their fathers worshipped on that mountain of Gerizim. Nor is there any known reason why the Samaritans should have selected Gerizim rather than Ebal. Josephus says the altar was in a plain between Mounts Ebal and Gerizim, "and not far from Sichem," which last descriptive phrase is in the Samaritan, but not in the Hebrew copies. It is not improbable, therefore, that even in these critical passages the Samaritan text preserves the true reading.

My letter is outrageously long, but my subject is a very fertile as well as an important one, and is not yet exhausted.

HENRY H. HOWORTH.

SCIENCE.

Beowulf. Edited, with Textual Footnotes, Index of Proper Names, and Alphabetical Glossary, by A. J. Wyatt. (Cambridge: University Press.)

THIS excellent and handy edition of *Beowulf* is, for the special requirements of English students, decidedly preferable to those of Heyne and Holder, which are practically its only competitors. In the construction of his text Mr. Wyatt has almost entirely abstained from original conjectures, and has for the most part shown sound judgment in his selection of emendations. Every deviation from the reading of the MS. is carefully indicated in the footnotes. Perhaps the book would have been more widely useful if it had contained explanatory as well as critical annotations, especially as the glossary is rather concise. Mr. Wyatt is now and then unduly scornful and wrathful in his references to the shortcomings of previous editors. On l. 1734, for example, he writes: "With admirable and shameless audacity Heyne and Wülker foist in *for* at the beginning of this line without a word of comment." Now in the case of Prof. Wülker (whose name, by the way, Mr. Wyatt always spells with the *c*, which the Leipzig professor has latterly discarded), it is almost certain that the omission of any remark on the insertion is simply one of those unfortunate oversights to which everyone is liable, even Mr. Wyatt himself being no exception, as is evident from his long, though not complete, list of errata. The bracketed note of exclamation, also, appears oftener than is quite commendable.

In one or two instances Mr. Wyatt's choice of readings appears unsatisfactory. In l. 21, where the MS. is defaced, he follows Grein (in his later text), Heyne, and Wülker, in reading *wine*. Prof. Wülker's statement that this is virtually the reading of the MS. does not seem to be

justified. Its only foundation is the fact that Thorkelin, who saw the MS. when it was in better condition than at present, gives the word as *pine*, which would be an easy mistake if the MS. had *wine*. But from what Prof. Zupitza says about Thorkelin's two transcripts, it is clear that the Danish editor only arrived at this reading after some wavering, which shows that the word was already by no means distinctly legible. And even if the reading *wine* unquestionably existed in the MS., it would still be open to strong objection, both on grounds of sense and of metre. A hemistich of the form *~~~~~* is something very unusual: a few instances do occur, but in some of them the reading is doubtful, and in others the eccentricity may be plausibly accounted for on grounds that are not here applicable. If the indications of the MS. permitted it, I should like to read *býsne*, which would give a good sense, and be metrically unobjectionable. This, however, does not seem to be consistent with the traces of letters that can be made out. Apparently the horizontal line preceding the *ne* can only be the tag of an *r*, and the long downstroke of this letter seems to be visible below the line. Hence the most satisfactory reading yet proposed appears to be *arne* (as in Grein's *Bibliothek*), though there is room at the beginning of the line for at least three letters before *ne*. In quoting Prof. Zupitza's note on this line as it appears in the facsimile, Mr. Wyatt has unfortunately omitted the last and more important part, thus giving the misleading impression that the facts as stated by Zupitza are consistent with the reading *wine*. In l. 1333 the MS. reading *gefrægnod* is retained without comment; and, strangely enough, the word does not appear in the glossary. Perhaps *syllu gefrægnod*, though it sounds rather ill-suited to the context, may be justified by the parallelism of *æse wlane* in the preceding line; but Grein's conjecture of *gefegnod* at least deserves mention. In l. 1383 Mr. Wyatt adopts Grein's *hælum* for the "*hæ nū*" of the MS.; but is *hælum* a possible form? Line 3171 is printed in the text, after Grein, as "*woldon [ceare] cwīðan, kyning mænān.*" This is most likely correct; but in a footnote Mr. Wyatt makes the infelicitous suggestion, that the now illegible word may have been *wōpe*, which does not properly alliterate. It is true that Prof. Zupitza's transliteration indicates a gap of only four letters; but, if this point be pressed, the spelling *care* will meet the difficulty.

In two places Mr. Wyatt has made excellent textual suggestions, which, so far as I know, have not been anticipated. One of these is the reading, "*ða cōm beorht scacan [sunne ofer grundas].*" This is based on Heyne's conjecture, but the transposition of *sunne* and *scacan* is a great improvement. In l. 3084 the awkward and obscure "*hēoldon hēah geseap*" is altered to "*hēold on hēah geseap*," the expression being illustrated by a reference to the Middle English "*heald hardiliche o þet tu haues bigunnen.*" Mr. Wyatt is, I think, justified in expunging many of the hyphens which other editors have placed between adjectives and substantives. It was very

natural that the earlier scholars should have preferred, wherever possible, to assume composition rather than syntactical combination, in cases where the emphasis denoted by alliteration falls on the adjective and not on the following noun, because dominant stress on the adjective seems strange to modern feeling; but now that the matter is well understood, the retention of the hyphens appears to be due to mere traditional prejudices.

The "Index of Persons and Places" is, on the whole, very good, but in some cases it fails to indicate that illustrative matter may be found outside the limits of the poem. For all that here appears to the contrary, the names of Eormenric, Scyld and Scyldingas, Thrytho, and some others, might be peculiar to the Old English epic. This is hardly as it should be.

The glossary is an admirable piece of work, the explanations being obviously the fruit of careful original study of the text. No etymologies are given, but the modern English forms of the words appear in small capitals—as a part of the gloss when the original sense survives, in other cases within brackets. This method has too many advantages to be condemned; but it tends rather to encourage the common fallacy of young students, that what is now the most prominent sense of a word was the primary sense in Old English. Most scholars, I think, would confess that their appreciation of Old English poetry was for some time seriously hampered by an unconscious prepossession of this kind. To read a poem like "*Beowulf*" with the modern English etymological equivalents of the words in one's mind, is to obtain a totally false impression of its tone and spirit. A few remarks on this point might with advantage have been prefixed to the glossary. There are several unfortunate omissions: *forlæcan*, *gang*, *lang-twidig*, *mægþ*. It is difficult to avoid oversights of this kind: a useful precaution would have been, before passing the proofs of the glossary, to go through Heyne's glossary or Grein's *Sprachschatz* word by word, so as to make sure that nothing had been forgotten. The glossary ought to have included the words in the Finnesburh fragment given in the appendix. In the arrangement of the glossary strict alphabetical order has been observed, except that the prefix-verbs are placed under the simple verbs. Although Mr. Wyatt expresses some misgivings about this, it appears to be the most useful method. There is a curious innovation in marking as long the vowels in the non-West-Saxon forms *wælm* and *mærcels*. If the unetymological lengthenings (which are not universally acknowledged) are to be marked in these words, the same rule ought in consistency to be applied to *underne* and some other instances of the same kind. It would, perhaps, be well to use the circumflex for compensatory and other secondary lengthenings, while retaining the macron as the mark of original long quantity.

HENRY BRADLEY.

CURRENT SCIENTIFIC LITERATURE.

A Dictionary of Medicine. By Various Writers. Edited by Richard Quain, Bart., M.D. New Edition, revised throughout and enlarged. In 2 vols. (Longmans.) The first edition of this well-known work owed its great success to the reputation of its editor and contributors, and to the intrinsic merit of presenting, in convenient form, a clear, concise, and methodical statement of what was most important to be known and done in medicine. After a careful comparison of this new edition with our familiar friend of 1882, we are able to say decidedly that the new is even better than the old. The original success has put editors and contributors on their metal: the veterans in a few cases have had the satisfaction of being able to present their first articles unchanged; but, as a rule, they or their successors have diligently revised and brought them up to date; the recruits, all of established quality, have proved themselves worthy of their company; Sir Richard Quain has promoted to be sub-editors under him two of the most capable and laborious of our younger physicians; and the result of their combined efforts has been a first-rate text-book of modern medicine, sober and practical without condescension, learned without pedantry. We had prepared a list of the more important of the new or revised articles, but it is far too long: suffice it to say that the work bears everywhere marks of conscientious industry and anxiety to be on a level with the best knowledge. The earlier edition was said to suffer from the considerable interval that divided the composition of some of the articles from their publication, especially in respect of microscopical pathology. That cannot be said of the new, which, so far as a book can be, is abreast with that restless science. To give only one instance of very many: in the first edition micro-organisms were dismissed in a very few pages, here they occupy no less than fifty. Both editions fail to draw the line between dictionary and encyclopædia; but that is a venial failure, and perhaps the line does not exist. We know that the first edition had a popular as well as a professional success, and circulated widely among a curious or anxious laity. For good or for evil, patients, and especially their friends, will read up cases; and if they must do so, it is far better for them to read a sound honest work like this than the advertising tracts and manuals of quacks and sharks. We can assure all such painful inquirers that this titled more sumptuous Quain, no less than the old almost dingy oracle, is accessible, trustworthy, and responsive to intelligent questionings; for the rest, so much or so little as they do not understand—*credant quia non intelligunt*.

A Pocket-Flora of Edinburgh and the Surrounding District. By C. O. Sonntag. (Williams & Norgate.) The neighbourhood of Edinburgh ("from thirty to forty miles in diameter") contains an unusually large and varied flora, and Mr. Sonntag deserves the thanks of all lovers of flowers for his careful review of what it has to offer. He has, of course, used the localities given in the catalogue of the late Professor Balfour, but has also made his own collection; and it is not likely that much has escaped the eyes of two careful searchers. The woody ravine of Hawthornden may, however, be added to the list of stations for *Cardamine impatiens*. Mr. Sonntag gives a scientific description of each plant named, an artificial key to them, and a glossary of terms; and these features make his book much more helpful than local floras are wont to be, while in size it remains small and handy. His characterisations, clear and precise, throw a great deal of light on some critical genera, as *Salix* and *Hieracium*. But *Vicia sativa* and *V. angustifolia* need to be

better distinguished by pointing out that the latter plant has not the remarkably retuse and even deeply notched leaflets of the former. Of *Anacharis Alismastrum* Mr. Sonntag says: "Male flower not known in Europe," and certainly we have never met with the male; but a writer in Hardwick's *Science Gossip* (1880) claimed to have found it in Britain. A few foreign plants, as *Laburnum*, *Pisum*, *Robinia*, *Zea Mays*, are included in the flora to the extension of its usefulness, but no *Characeae* are given. There are some errors of printing in botanical names; and it will be well in another edition to conform to usage, and print the second (or specific) name of each plant without a capital, except when there is a special reason for doing otherwise: thus we should have *Triodia decumbens*, but *Lythrum Salicaria*. The term "dimorphous," applied to the primrose, needs a little more explanation than it gets. But after making these suggestions, we feel it a duty to repeat that the book is most lucid and useful. It may give to all young botanists, even away from Edinburgh, a very pleasant and instructive summer.

SCIENCE NOTES.

THE president and council of the Royal Society have awarded the Joule studentship for the first time to Mr. J. D. Chorlton, of Owens College. This studentship was founded for the purpose of enabling students to carry out certain researches on lines laid down by Joule, more especially with the view of determining the constants of some of the instruments employed by him, which his representatives can place at the student's disposal.

THE Physical Society—which has met in the Royal College of Science since its foundation in 1874—will in the future hold its meetings in the rooms of the Chemical Society, Burlington House.

MESSRS. L. REEVE & Co. announce the publication of a work on "Foreign Finches in Captivity," by Dr. Arthur G. Butler, consisting of between 300 and 400 pages, with 60 plates, drawn by Mr. F. W. Frohawk, and coloured by hand. The mode of issue will be in ten parts, appearing at intervals of about six weeks; and the edition is limited to 300 copies.

THE Pengelly Memorial Fund now amounts to about £1360; and the committee have determined to proceed immediately with the erection of a lecture theatre, as part of the proposed addition to the Natural History Museum at Torquay, of which Mr. Pengelly was the founder.

THE July number of the *Geographical Journal* (Edward Stanford) contains the second of Mr. W. L. Slater's articles on "The Geography of Mammals." It deals with the Australian region, and is illustrated with a large map, in which the five sub-regions are clearly marked, as laid down by Mr. A. R. Wallace. In one point, however, Mr. Slater differs from Mr. Wallace, by transferring the island of Celebes to the Oriental region, on the evidence displayed by its mammalia. With regard to New Zealand and its adjoining islands, he follows Mr. Wallace (as opposed to Prof. Huxley and Prof. Newton) in refusing to give it the status of an independent region; while, at the same time, he criticises the theory recently put forward by Mr. H. O. Forbes, of the former existence of a great southern continent. Of the dingo, he says:

"The question of the origin of the dingo has not yet been settled. Although fossil remains of the animal have been found in the recent Tertiary deposits, it is difficult to say whether the dingo was introduced into Australia by the aborigines, or is indigenous. At the present time, it appears to

be found both in a wild state and in a semi-domesticated condition among the native Australians."

THERE is also a paper on the geographical distribution of animals in the current number of *Natural Science* (Macmillans). Mr. G. H. Carpenter, in opposition to the views of Mr. A. R. Wallace—of a Palaearctic and a Nearctic region—argues in favour of a theory which has obtained some support in America: that the Canadian sub-region should alone be called "Boreal," but that south of it there extends an independent region, which it is proposed to call "Sonoran." He maintains that this Sonoran region has a much larger proportion of distinctively American types, both of mammals and of birds, than the Borean. We are glad to find so much attention being devoted just now to this interesting subject.

PHILOLOGY NOTES.

WE hear that the Société Ramond, which has its headquarters at Bagnères de Bigorre, is about to publish the text of the Basque Pastoral of St. Helen of Constantinople, which (in the opinion of Prof. Vinson) is the best of all, and which has a special interest for English readers, in that the heroine marries King Henry of England. The text used is that preserved in the municipal library at Bayonne, with the necessary corrections introduced by an English Bascophile, who copied it in 1892. It will be accompanied by a French translation, made by Canon Luchauspe (who has also revised the Basque text), and the Abbé P. Hariztoy, curé of Zubiburu. We may add that an English translation exists, waiting for a publisher. Last year the Société Ramond issued a very interesting and complete account of the Souletin Pastorals, by the Rev. Wentworth Webster.

IN illustration of the increasing study of Tibetan language and literature, we quote the following from the annual address delivered by Sir Charles Elliott, as president of the Asiatic Society of Bengal:

"The labours of Father Desgodin, S.J., claim particular notice. He has just completed his Tibetan-Latin-French Dictionary, a work begun by a fellow priest of his on the China-Tibet border fifty years ago. The French Government, to whom he first applied for help, having declined to assist him, Father Desgodin has arranged to publish the work at Hong-Kong, at the expense of the Roman Catholic Mission Society of China.

"The Tibetan-Sanskrit Dictionary, in the compilation of which Babu Sarat Chandra Das has been employed, is approaching completion. Arrangements have been made for buying the entire 'Tangyur' collection, consisting of 225 block-print volumes, to enable him to embody all the philosophical and technical terms contained in it in the Dictionary. The Bengal Secretariat Press has prepared three founts of Tibetan types, each consisting of 220 letters (both simple and compound), for printing the Dictionary, a Compendious Tibetan Grammar, and a work on Tibetan Correspondence.

"Babu Sarat Chandra Das has published several interesting papers on Buddhism and the Bon religion of Tibet in the *Journal of the Buddhist Text Society of India*. Among his translations from Tibetan, the 'Lamden,' which is a Tibetan version of the Sanskrit work called 'Bodipatha Pradipa,' by the celebrated Indian Pandit, Dipamkara Sri Jñāna, deserves special notice. It contains brief yet full accounts of the state of Buddhism and its cult, as understood in Magadha and Bengal during the tenth and eleventh centuries A.D. It also clears up some obscure points of Indian chronology, particularly the dates of the reigns of King Mahi Pala and his son, Naya Pala. These have hitherto been fixed, approximately only, from inscriptions. Some important facts regarding the rise and progress of the Mahayana School of Buddhism, in Kashmir and the countries

lying on its northern and western borders, have also been brought to light from the works of Sumpa Khanpo, the greatest historian of Tibet.

"The cause of Tibetan literature has suffered a serious blow from the death of Dr. Wenzel, whose contribution on Buddhism and Tibetan added so much to the value of the *Journal of the Royal Asiatic Society*. The *Journal of our own Society* has contained a number of interesting articles, by Dr. Waddell, dealing with Tibet. One fasciculus of the 'Pag-sam Thi Sin,' edited by Babu Sarat Chandra Das, and one of the 'Avadana Kalpalata,' edited by that gentleman and Pandit Hari Mohana Vidyabhushana, have appeared in the *Bibliotheca Indica*."

REPORTS OF SOCIETIES.

BRITISH SCHOOL AT ATHENS.—(Annual Meeting, Wednesday, July 12.)

THE RIGHT HON. JAMES BRYCE in the chair.—The hon. secretary (Mr. George A. Macmillan) read the report of the managing committee for 1893-94, of which the following is a summary:—Though the number of students was rather below the average, and the one piece of excavation undertaken (on the site of Abae) was hardly so fruitful as had been expected, the School had held its own and had attracted more pecuniary support than in any recent session. After a short account of the work of Mr. A. G. Bather, Mr. E. F. Benson, Mr. J. I. Myres, Mr. V. W. Yorke, Mr. D. G. Hogarth, Mr. E. R. Bevan, Mr. Gilbert Davies, and Mr. Arkwright, the report said that the site of Abae, in Phocis, was chosen for excavation after very careful consideration. It was famous for its oracle; and reference was made, not only by Pausanias, but by Herodotus and Sophocles, to the oracle, the fortress, and the temple of Apollo. The indications on the spot seemed full of promise; but after some three weeks' work, carried on in very severe weather, the excavators succeeded only in laying bare the plan of the temenos, with a temple, a *pronaos*, and a stoa. The whole place must have been sacked; for of sculpture only a few late fragments were discovered, and a few inscriptions, mostly of Roman date. Some bronze bowls of early technique were the only artistic product of much importance. On the adjoining site of Hyampolis some inscriptions were found, but nothing else of consequence. Mr. Bensen had made an encouraging report on the prospects of archaeological discovery at Alexandria, but for this purpose there were not anything like adequate funds. There was, however, an active archaeological society in Alexandria itself, which had already done no small amount of work with very limited resources. Arrangements had happily been made to prolong the services of the director, Mr. Gardner, whose college fellowship and Craven studentship had expired, and who would, in the absence of further aid, have been obliged to resign. But by the efforts of Mr. Egerton, the British Minister at Athens, and others, the committee had been able to re-appoint Mr. Gardner for one year only, at a salary of £500. A special fund was being privately raised to meet the additional expenditure, and most opportunely a grant of £200 had been made to the School by Lord Rosebery from the Royal Bounty Fund. This gift was due to an appeal addressed to her Majesty's Government a year ago, urging the claims of the School to support from the public funds. The relations of the School with the other foreign Schools in Athens and with the Greek archaeological authorities had, as usual, been most friendly. Every facility was given by M. Kavvadias and his colleagues for carrying on the work at Abae; and special mention was due to the courtesy of M. Homolle, in allowing the director of the School to examine at leisure the remarkable discoveries made by the French School at Delphi. The director and students had also had the advantage of following in detail the excavations still being carried on with so much success by Dr. Dörpfeld on various sites in Athens. As already mentioned, the list of donations to the School had been considerably above the average of former years. Mr. Egerton had contributed £20, and had promised £20 more. Through his influence, £25 had been received from the Earl of Durham and £20 from the Dowager Lady Howard de Walden. From a document prepared by Mr.

Egerton, it appears that the French School enjoys an income of more than £3,000, and the German School an income of £2,000. Both these Schools are endowed by their respective Governments; but even the American School, which was of much later foundation, and depended upon the voluntary contributions of various colleges, could command an income of about £1,400 a year. These facts formed in themselves an irresistible argument for enlarging the precarious income of £450, upon which the British School now depended. In the autumn of 1893 the Hellenic Society renewed their annual grant of £100 for another period of three years. The report concluded with an earnest appeal for further funds to enable the School to carry on its work in a manner worthy of the name it bore." Among the subsequent speakers were Mr. Bryce, the Rev. J. E. C. Weldon, Mr. H. H. Asquith, Dr. C. Waldstein, Mr. D. B. Monro, and Mr. Hamilton Lang.

FINE ART.

TWO BOOKS ON ROSSETTI.

Dante Gabriel Rossetti: and the Pre-Raphaelite Movement. By Esther Wood. (Sampson Low.)

Dante Gabriel Rossetti. By F. G. Stephens. "Portfolio" Monograph. (Seeley.)

THESE two studies on Rossetti are welcome, if for no other reason than because their appearance indicates the growth of public interest in the work in two arts of the remarkable man who died twelve years ago. To that small company of friends who stood by his grave at Birchington in February, 1882, it must be difficult to realise that so long a period has elapsed. Most of them, if not all, are still alive. Is there one whose prognostication, as to how Rossetti would stand a decade after his death, has been verified exactly? I recollect the discussion on that occasion. Some thought that Rossetti's reputation as a poet was of a more temporary nature as a painter; a few held the contrary opinion. There was one who was convinced that within ten years the author of "The House of Life" would be known to a few hundred rather than to a few thousand persons; and there was another who maintained that, whether Rossetti's fame as poet grew or waned, his fame as a painter would steadily fall away. "Ten years will suffice to see him dethroned from his leadership; twenty to see his pictures sought only by enthusiasts; and fifty years hence they will have little interest, save as illustrations to his poems."

Neither they who held these exaggerated and contradictory opinions, nor they who frankly confessed absolute uncertainty, foresaw the steadfastness of Rossetti's reputation. But even now it would be difficult to prove that there has been any wide and deep recognition of his work as a painter. There must be hundreds of visitors to the Walker Art Gallery in Liverpool, or to the National Gallery, who take pleasure in "Dante's Dream," or in "Ecce Ancilla Domini": but a surer test is the frequency of reproductions from drawings and paintings by Rossetti which are to be seen in the art-magazines and in art-shops; and in the publication of books so handsome and elaborately illustrated as the two before us. It is surprising, however, to find how much ignorance still prevails. Presumably there are not many who are so wide of the mark

as the journalist who, the other day, alluded to Rossetti as "the able disciple of Sir E. Burne-Jones"; but there is a goodly number of those who regard him either as an isolated and eccentric man of genius, as unclassable, almost as incomprehensible, as William Blake; or, on the other hand, who look upon him as simply a not very important member of an insignificant group.

We are still too near the man to estimate aright his influence, direct or indirect. But slowly the conviction is growing that his was one of the most potent creative minds which have influenced the Victorian era. It is easy to understand how the charm and beauty of Tennyson may appeal far less to the readers of 1894 than to those of to-day: or how the major part of the work of Browning may by that time have lost its savour. It may, of course, be otherwise; yet the possibility is one that must occur to many admirers of the two poets. On the other hand, it is difficult to conceive of "The House of Life" being forgotten, or so neglected as to amount to being forgotten. It will never be popular, as, for example, the *Idylls of the King* is popular. Rossetti will ever be a poet's poet—the Keats of the Victorian epoch. It is possible that "The King's Tragedy" and other noble ballads may lose part at least of the attraction they have for us; but "The House of Life" is based on something far stronger than any literary vogue or temporary taste. Love has its high priests, whom Time cannot dethrone. We still thrill to Catullus'

"Lesbia illa,
Illa Lesbia, quam Catullus unam
Plus quam se atque avos amavit omnes!"

to Heine's "Und als ich so lange, so lange gesäumt"; to the rarefied passion of the "Sonnets from the Portuguese"; to that last sonnet of Keats' hopeless love. Perhaps more than any of these poets Rossetti will always appeal, in one particular way. He is one of the few who have wrought an equal music from body and soul, who in emphasising the one have denied nothing to the other. Above all, he has expressed supremely the sentiment of passion in loss. He is brother to all who out of their long weariness and pain exclaim,

"Ah! dear one, I've been old so long!"

In verbal music Rossetti touched a deeper note than any writer of his age. Since Milton there has been no such volume of sound. The noblest blank verse, the finest passages in "The Cenci" or "Hyperion," in Landor or Wordsworth, do not evoke so sonorous a note as certain of the "House of Life" sonnets. It may be that his supreme distinction lies, as Mr. Walter Pater has said, in "the adding to poetry of fresh poetic material, of a new order of phenomena, in the creation of a new ideal"; but it must not be forgotten that he has taught us a profound and haunting music which no other Victorian poet has rivalled.

When we come to consider what Rossetti accomplished in art, we are met at once by a difficulty unusual in the estimating of a painter's work. Everything from his brush or pencil is so permeated by his poetic imagination that it is difficult to deny the aptness of that criticism which would make

his painting secondary to his poetry, if on no other ground than that it is essentially illustrative. It is easy to point to the poem and the picture of "The Blessed Damozel," and to emphasise the incontestable superiority of the poem; but the instance is not a fair one. We must also bear in mind "Sibylla Palmifera": still more, perhaps, "Astarte Syriaca," "Venus Verticordia," "Mnemosyne." These stand alone; and it is a mere accident that they complement, or are themselves complemented by, certain sonnets of great beauty. Still, we are faced with the fact that, in hardly any instance where Rossetti found expression in two arts for the same emotional idea has he equalled with the brush what he achieved with the pen. If ever a man delivered himself of his message in one short poem, it is in the sonnet, "Sibylla Palmifera." How much of Rossetti is there, comparatively, in the painting of the same name? Beautiful as are "Proserpina" and "Astarte Syriaca," there must be many who love Rossetti's work in both arts who could not hesitate as to whether, in each instance, he has best expressed himself in verse or paint. Even paintings so distinctively decorative as "The Sea Spell," "Fiammetta," and "The Day Dream," seem to illustrate the sonnets better than the sonnets illustrate them. The painting can give

"Her lute hangs shadowed in the apple tree,
While flashing fingers weave the sweet strung
spell
Between its chords;"

but it cannot give also that exquisite completion,

"And as the wild notes awell,
The sea-bird for those branches leaves the sea."
The picture can suggest—

"But to what sound her listening ear stoops she?" but in the poem there is a more profound appeal—

"What netherworld gulf-whispers doth she hear,
In answering echoes from what planisphere,
Along the wind, along the estuary?"

Even in so dramatic a subject as "Found," there is nothing that is not conveyed in the sonnet written for the picture. Nay, is there anything in the painting to surpass the exquisiteness of the verbal delineation: how, as the

"lamps across the bridge turn pale
In London's smokeless resurrection-light,
Dark breaks to dawn."

It is only now and again that Rossetti expressed in a picture or a design what he could not have as well expressed in verse: as in the drawing of "Mary Magdalene at the Door of Simon the Pharisee," or in "How They Met Themselves"—or again, though in a less degree, in "Hesperia Rosa" or "The Sphinx."

In painting, this was Rossetti's triumph, to have given to the world a new type, or rather the several variations of a new type, and to have raised the impersonation of abstractions to a height which surpassed everything since Dürer's "Melancholia." Of course, the type of face, which is broadly called Rossetian, existed in this country before Rossetti was born, and at this day may be seen so frequently as to justify one in saying that it is native. Strangely,

it is mainly, though of course not exclusively, metropolitan: and again, strangely, it is to be discerned far oftener in central or eastern London than in the West End. Again, Lionardo in "Monna Lisa," Albrecht Dürer in "Melancholia," many minds in divers ways, have embodied in a human figure what would otherwise be incommunicable by pictorial art; but in "Astarte Syriaca," "Mnemosyne," "Proserpina," "Pandora," "Silence," Rossetti achieved what no man before him has done with like intensity and completeness.

Of the two volumes before us, one of which deals wholly, and the other largely, with Rossetti as a painter, that of Mr. F. G. Stephens is the more thorough, while that of Mrs. Wood is of more interest to the general reader. While both are valuable, neither can be called indispensable. All of actual importance that is said or chronicled in either has been said or chronicled already.

Both writers are commendably accurate in all essential details. Naturally, in the case of so inconsequent and variable a man as Rossetti, there are dates and designations recorded by Mr. Stephens which are open to question; but only a few persons exist to whom literal exactitude in this respect can be important. But we must take leave to doubt Mr. Stephens's conjecture that the beautiful poem called "The Portrait" was inspired by Miss Alice Wilding, a model for many of Rossetti's paintings between 1864 and 1874.

Mr. Stephens is able to reveal one or two episodes of Rossetti's early life which are interesting. Here and there, too, he has introduced a few lines or passages which the close student of Rossetti will do well to note. For the rest, there is little in his monograph which is not to be found in the concise and admirably ordered art-record which we owe to the conscientious pen and industry of Mr. W. M. Rossetti.

To be frank, the chief value of both books is in their wealth of illustration. The owner of them may fairly claim to possess a representative collection of Rossetti's paintings and drawings in excellent reproductions. We have his first complete design, "Genevieve," and one of his earliest pictures, "Ecce Ancilla Domini"; his mature powers are indicated by designs such as "How They Met Themselves" and "The Sphinx," "Lancelot in the Chamber of Guenever," and "Dr. Johnson at the Mitre"; or in compositions such as "Venus Verticordia," "Proserpina," "Aurea Catena," and "Our Lady of Pity."

There is so much that is readable in Mrs. Wood's book that it may seem ungracious not to speak more highly in its favour. If it tells nothing that is new to those already familiar with the subject, it is at least the most comprehensive account of the Pre-Raphaelite movement that has yet been put together. It is a mosaic of other people's opinions, skilfully made by one who is sympathetic as well as judicious. Mr. Hall Caine, Mr. Joseph Knight, Mr. Myers, and others, have been largely drawn upon; but neither they nor any other concerned will grudge Mrs. Wood her industrious appropriation of material, partly because that material is now for the most part common

property, but mainly because she has made such good use of it. There are many passages which show that she can think for herself, and some of these are both significant and admirably expressed.

Both books should, therefore, be welcomed. In particular, Mrs. Wood's will certainly help many people, not only to a better understanding of the life-work of the poet and painter, but also of that vast intellectual movement, of which Pre-Raphaelitism was only an eddy, which owed its stimulus to the French Revolution, and is still sweeping us onward, though to new seas and alien shores.

WILLIAM SHARP.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. TURNER & Co. opened on Wednesday last at 104, New Bond-street an exhibition of fine-art porcelain.

AN exhibition of the works of students in the South Kensington Schools of Art has just been opened in the Museum.

MR. WALLIS, the director of the Nottingham Art Gallery, is now arranging an autumn exhibition in the Castle Museum Galleries of a collection of the works of the different schools of painters who have made Coruwall their place of work. This will be the first time, we believe, that a representative collection of these schools has been exhibited.

WE quote the following, with regard to the coin-collection, from the annual report of the curators of the Bodleian Library:

"A very important gift was received from Mr. E. L. Hussey, who presented all those of his gold and silver British coins of which the Bodleian did not already possess good specimens. These were 95 in number, ranging from William I. to Victoria. He also gave a gold coin of Philip V. of Spain, a gold coin of John V. of Portugal, and 5 English silver tokens, together with all his English brass or copper tokens not already represented in the Bodleian. A collection of 37 assignats of the French Revolution were presented by the Misses Swann.

"23 Gaulish *Æs*. and a few others were bought at auction for £1 4s. and 62 Anglo-Saxon stycas for £2 8s. The guinea of 1785 and the two-pound piece of 1823 were purchased privately. And the Mint supplied at cost price the imperial and colonial coins struck by it in 1891 and 1892.

"Mr. Oman brought almost to completion his catalogue of the Anglo-Saxon coins. The Librarian arranged provisionally for consultation all the unarranged English coins from William I. to Philip and Mary, 702 in number, dividing them under each reign, so far as was practicable, by towns and moneys as well as by value. With the help of Mr. Hutt, he sorted 252 coins of Elizabeth to Charles I., for arrangement in 1894. And under his direction Mr. Hutt arranged by date and value 1133 unarranged coins from the Commonwealth to George III."

MAJOR TEMPLE has reprinted from the *Indian Antiquary* (London: Luzac) his illustrated paper, entitled "Notes on Antiquities in Ramannadesa," of which some mention has already been made in THE ACADEMY. It may be as well to explain that Ramannadesa (= the country of Rama) is the ancient name for the coast of Burma which was occupied by the Talaings; and that Major Temple is here dealing primarily with only a small portion of it, namely, the river caves in the immediate neighbourhood of Maulmaia. These caves teem with Buddhistic sculptures of various dates, which are copiously illustrated here in no less than fifteen photographic plates. Unfortunately, the inscriptions are few in number, and apparently of no great antiquity or

historical importance. Not only is this paper of Major Temple's the most elaborate study of Burmese archaeology with which we are acquainted, but he has made it still more valuable by the discussion of incidental matters—such as the history of the glazed ware known as Martaban or Pegu jars; and the prevalence of Northern Buddhism in its Tantrik forms as far south as Thaton. Major Temple even goes so far as to hint that Burma may possibly have received its religion, not from Ceylon, but from Bengal.

MR. JOHN MURRAY has in the press a Handbook of Ancient Roman Marbles, compiled by the Rev. H. W. Pullen, whom some will perhaps recognise as the author of *The Fight at Dame Europa's School*—a book in its time nearly as famous as *The Battle of Dorking*. It will consist of a history and description of all ancient columns and surface marbles still existing in Rome, with a list of the buildings in which they are found. Mr. Pullen, we may add, has recently revised the Handbooks for Northern, Central, and Southern Italy, and also for Rome.

An Atlas of Ancient Egypt. Special Publication of the Egypt Exploration Fund. (Kegan Paul & Co.) We hope this handy and very complete little volume will have a large sale, particularly among schoolmasters and clergymen. It will serve to dispel many of the false notions about Egypt, both modern and ancient, some of which have had disastrous practical consequences. The maps are numerous and unreservedly excellent. They include maps of ancient and modern Egypt and the Soudan, as well as one to illustrate M. Naville's discoveries in the land of Goshen. What gives especial value to the Atlas is the letterpress which accompanies it. This has been written by one of the best and most accurate of English Egyptologists, and contains in a small space all that is most necessary to know about the geography and history of Ancient Egypt. A summary is added of "Mr. Naville's geographical discoveries relating to the sojourn of the Israelites in Egypt and to the route of the Exodus." There is, further, a list of Egyptian place-names mentioned in the Bible, as well as an account of the chief authorities on Egyptian geography and history. The names of the nomes are given in hieroglyphics, and the indices at the end of the volume leave nothing to be desired. The Egypt Exploration Fund is to be congratulated on the successful completion of a very useful piece of work.

THE STAGE.

STAGE NOTES.

THE theatrical season—so barren of interest as regards new pieces—is at an end, and we have almost nothing to congratulate ourselves upon except the continued excellence of certain performers. "Sarah" remains great, though the latest pieces she has "created" have been not quite worthy of her—inferior not alone to the masterpieces of old tragedy or modern comedy in which her fame was acquired, but likewise, in some respects at least, to "La Tosca," which is said, with all its horrors, to be the piece of her predilection. Since the star of Eleonora Duse has for the time being set, the star of Réjane has been in the ascendant; and, in regard to this skilled artist and so engaging personality, it must be said that "Madame Sans Gêne" has possessed the advantage of summarising the whole of her talent. M. Sardou, though far from being an original thinker or an exquisite writer, is the most dexterous of all possible measurers of the ability of an actor or actress; and just as he

fitted Sarah Bernhardt with "La Tosca," so he fitted Mme. Réjane with "Madame Sans Gêne." And Réjane, in London as in Paris, with her freedom and her style, her momentary distinction, her momentary abandonment, has had her unquestioned triumph. In London, though Mr. Irving has appeared in no new part, he has not, we are glad to say, rested satisfied with the revival of "Faust." Several performances of "Becket" and one of "The Merchant of Venice" have reminded the playgoer not only of Mr. Irving's versatility, but of his singular and undisputed mastery of his particular art. We have heard actors who would fain be his rivals, and jealous little actresses whom it has not been convenient to him to engage, say of him—as if they summed up the whole of the situation in the word—that he is "a great stage-manager." Mr. Irving is that, beyond doubt; but intelligent, unprejudiced opinion has long declared that, whatever may be his "mannerisms," he is nothing less than a great actor besides. At the Haymarket we have seen the marked success of "A Bunch of Violets," and, as Mr. Tree was justified in saying in his parting speech, some distinct rise in the dramatic abilities of Mrs. Tree. The Comedy has been the scene of Mr. Willard's welcome return, and he has shown us the spontaneity of his humour, and not only reminded us of the intensity of his pathos.

MUSIC.

MUSIC PUBLICATIONS.

Letters of Franz Liszt. Collected and edited by La Mara, translated by Constance Bache. In 2 vols. (Grevel.)

As in the correspondence between Wagner and Liszt, so again here we have the writer quite *au naturel*: most of the letters were evidently penned on the spur of the moment, and without any thought of their falling into the hands of any other persons than those to whom they were addressed. Of course there are allusions to men and events which, in the course of years, have lost their point; but, reading between the lines, we notice many passages of great interest. A few of these may be selected, to tempt our readers to search the volumes for themselves.

The earliest letter, addressed to Czerny, bears date December 23, 1828; while the last, to the master's favourite pupil, Sophie Mentor, was written only a few weeks before his death, July 31, 1886. In the first letter, Liszt reproaches himself for having forgotten "that good master to whom I owe both my talent and success." Liszt was, in the main, a sincere man, and yet at times his language is certainly hyperbolic. The early letters remind one forcibly of the marked changes that have taken place in musical art during the past half century. We read of Czerny's now forgotten concertos, which are "making a stir in Paris"; of Pixis, Ebner and Kalkbrenner, and other worthies, now mere names. In a letter to Schumann in 1838, Liszt questions whether Henselt "is anything but a distinguished mediocrity." Forty years later, however, Henselt's works are, for him, "the noblest jewels of art." Liszt took a great delight in Schumann's works, and, indeed, in this same letter he says:—"To speak frankly and freely, it is absolutely only Chopin's compositions and yours that have a powerful interest for me." There are several interesting references to Beethoven. In a letter written to W. Lenz, that enthusiastic admirer of the Bonn master, he proposes, not the generally adopted division of the composer's art-work into three styles, but into two categories: one in which thought is governed by traditional form; the

other in which thought determines form. And thus, as he justly observes, "we arrive in a direct line at those incessant problems of authority and liberty." And again in a letter to the Intendant of the Weimar Court Theatre, written in 1855, he explains why he has not put a Beethoven Symphony into the programme which forms the subject of the letter. He is quite willing to "respect, admire and study the illustrious dead, but why not also sometimes live with the living?" He does not wish Weimar to follow the example of Paris, London, Leipzig, Berlin, and a hundred other cities, and stop at Beethoven, "to whom," as he pointedly remarks, "while he was living, they much preferred Haydn and Mozart." These words were written nearly forty years ago, and yet there are musicians still stopping at Beethoven: nay, some stopping at the works of the so-called second period. Liszt's admiration for Berlioz is well known. In addressing Wilhelm Fischer, Wagner's faithful friend, he refers to "Benvenuto Cellini" as, with exception of the Wagner operas, "the most important, most original, musico-dramatic work of art which the last twenty years have to show." This was written in 1854, at which period the latest Wagner opera was "Lohengrin." And having mentioned Schumann and Berlioz, let us quote one sentence from a Roman letter of 1868. Liszt says:—"Neither Schumann nor Berlioz could rest satisfied at seeing the steady advance of Wagner's works. Both of them suffered from a suppressed enthusiasm for the 'music of the future.'" This we consider a very happy expression. Writers are apt to speak of the lack of appreciation of a great composer for his illustrious contemporaries. It seems, at any rate in many cases, far more sensible to ascribe this coolness, not to want of understanding, but to "suppressed enthusiasm."

There is no letter from Liszt to Mendelssohn; and we are not aware that the two ever corresponded with each other. In a recently published brochure, Liszt is quoted as having said that Mendelssohn always disliked him; but a reference to "Mendelssohn, at whose recommendation you formerly published my pianoforte scores of the Pastoral and C minor Symphonies" certainly does not show ill-feeling on either side. Liszt often speaks of his own compositions, and of the hostile attitude of the press. "It stands clearly written," he says in a letter to Walter Bache, "a hundred times over, that I cannot compose." It pained, but did not discourage him. In the letter just quoted, and in others, he announces his intention to go on quietly writing in his own way. It surely must have been some malicious criticism which caused him to write to Louis Köhler about "all the cackle of goose-quills." If the footnote on page 427 of vol. i. be correct, and we have no reason to doubt it, there were men who condemned him unjustly. It appears that a Liszt pianoforte piece was announced on a programme of a concert given by Boskowitz in 1860. The latter, however, substituted the "Jagdlied" from Schumann's "Waldscenen," but the correspondent of the *Deutsche Musikzeitung* carped "at the supposed Liszt composition." One word about Schubert, whom Liszt idolised. To Prof. Lebert he writes of him, in his most exuberant style:—

"O never-resting, ever-welling genius, full of tenderness! O my cherished Hero of the Heaven of Youth! Harmony, freshness, power, grace, dreamings, passion, seethings, tears, and flames pour forth from the depths and heights of thy soul, and thou makest us almost forget the greatness of thine excellence in the fascination of thy spirit."

But his enthusiasm did not prevent him from

judging, and in that same letter he says: "H. [Schubert] was too immoderately productive, wrote incessantly, mixing insignificant with important things, grand things with mediocre work." And there is one other passage in this letter that we must quote. Liszt, referring to his edition of Schubert's pianoforte works, says:—

"In the Sonatas you will find some various readings, which appear to me tolerably appropriate. Several passages, and the whole of the conclusion of the C major Fantasia, I have re-written in modern pianoforte form, and I flatter myself that Schubert would not be displeased with it."

Liszt's tamperings with classical texts cannot always be justified; though the above extract shows that it was not the vanity of a virtuoso which prompted him, but a strong desire to present the "old masters" in what seemed to him the best light.

The translation of the letters by Miss Bache is excellent. Though Liszt, as a letter-writer, is not so formidable as Wagner, still, at times, he must have given the translator considerable trouble. There is, also, an index most useful for reference. The volumes contain several letters from Liszt to the late Walter Bache, brother of the translator. Bache worshipped his master and friend, and we find Liszt constantly thanking him for his devoted efforts to make known his compositions. Here is a good specimen:—

"Truly, dear Bache, you are a wonder-working friend. Your persevering trouble, exertions, expenditure of time and money for the production of my bitterly-criticised compositions in London during the past fifteen years, are among the most uncommon occurrences in the annals of art."

These Liszt Letters are a welcome addition to musical literature. At some future day we may hope for a further instalment, for there must be still very many unpublished.

J. S. SHEDLOCK.

MUSIC NOTES.

LAST Saturday was produced the last novelty of the season at Covent Garden, Mr. Emil Bach's "The Lady of Longford," the libretto of which was written by Sir Augustus Harris, and Mr. Frederic E. Weatherly. There are three things to praise in this opera: the brevity and directness of the book, the modern character of the music, and the improvement which it shows over Mr. Bach's first work of the kind. Short *libretti* are now the fashion, and if we praise the brevity of the one in question, it is because it shows a fault in the right direction; but the interest of the story is naturally of a slender kind. Then again, the music is written on Wagner lines, but Mr. Bach follows the master *longo intervallo*. Mr. Bach aims high by nature; by instinct, however, he can scarcely lay claim to strong dramatic gifts. Of course it is right to note progress in a composer, yet, after all, a critic must compare, and it must be admitted that "The Lady of Longford" is the least interesting of the novelties this season. Mr. Cowen's "Signa" was not the best, but in it there was greater interest, and workmanship of a far better kind. On Saturday evening Mme. Eames played the part of the Countess of Longford with much dignity. MM. Alvarez and M. E. de Reszke were excellent, the one as the Earl of Longford, the other as the Roundhead Colonel. Mr. Mancinelli conducted with great spirit. The authors and composer were called before the curtain.

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LITERATURE.

The Memoirs of Edmund Ludlow, 1625-1672.
Edited by C. H. Firth. (Oxford: Clarendon Press.)

THE period of the Commonwealth possesses peculiar attractions for most historians. Not to mention Ranke in Germany, Guizot in France, and our own Carlyle, it is an open secret that it has furnished the incentive for Mr. Gardiner's monumental work. For once in her history England, breaking away from her traditional conservatism, became the battle-field of contending ideals, religious and political. The central figure of the period is Oliver Cromwell. Whatever our views, whatever our prejudices, it is the elucidation of his character that is of primary importance. A sane man among fanatics, a fanatic of fanatics: how shall we interpret him and his time? It is to this end that Mr. Firth has directed his studies. His discovery of the Clarke papers, his contributions to the *Dictionary of National Biography*, his edition of Lucy Hutchinson's *Memoirs*, and now his edition of Ludlow's *Memoirs*, have made Cromwell himself, the problems that confronted him, and the manner in which he tried to solve them, much more intelligible than hitherto they had been.

Viewed from this standpoint, his edition of Ludlow is particularly interesting. For, whatever we may think of Ludlow, it is impossible to question his sincerity or to dismiss lightly the charges levelled by him against Cromwell. A dull, heavy man he was certainly, narrow and bigoted one might call him, capable only of one idea at a time, an idealist unable to admit the modifying force of circumstances, unscrupulous in his adhesion to his principles, and inconsistent in his application of them—he was, nevertheless, a man that by the sheer honesty of his purpose commands our respect.

The eldest son of Sir Henry Ludlow, of Maiden Bradley, Wilts, M.P. for his county in the Long Parliament, born one conjectures in 1617, and educated at Trinity College, Oxford, he early displayed that incapacity of distinguishing, as Mr. Firth puts it, between shadows and realities that marked his conduct in later life. Convinced that the question at issue between King and Parliament was simply

“whether the king should govern as a god by his will, and the nation be governed by force like beasts; or whether the people should be governed by laws made by themselves, and live under a government derived from their own consent;”

he thought it his duty, considering his age

and vigorous constitution, to take up arms for the Parliament. Thus we may see how, at the very beginning of his career, his identification of the Parliament with the nation was likely to land him eventually in a painful dilemma. Without any special military training, his defence of Wardour Castle gained him considerable reputation with his own party. Still, it may be questioned whether, apart from a certain doggedness, useful, no doubt, in defending a position, he possessed any remarkable military skill. He played a small and not very successful part in the first Civil War; and after Cromwell and Ireton had broken the back of the Irish Rebellion, there was little opportunity in the capturing of outlying castles, and in the guerilla warfare that ensued, to call forth any latent ability he may have possessed. In May 1646 he was returned as M.P. for Wilts. From the first he associated himself with the extreme section of the popular party, in whose political creed the necessity of turning England into a Republic was the first article. He was opposed to any compromise with the King. “An accommodation with the King,” he insisted, “was unsafe to the people of England and unjust and wicked in the nature of it.” This being his conviction, he had no hesitation in coercing Parliament to his own view of the situation.

His thoroughgoing republicanism obtained for him great influence with the Levellers; and I am not at all sure that Mr. Firth is right in dismissing as improbable the suggestion of Ludlow's friends that, in appointing him to the command of the troops in Ireland, Cromwell was actuated by a desire to remove him out of his way. It is possible, as Mr. Firth suggests, that the belief that what was wanted in Ireland was not simply a soldier, but a soldier who was something of a statesman, may have weighed with Cromwell in his choice of Ludlow. But this belief seems to me to be quite consistent with Cromwell's desire to get rid of him. Ireland, as he said, was like a sheet of clean paper. Ludlow was an ardent reformer; he was not quite satisfied with the slow progress that the reformation was making in England: let him then go to Ireland, where he would have an opportunity of putting his theories in practice and of setting “a good precedent even to England itself.” In using this line of argument Cromwell was perfectly sincere. So far as the welfare of the Commonwealth was concerned, he was at one with Ludlow. But he saw danger where Ludlow saw none. An idealist of Ludlow's stamp, incapable of admitting the logic of facts, he plainly recognised to be a danger in England. In Ireland, on the other hand, such a man would not merely cease to be dangerous, but from the very sincerity of his convictions might be instrumental in building up a strong Protestant interest there.

In truth the building up of a strong Protestant interest in Ireland was the desire not only of Cromwell and Ludlow but of Englishmen generally. In this respect all classes and creeds in England were united. To the national contempt of the Wild Irish, which had found constant expression in the most national part of the nation's litera-

ture—the drama—had recently been added a much more terrible element. At a moment of intense religious excitement, the rumour had spread through the length and breadth of the land that the Irish, instigated by the emissaries of Rome, had risen in their masses and massacred, under circumstances of revolting brutality, men, women and children, whose sole crime was that they were Englishmen and Protestants. Political intrigue co-operated with religious fanaticism. A sort of madness seized the nation. Stories, the wildest and most improbable, were caught up with credulous avidity. The employment of Irish soldiers in England was resented as an outrage on the national feeling, and added one more to the long list of Charles's crimes. The day of divine retribution arrived at last. The victories of Cromwell and Ireton paved the way for a settlement of Ireland on a radical and Protestant basis. War and famine had thinned the ranks of the Irish. The gallows, transportation, and transplantation were to do the rest. Cleansed as far as possible from the stain of popery, Ireland was to realise the dream of Elizabethan statesmen, and to become another England across the Channel.

Such was the dream that Ludlow was to help in realising, and with this object before him he arrived in Ireland early in 1651. His account of the reconquest by Cromwell and Ireton is, as Mr. Firth points out, neither clear nor consistent. Sympathy with the Irish one does not expect to find in him, but his ignorance of the country he was to assist in governing is at times astonishing. Mr. Firth has done his best in his footnotes to correct his blunders, and his illustrative documents have given to the *Memoirs* a value which they cannot be said to possess in themselves. But the truth is that, whatever interest Ludlow may have originally felt in Ireland, it soon evaporated. It was in England that the real battle of religious and political liberty was being fought, and it was to England that Ludlow's thoughts continually reverted. Charles had fallen; Ireland and Scotland lay at the feet of the Parliament; the enemy everywhere was dispersed and conquered,

“and the nation likely to attain in a short time that measure of happiness which human things are capable of, when by the ambition of one man the hopes and expectations of all good men were disappointed, and the people robbed of that liberty which they had contended for at the expense of so much blood and treasure.”

This, as Mr. Firth points out, was not Ludlow's first view of the situation. He was content to acquiesce in the expulsion of the Long Parliament, and it was only when the Protectorate came to be proclaimed that his hostility to Cromwell was openly manifest. From that moment all his interest in the great work of regenerating Ireland vanished. Utterly deaf to the arguments and entreaties of his fellow-commissioners, he flatly declined to have anything further to do in the management of civil affairs; and if he retained his military commission, it was not for any such specious reason as “to bring those to

justice who had been guilty of the blood of many thousands of English Protestants," but because he was unwilling to relinquish a weapon which might prove serviceable against the usurper. His conduct has been described as childish: it was certainly short-sighted, for it exposed his motives to misconstruction, and debarred him from further participation in public affairs. But so long as his attitude was merely one of passive resistance, no steps were taken against him; and it was only when he began to actively intrigue against Cromwell that government felt it necessary to interfere.

In one respect Ludlow was no doubt right in regarding the Protectorate as a conservative reaction and a betrayal of the good old cause; but, as Mr. Firth says, he was incapable of perceiving that the Republic he advocated was essentially the government of a minority, and had just as little popular support as the Protectorate. His opposition to Cromwell, however, gained him the respect of the extreme party, and after Oliver's death he again became a man of importance. He had seen what influence the support of the Army had conferred on Cromwell, and it was now his great object to secure the support of the Army for the re-establishment of a republican form of government. The dissensions of the Army leaders among themselves favoured his purpose; and his account of his intrigues with the Wallingford House party, ending in the restoration of the Long Parliament and the deposition of Richard Cromwell is, as Mr. Firth points out, not only minute but of great historical value. There still remained a constant fear of friction leading to open rupture between the Parliament and the Army; but it was, as Ludlow perceived, chiefly from the side of Ireland that any immediate danger was to be apprehended. Many of the Irish officers, it was well known, were warmly attached to the Cromwells, and regarded the recent *coup d'état* with anything but favour. It was imperative, therefore, that the army in Ireland should be remodelled, and for this task who could be found fitter than Ludlow? But in accepting the commandership-in-chief of the Irish forces, Ludlow this time took care not to suffer himself, as he said, to be banished thither as he had formerly been by Oliver Cromwell,

"but to return to England as soon as I should have done what might be necessary for the security of that country, to contribute my endeavour towards the settlement of a just and equitable constitution of government at home, and to prevent those mischiefs which I perceived the ambition of the army to be bringing upon us."

So far as his immediate object was concerned he was entirely successful. But the discontent which his purgation of the Army created eventually proved fatal to him. Meanwhile, what he had feared had actually come to pass in England. Once again in the course of its troubled history the Long Parliament had been sent about its business. Ludlow's position was truly pitiable; and his futile efforts to effect a reconciliation between the Army and the Parliament brings into strong relief the radical weakness of his doctrine of parliamentary supremacy.

Unable, like Cromwell, or even like Monk, to mould circumstances to his will, he drifted helplessly with the current of events, step by step becoming committed to the policy of the Army. He had returned to England in October a supporter of Parliament. Only two months later he was, by a curious irony of fate, recalled to Ireland for the express purpose of suppressing a movement in favour of the restoration of Parliament. His journey was of no avail, and in his absence he was deprived by Parliament of all his offices. "The result," as Mr. Firth says, "of all his attempts at mediation had simply been to make him suspected by the adherents of the Parliament without gaining him the confidence of the leaders of the Army."

Ludlow was returned to the Convention as member for Hindon, but found himself isolated and helpless. After the Restoration he managed to escape to France, and finally to Vevay, in the Canton of Berne, where he found a more or less secure asylum, and where he relieved the tedium of exile by the composition of his Memoirs. More than one attempt appears to have been made to assassinate him, but he lived to see the Revolution. He at once hastened to England "to strengthen," as he said, "the hands of the Gideon who had been raised up to deliver the nation from the house of bondage." But, except for himself and a few fanatics, republicanism had ceased to have any practical interest for Englishmen. A motion was made in parliament for his arrest as a regicide, and he was glad to retrace his steps to Vevay. Here we may leave him.

In what I have said regarding his life I have followed on the lines of Mr. Firth's luminous Introduction. Of the present edition it is sufficient to say that it is a scholarly production. The amount of information stowed away in the notes is extraordinary, and can only be estimated at its right value by students already familiar with the history of Ludlow's times. To them Mr. Firth's work will prove invaluable. If to this it is added that for the first time the Memoirs have been printed in their entirety, with an introduction not less remarkable for succinctness and completeness than for critical insight into the character of Ludlow and the history of his times, all that it is necessary to say will have been said.

One or two blunders of a trivial sort have escaped Mr. Firth's eye. "Stout Major General" (i. 513) ought apparently to be scout master general; in the index the Earl of Westmeath referred to is not Christopher, but Richard Nugent; and Ross in Kerry is more than once confounded with Ross in Wexford.

It may perhaps interest Mr. Firth to learn (if he is not already aware of the fact) that two valuable papers were contributed to the *Proceedings* of the Kilkenny Archaeological Society in 1854, by the late Mr. J. P. Prendergast and the late Archdeacon Rowan, on the capture of Ross Castle by Ludlow.

R. DUNLOP.

Criticisms on Contemporary Thought and Thinkers. Selected from the "Spectator" by R. H. Hutton. In 2 vols. (Macmillans.)

Two generations ago one of Mr. Hutton's contemporary thinkers prophesied that "literature would by-and-by become one boundless self-devouring review." Carlyle's dismal anticipation seems partially confirmed by the increasing tendency to reproduce ephemeral criticisms in permanent book form. These in turn have to be reviewed, and so the process goes on. Mr. Hutton tells us that, in reprinting a selection from his contributions to the *Spectator*, he was guided by the advice of his nephew, the late Rev. W. R. Hutton. In nothing is it so rash to follow the counsels of one's relations as in questions of publication. They of a man's household are in these matters his worst enemies, and the customary and wholesome disparagement of domestic criticism is temporarily suspended that he may be driven into print or cloth-binding. The younger Mr. Hutton might at least have aided in revising, as well as in selecting, his uncle's essays.

The very able editor of the *Spectator* is notoriously not remarkable either for accuracy of statement or for elegance of style. As a journalist, he may plead that the urgent necessity of setting everybody else right about everything in earth and heaven (more especially the latter) leaves him little leisure for cultivating such minor accomplishments. But, surely, if he has time to reprint, he has time to revise. As an example of how *not* to write, take the opening sentence of the article on Dean Church's *Oxford Movement*:

"Those who did not know the late Dean of St. Paul's—perhaps the ripest scholar among our Oxford divines, certainly the most accomplished man of letters, with a large share of Cardinal Newman's perfect delicacy and simplicity of style, and an independence of thought of his own that rendered it impossible for him to follow Newman to Rome, deeply as he had entered into his genius and sympathised with the ardour of his spiritual purposes—will find in this book something as near to a literary transcript of his mind as it is often given to men to embody in their writing" (vol. ii., p. 246).

What a curious piece of literary irony that a reference to "perfect delicacy and simplicity of style" should be let fall in the midst of this rabble of clauses, elbowing one another aside, tumbling over one another's heels, and each clamouring for the whole attention of the poor distracted reader! The whole might have been re-cast in three sentences, by the very easy method of uniting the first clause with the last, and breaking up the intermediate portion into two periods. But even then we should have to ask what is meant by "something as near as is often given." Mr. Hutton can scarcely imply that many men have given as complete a transcript of their minds as Dean Church gave of his in the *Oxford Movement*. Probably he means "nearer than is often given," or "as near as is seldom given." Again, how characteristic is the tautology, "literary transcript in writing" and "independence of thought

of his own"—as if it could have been somebody else's!

Mr. Hutton is a consummate poetical critic; and the papers that deal with poetry, though rather out of place where they now stand, are much the most valuable in the collection. But was it worth while to reprint the reply to Mr. Ruskin's unhappy attack on Wordsworth? A rather damaging defence, by the way, in its present sadly unrevised condition, as it meekly admits that Wordsworth talked about "lambs bounding to the tabor's sound" (vol. ii., p. 108), whereas what he said was "as to the tabor's sound," which may not have been very felicitous, but was not the absolute nonsense here ascribed to him. On the next page a quotation of unnecessary length from the same Ode is disfigured by the substitution of "these" for "those." It is dangerous to alter a single vowel in Wordsworth's "inevitable" diction, much more a whole word as Mr. Hutton does elsewhere, writing "Thou *canst* preserve the stars from wrong" for "thou dost" in one of the noblest lines in the poet's noblest Ode (vol. i., p. 292).

Verbal inaccuracies might have been excused, had the matter of these papers undergone a searching revision. But they have been hurried into book form and brought before the judgment-seat of literary criticism with their sins unconfessed and unabolved. This is particularly noticeable in the controversial essays which fill the greater part of the first volume, and in which Mr. Hutton fearlessly, but somewhat rashly, grapples with such opponents as Mr. Leslie Stephen, Prof. Clifford, Prof. Tyndall, Prof. Huxley, Mr. Matthew Arnold, and Cotter Morison. Now there seems a certain unfairness, at any rate a decided want of chivalry, in serving up the replies to nearly a score of articles and books some of which appeared more than twenty years ago. Few of Mr. Hutton's readers will have the other side of the argument fresh in their memories, or will take the trouble to study it in the original sources. Even if Mr. Hutton could give an accurate account of what was said by the persons whom he assails, its impressiveness would be very much less in his statement than in theirs. But so far is this from being his habit that he has sometimes directly and demonstrably falsified or misunderstood their meaning. Not intentionally, of course—Mr. Hutton is always transparently honest—but from an irrepressible genius for blundering. For instance, he tells us that "Prof. Tyndall appears to admit that *approbation and disapprobation* are unmeaning, except in that hypothesis of moral freedom which he has rejected" (vol. i., p. 243), and proceeds to expatiate at somewhat unnecessary length on the great importance of those feelings as instruments of moral discipline. "As the German thinker said of God, if they did not exist we should be obliged to invent them." It may interest Mr. Hutton to learn, what most of my readers will know already, that "the German thinker" wrote in French, and that his name was Voltaire. The important thing, however, is that Prof. Tyndall did not "appear to admit" any such absurdity, as we know on the best possible authority:

namely, that of the lamented physicist himself, who, on republishing his Address, added a note expressly disclaiming the interpretation put on his theory by the critic in the *Spectator* (see *Fortnightly Review*, New Series, vol. xxii., p. 616). Nor is this all. In the same article it was asked why Prof. Tyndall said that he had no objection to talk "poetically" of a soul, though he had "a strong objection to believe in one really," with the addition of some extremely rude language about "telling fibs" and the like. To this charge also Tyndall replied at considerable length (*ut supra*, p. 608); but it is now reprinted without the slightest reference to the explanation which had been over sixteen years in print (vol. i., p. 244).

Our critic gives himself away another time in the review of Clifford's *Lectures and Essays*. In discussing a theory of the origin of atoms put forward by the authors of *The Unseen Universe*, Clifford had observed that it was at any rate better than

"the more common form of the argument, which may be stated as follows:—'Because atoms are exactly alike and apparently indestructible, they must at one time have come into existence out of nothing. This can only have been effected by the agency of a conscious mind not associated with a material organism.'"

He then proceeds to parody the argument in terms that I need not quote, as they seem to have given pain to some rather sensitive people. On this Mr. Hutton remarks that "it would have been fairer to have quoted the imbecile argument adduced from some outwardly respectable authority than to have manufactured it in a form inviting a parody so crushing as this." The argument is "made in order that he might travesty it," and "not derived from any actual author" (vol. i., pp. 262-3). Really one loses all patience with such ignorant whining as this. Had Mr. Hutton read or even glanced over the book he was reviewing, he would have found, in the lecture immediately preceding the essay on *The Unseen Universe*, the following passage:—

"Prof. Clerk Maxwell argues that things which are unalterable and are exactly alike cannot have been formed by any natural process. Moreover, being exactly alike, they cannot have existed for ever, and therefore they must have been made. As Sir John Herschel said, 'they bear the stamp of the manufactured article'" (Clifford's *Lectures and Essays*, vol. i. p. 203).

I hope Clerk Maxwell and Sir John Herschel are sufficiently "actual" and "outwardly respectable" to satisfy Mr. Hutton. Their argument may be "imbecile," but it seems quite as powerful as the one on which he himself seems to rely most.

"Human freewill can hardly be believed at all without belief in a personal Creator. That any mere development of material or unconscious life should lead to the existence of a being who can liberate himself from the control of the forces which had brought him into being is so utterly incredible that one cannot conceive a sincere believer in human freewill who could doubt for a moment that that will must have owed its origin to a personal God" (vol. ii., p. 71).

A perusal of Lucretius might do something

towards enlarging this critic's limited powers of conception. But is it not obvious that the alleged inconceivability applies as much to the theistic as to the materialistic theory? The possessor of freewill has "liberated himself from the control" of the force that brought him into being, whether that force be personal or impersonal. Moreover, there is a third alternative, forgotten by Mr. Hutton. The human will, assuming it to be free, may have come into existence without any cause at all, for by its very existence it negates the universality of causation. While on this topic, I may observe that Mr. Hutton must have forgotten his mathematics very thoroughly when he assumed the freedom "to believe that, though the stock of physical energy in the world is always the same, incapable of increase or decrease, the way in which it is to be applied . . . is left more or less at our disposal" (vol. i., p. 242). To produce a change in the direction of movement would require a creation (or destruction) of energy just as much as the absolute starting of a movement; and Lord Kelvin seems to admit this when he calls freewill "a miracle." If miracles do not happen, it is because the conservation of energy bars them out.

Another victim of the reviewer's inability to enter into an opponent's case is Mr. Leslie Stephen, of whom Mr. Hutton says, in an answer to "The Scepticism of Believers," that he "admits he can assign no reason why a man should sacrifice himself to society except that he recognises the virtuousness of the impulse which urges him to do so," and that according to his philosophy "moral obligation is only a name for the teaching of experience as to the laws of cause and effect in human conduct" (vol. i., pp. 145-6). What Mr. Stephen really said was as follows:—

"Altruistic instincts exist; men have desires which can only be explained when man is regarded as a fraction of the social integer. . . . The existence of such instincts may appear a paradox to some reasoners. A belief in them is the mystery of the unbelievers' creed, against which the pride of reason is apt to revolt. It is not my present purpose to justify the doctrine, or to show (as I hold that it may be conclusively shown) that it involves no real offence to reason" (*Fortnightly Review*, *ut supra*, p. 373).

I must leave the reader to judge whether the sense of this passage is fairly reproduced in the reviewer's version of it.

As a general rule, Mr. Hutton seems anxious to show that his opponents have no logical right to a shred of moral principle or of religious feeling. An exception, however, is made in favour of Darwin, whose authority was too great to be lightly surrendered to the cause of unbelief. "If Plato held that God is the great geometer, Darwin certainly held that God is the great fountain of plastic art and biological method" (vol. ii., p. 152). These lines were written in 1882. Since then Darwin's Life has appeared, and from it we know exactly what his religious belief amounted to. The great naturalist rather preferred calling himself an agnostic to calling himself an atheist. That was all. Is Mr. Hutton ignorant of this notorious

fact, or does he knowingly allow sentences to stand which convey an impression that is the reverse of true?

ALFRED W. BENN.

Georgian Folk Tales. Translated by Margery Wardrop. (David Nutt.)

MANY travellers have described to us the magnificent scenery and picturesque inhabitants of the Caucasus. Indeed, when we look through the list of mountain climbers who have visited these regions, it is pleasant to find how the names of our countrymen preponderate. But even to the present day, in spite of the labours of Brosset, Tsagarelli, Uslar, and others, the languages of the country have been little studied. Their names are legion, and even the classification of them is no light matter. Among them is to be found the Georgian family (including the Georgian properly so called), Mingrelian, Suanian, and Lazian. Of these Georgian is the only one which can be said to possess a literature; but this, dating as it does from the eighth century, may well be styled an old one. Little has been done by Englishmen to make this language better known; and Miss Wardrop, in the preface to the present volume, can assert with truth that only one translator has preceded her, the Rev. S. C. Malan, still, we believe, living in a green old age.

It was a happy thought of Miss Wardrop to introduce to us some of the folk-lore of this little-known country. And she has courageously carried out her resolution. We say courageously, because the Georgian language is beset with difficulties. Such an intractable verb can be found elsewhere only among the Basques. Indeed, there is a striking analogy between the languages, but it is only an analogy: there can be no question of kinship, because the vocabularies of the two have nothing in common. It seems rather as if we had to do in both cases with a period in the history of language in which the verb had not been completely developed. The tendency to incorporate the subject and object, the absence of a regular infinitive and similar peculiarities, appear to point to such conditions.

The four languages of the Georgian family—for the majority of scholars consider them to be distinct languages rather than dialects—stand alone in the region in which they are spoken. They have no Aryan characteristics. The one Aryan tongue spoken in the Caucasus is the Ossetic; but the Georgian languages are spoken by a handsome race, with thoroughly Aryan, or perhaps we should say Iranic, features.

We might well expect to find some striking folk-lore among them, and a careful selection has been made by Miss Wardrop from three sources: the collection of Mr. Agniashvili, Prof. Tsagarelli's Mingrelian tales, and an anonymous volume of specimens. In style the tales are thoroughly Oriental, and Russian, too, for that matter: there is everywhere the wildest play of fancy, and the characters undergo the most varied transformations. They have some of the humour which we occasionally find in the Arabian Nights. It would be curious to ascertain how many of

them are taken directly from Oriental sources: we are inclined to suspect Persian especially. It is known that the romantic epic of Shota Rustaveli probably had a Persian original, though none has yet been found. The Georgian version of the Kalilah Wa Dimnah is certainly taken direct from the Persian, just as the portions of it found in Russian have come through a Greek medium, a fact which names like Stephanik and Ikhnilat clearly show. In many cases Miss Wardrop is able to add parallels from Western folk-lore, such as the Mabinogion. It is the recurrence of these tales in other literatures which constitutes the most valuable feature of the study. The East is certainly the *officina* of many of these tales, and of Russian folk-lore also; for we cannot accept the paradoxical idea which some writers have favoured, that they came to Russia from the West. By quotations from Ralston's books, Miss Wardrop shows how much these stories have in common with Russian.

The Mingrelian versions must have cost the translator much trouble, owing to the serious difference between that language and Georgian. They have, however, been furnished by Prof. Tsagarelli with a learned commentary. He was the first person who treated the language philologically and put it into a literary shape: nay, he even invented two or three characters, where the Georgian alphabet was inadequate to express all the sounds. We believe that no grammar or dictionary of Mingrelian has been published, nor, indeed, of Suanian or Lazian; at least we never heard of any while at Tiflis. The only other works dealing with Mingrelian are those by Rosen, the Orientalist (who also treats of Lazian), Klaproth, and the late Demetrius Peacock. Recently some translations into Suanian have been published. The great difference between the Mingrelian language, as Prof. Tsagarelli calls it in his volume on Mingrelian phonetics, and Georgian makes us doubt whether the former can ever be driven out of the field by the latter, as Miss Wardrop thinks: it is hardly a case of two dialects coalescing. A very useful list of books on the Georgian languages will be found in the work of Mr. O. Wardrop, to which his sister refers.

We get glimpses of the primitive beliefs of the Georgian people in many of these tales, such as the evil spirits called, among other names, *indevis*. The word, according to Tsagarelli, is connected with a Persian root. There is also a kind of demoniacal hag called Rokapi.

We are afraid that many people will be puzzled with the title of the third section of Miss Wardrop's book. It is not generally known that Guria is a western province of Georgia. And it is, perhaps, from the Persian form of this name, Guirja, that the common appellation of the country among us has arisen. This appears far more probable than that it should have proceeded from St. George, or from the name of some of their kings.

We hope heartily that Miss Wardrop will fulfil her intention, expressed in the preface, of publishing a version of the epic of the twelfth century, "The Man in the

Panther's Skin," still read with delight by the Georgians. It is as yet hardly known in Europe, with the exception of Herr Leist's translation into German, which, although good, is very much condensed.

W. R. MORFILL.

Among Men and Horses. By Captain Hayes. (Fisher Unwin.)

It is unfortunate for Captain Hayes that his book of reminiscences should have followed so closely on the publication of Sir John Astley's *Fifty Years of Sport at Home and Abroad*. It is hardly possible for two thoroughly successful books on sport to appear almost contemporaneously, and I fear that the Mate's most popular volume must to a great extent take the wind out of Capt. Hayes' present venture.

The field taken up by the two men is however very different; and the most interesting portions of the present book contain Captain Hayes's experience as a breaker and teacher in India, China, and South Africa, a field absolutely untouched in Sir John Astley's volume.

Capt. Hayes tells us that he left the Buffs, into which he changed from the Bengal Staff Corps, because, under Mr. Cardwell's rule, he would have shortly been compulsorily retired, through not obtaining his majority on reaching forty; and from that time he appears to have adopted the training and breaking of horses as a profession, and to have practised it in all quarters of the world. Probably no man living has a more perfect and extensive knowledge of the horse than our author, and his experience renders his opinion on some public questions of the greatest value. He deprecates for instance the expensive experiments that have been carried on for years by the government of India to improve the breed of horses by the importation of English thoroughbreds. He justly approves of the imported Waler as more useful for military purposes than the costly country-breds, and his remarks on the Indian Government studs would be endorsed by every old Indian:

"For many years, and at an immense expenditure of money, the Indian Government steeds fought the climate by the constant importation of English sires. The costly exotics thus produced yielded only a small percentage of animals up to remount standard; but no permanent effect was made, or could be made, on the native breed of horses, which, however much stimulated for the time being, quickly reverted, on the relaxation of the forcing process, to its original type. The good effects of the English and Arab blood are to be traced only among the native ponies" (p. 58).

Racing in my time in India was carried on for sport alone. The owner almost always was his own trainer, and money-making hardly entered into his consideration. Since that time the great game has been conducted in a very different fashion, and even ponies now run for prizes never dreamed of in those early days. Capt. Hayes has much to say on this subject, and appears, since he left the service, to have trained horses at Calcutta as a profession. I am gratified to find that an opinion I have always held, that even for racing the Waler is the best horse

for India, is accepted by such an authority. The racing Waler is, of course, an English thoroughbred reared in the Colonies; and, at the price which the stakes run for will allow to be paid, a better horse is procurable in the Colonies than in England.

Capt. Hayes gives a most interesting account of the racing at Shanghai, where, out of pure rivalry, to make sure of winning the local cup, Sir Robert Jardine paid four thousand guineas for Buckstone, after winning the Ascot Cup in 1863; but the horse died immediately after landing at Hong Kong. As the houses of Dent and Jardine could alone afford this game, racing for all horses soon came to an end, and the sport is now confined to China ponies, of which Capt. Hayes does not give a high character.

South Africa is another field where our author's experience in horses has been tested. He speaks disparagingly of the Cape-bred horses of the present day. Forty years ago those imported into India were quite equal to the best Walers of the time, and better tempered. But even then there was no regular trade for Cape horses, and they were only brought back to India by officers who had visited the Cape, a trip now entirely destroyed by the overland route, which has brought India within three weeks of home.

Capt. Hayes's account of his sojourn in many lands is written in a simple and pleasant style, and the work can be recommended to everyone interested in horses. The book is admirably got up, and well illustrated.

JAMES INNES MINCHIN.

NEW NOVELS.

A Sunless Heart. In 2 vols. (Ward, Lock & Bowden.)

Sarah: a Survival. By Sydney Christian. In 2 vols. (Sampson Low.)

The Fool of Destiny. By Colin Middleton. In 3 vols. (Hurst & Blackett.)

Red Cap and Blue Jacket. By George Dunn. In 3 vols. (Blackwoods.)

The Shen's Pigtail, and other Cues of Anglo-China Life. By Mr. M——. "Pseudonym Library." (Fisher Unwin.)

A Foolish Marriage. By Annie S. Swan. "Homespun Series." (Hutchinson.)

The Trial of Mary Broom. By Mrs. Coghill. "Homespun Series." (Hutchinson.)

UNLESS *A Sunless Heart* fails altogether to catch the attention of the great body of the reading public—and such failure is, I think, hardly possible—it will inspire exceptional interest, and be made the theme of excited discussion; for, whatever it may be, it is certainly not an ordinary book. To some readers it may appear attractively powerful and beautiful; to others it may seem repel- lently painful and morbid; but no one is likely to dismiss it as simply mediocre and insignificant. Of the three verdicts which are always possible, it may be said that *A Sunless Heart* presents a strong case for "good," a very plausible case for "bad," and for "indifferent" no case at all. As a narrative structure or organism, the book must be given over to the tormentors. The

story of the brother and sister Gaspar and Gasparine, with its prevailing beauty and pathos, and its one grimly powerful chapter, "How Murders Happen," comes to a close with the death of Gaspar; and the transference of the interest to the one person who provides the book with a name and a *raison d'être* breaks the story in two, and deprives it of constructive unity. But then, as it happens, *A Sunless Heart* is not a novel in which constructive unity is not of the first importance. It is a work in which invention is quite subsidiary to imagination: it is not primarily a story of incident or even of character, but a study of naked emotion. For example, it can hardly be said that Lotus, one of the most impressively sombre creations in recent fiction, is in the strict sense of the word a character, any more than it can be said that Gaspar and Gasparine and Mona are characters. The reader will probably fail to realise what she is, but he will certainly realise what she feels, and most intimately and poignantly of all will he realise what she suffers. The title of the book is aptly chosen, inasmuch as the author deals not with an entire personality, but simply with a heart—a tortured heart in which the full possibilities of suffering are attained and exhausted. There would have been something morbid in the choice of such a theme had it been deliberately chosen; but *A Sunless Heart* owes its impressiveness and power very largely to the fact that it strikes one as being an instinctive book—a book which has behind it the irresistible compulsion of temperament and experience. What the author may be able to do apart from such compulsion is doubtful; but I think that there is in the story a power of imagination, as distinguished from a mere power of rendering, which suffices to encourage hope for the future. In the meantime, we have to deal with the present, and with this strange, gloomy, painful, but unmistakably fascinating novel. From what has been said it will be inferred that *A Sunless Heart* is not a book for the crowd; but those to whom it appeals at all will find that its appeal is a curiously strong one.

Sarah: a Survival, will be heartily enjoyed by simple-minded, old-fashioned people who, though they may tolerate the subtlety and "up-to-dateness" of contemporary fiction, love to escape into the wholesome common air from an atmosphere which, like opium, is either artificially stimulating or artificially depressing. It is the old story of a man and a maid, separated by space, circumstance, and other gulfs of division, but drawn each to each by the longest-known of all attractive forces; and it is told in the agreeable, leisured manner of a time when one novel *per diem* would have been considered the fare of a glutton. Sarah Thornborough is described as "a survival," and a very charming survival she is; but the book which gives her history is also a survival, and its charm is not less patent. If young people like Sarah and her cousin Gideon Leigh are produced now-a-days, it is much to be feared that they can be found only in some such out-of-the-world country home as Meads; while, as for the uncles, Dan and Dol, if

they are not altogether extinct, they should receive the tender care due to the last members of an expiring race. I am saying next to nothing about the story as such, and in the case of many novels this would be a serious omission on the part of a critic; but in *Sarah* the mere narrative is so entirely made by the people, and is so much a part of the whole atmosphere of the book, that if it were pressed down into half a dozen sentences it might seem a thing of no account. The novel has very much of the emotional effect of a bright autumnal day. In the first chapter the reader thinks or feels himself in the quiet beginning of the century; and only when somebody mentions a bicycle, and somebody else makes a quotation from the *Idylls of the King* does he realise that he is in the living present. This may be an anachronism of tone; but I must confess that to me it is as pleasant as the sight of a Quaker bonnet in Bond-street. As the story proceeds it becomes more recognisably modern, though to the last it has an old-world air which is unspeakably soothing. Those who find this description at all appetising will do well to place *Sarah* somewhere near the top of their library list.

There is no doubt whatever that *The Fool of Destiny* is a much more symmetrical and, in a way, a more workmanlike novel than its predecessor, *Imes of Blairavon*; but then it is also a good deal more artificial and conventional, and for my own part I cannot bring myself to like it so well. In the former book Mr. Middleton had some good fresh material which he did not know how to utilise to the best advantage: here he has acquired a good deal of the novelist's knack, but the substance of his book is comparatively poor and hackneyed. Arthur Farquhar is the son—the legitimate son—of a distinguished and wealthy statesman who, in fulfilment of a promise made to his dying wife, keeps the boy in ignorance of his parentage. Arthur marries the wrong girl, loses her in a manner which I can only describe as glaringly absurd, discovers after her death that he has been the object of her bitter hate, and in sheer mental disorganisation and disgust with things in general, is on the point of entering the monastery of the Grande Chartreuse when he is rescued by the right girl, and—so I infer—happily married. The story is evidently intended to suggest the idea that Arthur's misfortunes are the result of his father's secrecy; but he is really one of those young men who—in a perfectly innocent sort of way—might be trusted to make a mess of his life under the most favourable circumstances. The main scheme of the book is, therefore, unsatisfactory; but some of the details are good, especially the University chapters and the character of the servant Sandy Mackay. Mr. Middleton is also to be congratulated upon his courage in giving us a rich self-made man who is not a vulgar cad but, in everything save birth, a gentleman.

Mr. Dunn is one of those novelists who speaks of his characters as "our friends." Also, when a young man (who, it must be noted, is not intended to be comic), expresses

his feelings to a young woman, he does it in this fashion :

"The vital air is all the more vital because you share it. Oh, my dear, dear Bell, I cannot say how much I love you! Even Shakspeare could not express my feelings. And remember this, that my supreme wish is for your happiness. You are an orphan, and I am grieved at it; but I am glad too, for it permits me to have for you the care of a father and the tenderness of a mother, as well as the humility and devotion of a lover." "Kind, generous, noble youth!" stammered Bell, and burst into tears."

This is a sample of the sentiment: here is a touch of the humour. Mr. Simpson

"was very subdued in feeling, and even requested the minister to 'pit up a few words' before they took leave of him. 'For, ye ken, minister, we are goin' to do business on the mighty waters,' he said, by way of explanation. 'If you mean that you are going to be sea-sick, I hope not,' said Mr. Marjoribanks, with a humorous twinkle in his eye."

The heroics and the humorous twinkles are rather trying; but oases in the desert of farce and melodrama are provided by the chapters dealing with the sea-fight and with the reign of terror. They hardly suffice, however, to make *Red Cap and Blue Jacket* a praiseworthy novel.

The title-story is much the best thing in *The Shen's Pigtail*, for a detective tale with Chinese "properties" has obviously the virtue of novelty; and if, as here, it has the virtues of interest and ingenuity as well, it is worth reading. The multi-form disguises of the crafty Shen are happily invented, and the secret is well kept; so we have all the essentials of the kind of literature—I use the word as a matter of convenience—to which the story belongs. "A Little Chinese Party" is written with what may be described as reticent suggestiveness, and is not edifying; while "J's Last Horror," a sickening study of delirium tremens, has, so far as I can see, nothing to recommend it. The volume would have gained rather than lost by the omission of both these items; and though the literary etchings grouped under the general title "Office Men" are bitten in effectively with very mordant acid, it may be doubted whether they will greatly interest readers at large. On the other hand, "The General" is a capital portrait, which may be studied for profit as well as for entertainment by English officials abroad. Mr. M— knows how to deal successfully with Orientals.

Miss Annie S. Swan's latest story does not call for lengthy comment. It is shorter and slighter than most of her tales, but it has the quiet narrative interest and the wholesome sentiment which have won for her work such a wide popularity. Magdalen Grey, the daughter of a wealthy man who has been driven by bankruptcy to suicide, is left entirely without resources, and determines to support herself by assisting her rather grim maiden aunt, Miss Euphame, who keeps a boarding-house for medical students in Edinburgh. One of these boarders is the hero, the other the villain, of this little domestic drama, which has a pretty and fairly natural evolution; and

few readers will find anything to complain of, except, perhaps, the sad ending, which does not seem inevitable.

The Trial of Mary Broom, by Mrs. Harry Coghill (Aunie L. Walker), is a story of good plot, interest, and quick exciting movement. It is founded, it would seem, upon historical events, in which the principal actors were the brother Elers, Dutch potters, who left their own country during the reign of their great countryman, William III., and settled at Bradwell, near Burslem. Their proficiency in their trade excited the jealousy of their English neighbours; and a real or imaginary conspiracy against them provides Mrs. Coghill with a *motif*, which she has skilfully and pleasantly utilised. *The Trial of Mary Broom* is a capital tale.

JAMES ASHCROFT NOBLE.

CURRENT LITERATURE.

Post-Prandial Philosophy. By Grant Allen. (Chatto & Windus.) This is by a man well known in the literary world, whose work always commands attention, often admiration even, and sometimes respect. The papers which compose the volume appeared originally in a London evening journal, but in their present form they demand sterner criticism and certainly arouse less pleasure in the reader. *Post-Prandial Philosophy* is, it is true, a book everybody ought to have; but it is also a book with which everybody ought to feel a little irritated. No essay is more than six or seven pages long: pages often suggestive and thought-provoking, invariably witty but tiresomely inadequate. They deal with all Mr. Allen's favourite hobbies: American women, the House of Lords, Democracy, London, patriotism, and marriage. They are all worth reading; but behind the paradox and the humour lurks the sneer; and the reader has an uncomfortable feeling that in the few paragraphs devoted to each subject Mr. Allen thinks he has settled conclusively every difficulty that troubles us in the understanding of these subjects. But you cannot solve a problem by a paradox, nor regenerate society by an epigram. Such a remark as "Patriotism is a vulgar vice of which I have never been guilty" either does harm or else makes us sorry for its author: it does not persuade us that patriotism is wrong. His assertion that aristocracies remain "at a lower grade of civilisation and morals than the democracy they live among" is a dangerous half-truth that blinks at the facts of history both of the past and the present. To assert that the "love of gew-gaws, of titles" animating the aristocrat proves him of "a lower grade of mental and moral status" is to forget that the middle class loves these symbols still more fervently, strives for them more earnestly and, perhaps, less scrupulously. To scoff at our public schools because, after all, "they turn out English gentlemen" is to make an unworthy jest at the expense of honour, courtesy, and courage. Were our public schools to become "real public schools, like the board schools," it has yet to be proved—it may be seriously doubted—whether such a thing as an English gentleman could be; and even Mr. Grant Allen will acknowledge that he is better than the half-educated prig. "Sincerity," says Carlyle, "is the first characteristic of all men in any way heroic." And heroism and sincerity have always been—and justly—regarded as the attributes of the English gentleman. Even paradox, though it sits enthroned to-day, wearing the crown that belongs to solid wisdom, can neither deny the past nor shape the future. It is sometimes hurtful. Mr. Allen's book is clever, delightful often,

truthful too often enough; but it is spoiled by aiming at a cheap success, and bidding the unwary to acclaim as verity what is only smartness. To the thinker it is useful and suggestive; to him who does not think it may be dangerous.

Charles Whitehead: a Forgotten Genius. By Mackenzie Bell. (Ward, Lock & Bowden.) This book originally appeared nearly ten years ago, and was at that time reviewed at some length in the columns of the ACADEMY. The present work is described on its title-page as a "new edition"; but if we are to use this term strictly, the description is hardly justified. Mr. Mackenzie Bell in the opening sentences of his latest preface tells us that bound copies of his first edition have become scarce, and that

"the awakened interest in Whitehead (shown by the publication in a cheap form of his novel, *Richard Savage*, as well as by the insertion of a selection from his poetry in *The Poets and the Poetry of the Century*) have rendered a re-issue of the unbound 'remainder' of my volume desirable."

Despite the evidence adduced—which is surely somewhat slender—Mr. Mackenzie Bell probably mistakes the slight turn of a sleeper for an actual "awakening"; but, after all, the re-issue of a pleasant, readable book stands in no need of justifying plea. We only desire, for the sake of the reader, to note the fact that this is a re-issue rather than a new edition, the only novelties which it contains being the preface from which we have quoted, a revised reprint of a very sympathetic appreciation of Whitehead contributed by Mr. Hall Caine in 1889 to the September number of *Temple Bar*, an article by an Australian journalist, a facsimile of Whitehead's MS., and a useful index. Mr. Hall Caine's essay, pleasing as it is, is necessarily slight. It was written mainly as a contribution to information, not to criticism; and many of its pages are devoted to little more than a workmanlike summary of the book which it now introduces. What criticism there is seems to us here and there a little overcharged. Though it is more than thirty years since the present writer read *Richard Savage*, he remembers it well as a striking and vigorous story; but surely to say "the novel is one which Fielding himself might have written" conveys an altogether exaggerated impression; and though Mr. Hall Caine protects himself by several "hedging" clauses, the general statement remains. Then, too, Mr. Hall Caine, after telling the story of how a man of great talents and fine opportunities died in the destitution brought about by habitual drunkenness, says that Whitehead was "one of the strongest souls, as I verily believe, on whom the world has yet turned its back." Winning, fascinating, opulent, the soul of Whitehead may have been; but strong—no. That Whitehead was a man of considerable imaginative power and literary ability is indisputable. Mr. Mackenzie Bell is quite right in feeling that he ought not to be forgotten; but the world's memory is capricious, and even good criticism such as this volume contains is powerless to direct its whimsical activities. The vogue of Whitehead—even in the face of the cheap edition of *Richard Savage* and Mr. Miles's *Anthology*—is dead; and Mr. Bell cannot reanimate it. His book is, however, a very agreeable one—pleasant to the eye, and also good for food if one's hunger does not demand very solid diet.

Our English Cousins. By Richard Harding Davis. (Sampson Low.) Dr. Johnson once said that "books of travel will be good in proportion to what a man has previously in his mind: his knowing what to observe; his power of contrasting one mode of life with another."

Mr. Davis, to some extent, realises the Doctor's ideal of a traveller. He is well informed, extremely acute, and not so bigoted as to give in every contrasted case the verdict to his own countrymen. It cannot be said that he has delved deeply into the intricacies of English society: his observations display no very profound thought. But his book is thoroughly good-natured and really well written. There are five chapters in all, the best of which deal with undergraduate life in Oxford and the East-end of London. Mr. Davis would seem to have set himself seriously to understand the manners and customs of the University; his commendable endeavour is, on the whole, signally successful. He makes one serious blunder in the matter of taste when he declares that "the town (?) of Oxford is at its best during the week in which the eight-oared boats of the twenty colleges belonging to the University row for mastery on the river. It is then filled with people up from London." So keen an observer as Mr. Davis should have perceived how this latter statement contradicts the first. We like better his shrewd comment on the undergraduate, "as the most interesting combination of shyness and audacity I had ever met"; and this, as a criticism of those in authority, "It struck me that an Oxford don mixes some high living with his high thinking." The triumph of the chapter, however, is the carefully-written account of the "bumping" races. Herein were pitfalls for the unwary; but their mystery has never before, even by Englishmen, been so neatly explained. Henceforth the American of the furthest west shall look in vain for sympathy if he fails to understand them. In his account of East London, Mr. Davis reaches a higher level than anywhere else in the book. A little volume of stories called *Gallegher* proved that he was capable of treating the life of the New York slums with power; and here he gives evidence of still greater achievement. Unfortunately Mr. Van Bibber, a rather foolish young gentleman of vast wealth, seems to claim Mr. Davis as his historian in fiction, and the brighter phases of English life fill more than three-quarters of the present volume. This is to be regretted, for though Mr. Davis appears to do all things well, there are some things he does much better than others; and he certainly does best what he seems least willing to do. The illustrations are often admirable, and never other than good. But why is the artist's name not mentioned?

The Grandee. By Armando Palacio Valdés, translated by Rachel Chalice. (Heinemann.) This is the second of Palacio Valdés' novels that has been translated in Heinemann's "International Library." The title, whether in Spanish or English, hardly corresponds with the contents. "The Grandee" is scarcely a translation of "El Maestrante," which means a member of a club for the practice of knightly exercises; and in the novel "el maestrante" is by no means the most prominent character. If Lancia, as Mr. Gosse assures us on the authority of the author, be really Oviedo, it is the second time in recent years that its society has been made the subject of a novel. The scene of *La Regente* by Leopoldo Alas (Clarín), a work of higher literary value than this of Valdés, is also laid there; and a more morally repulsive condition of society than that depicted in both these novels it is difficult to conceive. The character of the Maestrante shows nothing of true nobility and chivalry surviving in direct poverty, as is admirably depicted for us in some of the sketches of Pereda and of Doña Emilia Pardo Bazan, but only a sham and caricature of it. The novel is powerful in parts, and in the character of Amelia; but it is not one to have pleased Darwin, and those who, like him,

require all novels to end happily. Though probably true to nature, the closing pages rouse in us only horror and disgust. In his introduction on the Spanish novel, Mr. Gosse is slightly confused on one point. The father of Fernán Caballero, J. N. Bohl de Faber, belonged to the romantic as opposed to the classical school in Spain; but this applied almost wholly to poetry and the drama. His daughter, Cecilia, who wrote under the name of Fernán Caballero, was never at the head of the *Walterscottistas*; their chief was the literary statesman, Martínez de la Rosa, with his novel, *Doña Isabel de Solís*, and one of his last followers is a far greater living statesman, Cánovas del Castillo, in his *La Campana de Huesca*. Fernán Caballero inaugurated a very different school, the *Novela de Costumbres*, which has produced works of far greater value than any which the *Walterscottistas* have done; and, besides, they have helped the study of folk-lore in Spain, in all that it has of real value.

The Englishman at Home, by Edward Porritt (Putnam's Sons), is a valuable book of reference, and also well enough written to interest those more or less familiar with its subject. The scheme Mr. Porritt has chosen is clear and sensible, and no one can study it without being wiser on many points. Its author skilfully avoids controversy, and yet makes his pages suggestive. He deals in a masterly way with such topics as municipal government, taxation, the administration of justice, the services both civil and military, and the press. Americans will glean from it a precise and correct knowledge of the way the Englishman is governed and governs; the Englishman himself will find a good deal made clear and definite that before was, even to him, something of a mystery. It is a useful and a clever book.

NOTES AND NEWS.

THE veteran author, Dr. Samuel Smiles, who is now approaching his eightieth year, has written a biography—or, as he prefers to call it, a personal history—of Josiah Wedgwood, the potter, which will be published by Mr. John Murray in the course of the autumn.

MR. ERIC MACKAY is preparing for the press a new volume of poems, including lyrics, sonnets, and odes. One of the odes was published last spring on the eve of Mr. Swinburne's birthday, and was accordingly inscribed to him. But in its amended form it will be entitled "Ode to an Ideal Poet," no living writer being named in it.

MESSRS. LONGMANS & Co. have in the press a book by Dr. Luckock, the Dean of Lichfield, on *The History of Marriage, Jewish and Christian*, with special reference to divorce and certain prohibited degrees.

MESSRS. HENRY will publish John Oliver Hobbes's new novel. It is entitled, *The Gods, Some Mortals, and Lord Wickenham*, and is considerably longer than any of this author's previous works.

THE same firm have in preparation a work entitled *With Wilson in Matabeleland*. The author, Capt. C. H. Donovan, of the Army Service Corps, was in South Africa shooting big game when the war broke out. He then joined Major Wilson's staff. The book, which is illustrated from photographs taken on the spot, is divided into two parts, treating first of sport in Zambesia, and secondly of the Lobengula expedition.

Historical Notices of the Parish of Southam in Warwickshire, by Mr. W. L. Smith, is announced by Mr. Elliot Stock for immediate

publication. The work will contain an historical introduction, with accounts of the celebrated people who have been connected with the district, the parish registers from 1539, and the church accounts from 1580.

MESSRS. W. H. ALLEN & Co. will publish in the course of next week *The Industrial and Social Life and Duties of the Citizen*, by Mr. J. C. Parrott, with chapters on associations of workers, including trade unions, co-operative societies and friendly societies, and the state in relation to labour. The book is written on the lines laid down in Part III. of the new Education Code for evening classes.

MESSRS. HENRY will issue during this month *Disillusion*, a novel in three volumes, by Miss Dorothy Leighton; and also Mr. Barry Pain's new book, *The Kindness of the Celestial*.

MESSRS. WALTER SCOTT & Co. announce a re-issue, in bi-monthly volumes, of their popular series of "Canterbury Poets," which began to appear ten years ago under the editorship of Mr. William Sharp. The first volume will be *Longfellow*, to be followed by *Shelley*.

A SECOND edition of *A Girl's Ride in Iceland*, by Mrs. Alice Tweedie, will be published in a few days by Mr. Horace Cox.

MR. W. H. PRICE, the chief clerk of the Diocesan Registry at Chester, reports to Dr. Furnivall that since the spring he has found nearly a hundred more instances of child-marriages in the diocese of Chester near the close of the sixteenth century. He hopes, in course of time, to print these for the Early English Text Society.

MR. W. FERGUSSON IRVINE, of Cloughton, has just completed his copies of some Early English deeds and pleas, dated about 1370, twenty years after "the grete dethe," or black death, of 1349. These will be published in the *Transactions of the Historic Society of Lancashire and Cheshire*.

THE Early English Text Society has just told its members that, for its advance-issue of Texts, the following are now ready, and will be sent at once on receipt of subscriptions: Original series, 1895, 1896, 1897:—*The Exeter Book* (Anglo-Saxon Poems), ed. Gollancz, Part I. (1895); *The Prymer or Lay Folk's Prayer-Book*, ed. Littlehales, Part I. (1895); *Misyn's Fire of Love and Mending of Life*, ed. Harvey (1896); *The English Conquest of Ireland*, ed. Furnivall (1896); *Child-Marriages and Divorces*, Chester, ed. Furnivall (1897); *Queen Elizabeth's Englishings of Boethius, &c.*, is all passed for press, and will be issued for 1897. Extra series, 1895: *The Three Kings' Sons*, c. 1500, ed. Furnivall (1895); *Melusine*, The Prose Romance, c. 1500, ed. Donald, is all passed for press. It and four other Texts for 1896-7 are all set, and will be ready three months after money for them comes in. Part I. is all printed. After the present issue, the advance publication of Texts will be discontinued, as some members of the committee object to incurring further possible liability. The response of members to the appeal for advance subscriptions has not been encouraging.

A COMMITTEE has been formed at Newcastle—of which Sir Matthew White Ridley is president, and Dr. Thomas Hodgkin is treasurer—to place a memorial over the grave of Robert Roxby, the fisher poet of Northumberland, who died in 1846 at the age of seventy-eight. Newcastle has recently commemorated in a similar manner the names of John Cunningham, Charles Avison, and William Shield.

THE results of the L.A. Examination at the University of St. Andrews have just been issued, from which it appears that

926 candidates entered for examination at 61 centres this year, as compared with 775 at 45 centres in 1893, and 699 candidates at 42 centres in 1892. Taking a joint view of all the subjects in which candidates entered, 1519 papers were written, passes were obtained in 891 instances, and honours in 234. In the prospectus for 1895 important changes are introduced, making certain subjects obligatory, and requiring candidates to pass in the subjects they select for examination before attempting honours.

We must be content this week to record, with sorrow, the death of Mr. Walter Pater, which took place at Oxford, very suddenly, last Monday.

ORIGINAL VERSE.

THE INFINITE.

I.

Far off, and very far !
Beyond the crystal sea ;
Beyond the worlds that are
Unknown, or known to be ;
Beyond the pearly star ;
The clustering nebulae ;
Beyond dark gulphs we see
Where rolls no glittering car—
At last, at last, we come to thee,
The finite to Infinity !

II.

Ere yet, and evermore !
Before the day's delight ;
Before the dawn, before
Apollo in his might
Sped forth by sea and shore ;
And after many a night,
When all the hours take flight,
Forth issuing from death's door—
Behold, behold, in death's despite
Eternal looms the Infinite !

SAMUEL WADDINGTON.

MAGAZINES AND REVIEWS.

THE July number of the *Jewish Quarterly Review* (David Nutt) opens with a paper by Mr. Joseph Jacobs, entitled "Notes on the MS. Sources of the History of the Jews in Spain." About six years ago he visited Spain, in order to discover what unprinted materials there were in the public libraries and archives for the history of the Jews before their expulsion in 1492. His researches will shortly be published in a large volume, containing a sort of calendar of 2500 documents, together with appendices. On the present occasion he points out some of the more interesting results. They throw strong light upon the financial relations of the Jews with the early kings and archbishops, upon the numerous trades which they followed, upon the conduct of the Inquisition, and upon the origin of Hispano-Jewish names. Special praise is given to Pamplona, for the care with which it has preserved and catalogued the old archives of Navarre. Incidentally, Mr. Jacobs mentions that he has found in the British Museum what is apparently the original decree for the expulsion of the Jews from the Two Sicilies, dated 1504. It is curious to find no less than three articles in this number devoted to "The Song of Songs." Dr. M. Friedländer gives an analysis of the plot, from a novel and ingenious point of view; Dr. S. Schechter prints the first portion of a Midrash on the book, from a MS. at Parma, which he believes to be the original of later commentaries; and there is a review of a theory that the book is intended for a dream. Finally, we should mention that the Rev. R. H. Charles continues his new translation of the Book of Jubilees.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- GALLI, H. *De sousa diplomatiques: dix ans de politique étrangère* (1884-1893). Paris: Garnier. 3 fr. 50 c.
KEUFFER, M. *Beschreibendes Verzeichnis der Handschriften der Stadtbibliothek zu Trier*. 3. Hft. Trier: Lintz. 8 M.
MACÉ, Jean. *Saint-Evremond: étude*. Paris: Hetzel. 1 fr. 25 c.
OLLIVIER-BEAUREGARD. *La Cavalerie égyptienne: historique, politique et morale*. Paris: Thorin. 12 fr.
SCHWENKE, P., u. K. LANGER. *Die Silberbibliothek Herzog Albrechts v. Preussen u. seiner Gemahlin Anna Maria*. Leipzig: Hiersemann. 25 M.
SOUVENIRS de Sébastopol, recueillis et rédigés par Alexandre III., Empereur de Russie. Traduction de N. Notvitch. Paris: Ollendorff. 7 fr. 50 c.
ZOLLA, Daniel. *Les Questions agricoles d'hier et d'aujourd'hui*. Paris: A. can. 3 fr. 50 c.

THEOLOGY, ETC.

- ARNOLD, C. F. *Caesarius v. Arelate u. die gallische Kirche seiner Zeit*. Leipzig: Hinrichs. 16 M.
ROHRBACH, P. *Der Schluss d. Markusevangeliums, der Vier-Evangelien-Kanon u. die kleinasiatischen Presbyter*. Berlin: Neuck. 1 M. 20 Pf.

HISTORY, ETC.

- LAUTER, Th. *Vorgeschichte u. Einführung d. Kölnischen Vergleichs v. 1652*. Regensburg: Wunderling. 3 M.
MARTYNOLOGIUM, Hieronymianum, ad fidem codicum adiectis prolegomenis edd. J. B. de Rossi et L. Duchesne. Paris: Thorin. 40 fr.
SITTEL, C. *Die Grenzbezeichnung der Römer. Ein Beitrag zur Limes Frage*. Würzburg: Stabel. 1 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ANDERSSON, A. *Physikalische Prinzipien der Naturlehre*. Halle: Schwetschke. 1 M. 63 Pf.
BASTIAN, A. *Controversen in der Ethnologie*. IV. Fragestellungen der Finalursachen. Berlin: Weidmann. 5 M.
CHRISTIANI, J. G. *Ueb. die Waldarbeitverhältnisse auf dem badischen Schwarzwald*. Karlsruhe: Gutsch. 2 M.
KUESTENMACHER, M. *Beiträge zur Kenntnis der Gallenbildungen m. Berücksicht. des Gerbstoffes*. Berlin: Borntraeger. 4 M.
WALTHER, J. *Einführung in die Geologie als historische Wissenschaft*. 3. Thl. Lithogenese der Gegenwart. Jena: Fischer. 13 M.
WEISMANN, A. *Aeusserere Einflüsse als Entwicklungsreize*. Jena: Fischer. 2 M.

PHILOLOGY, ETC.

- FÜRSTENMANN, E. *Zur Entzifferung der Mayahandschriften*. IV. Dresden: Bertling. 1 M.
MERGERT, H. *Lexikon zu den Schriften Cicero's*. 2. Thl. Lexikon zu den philosoph. Schriften. 16. Hft. Jena: Fischer. 8 M.

CORRESPONDENCE.

GROUP C AND THE THREE PRIESTS IN THE "CANTERBURY TALES."

London: July 26, 1894.

Two statements in Prof. Skeat's last Chaucer volume call for a mild protest from me.

1. At p. 434 he makes what I think an unfair statement about my moving Group C (the Doctor's and Pardoner's Tales) up to the place between Groups B and D. Of this Group C he says:

"In the best MSS., it follows the Frankeleyn's Tale; and such is, in my belief, its proper position. This arrangement was arbitrarily altered by Dr. Furnivall, in order, I suppose, to emphasise the fact that the relative order of the Groups may be altered at pleasure."

A reader of this paragraph naturally supposes that I gave no reasons for putting Group C where I did; and I think that fairness required that Prof. Skeat should have stated these reasons, printed in 1868. I now enlarge them. I found that all the MSS. of the Tales put some of them in wrong order, and that they must be re-arranged. Looking to the fourth day, or last ten miles of the pilgrimage, I found that eight long Tales were assigned to it by the MSS., and that the first of these contained the fact that the time was "pryme," while the fourth implied—at least, in my opinion—that its Group was a morning one, and the fifth was begun ere the pilgrims "fully had riden fyve myle." Four Tales for four miles—and eight for ten miles—were clearly too many. The scribes having two Groups of morning Tales, F and C, without note of place, had carelessly (as I think) put

one after the other. They had also left the third day's journey without any morning Group. I found that Addit. MS. 25,718 put Group C between its imperfect D and E, that Arch. Seld. B 14—the only MS. which has Group B right—put it after G and before D 2; and that three other MSS. shifted one Tale of it. I therefore felt free to suggest the change of Group C from the fourth day, where it was not wanted, to the morning of the third day, where it was wanted, and thus made the third day's Tales equal in number to the second day's, and left a reasonable lot of six Tales for the ten miles of the fourth day's journey. This change was not, I think, an arbitrary, but a justifiable, one; the reasons for it were quietly stated on pp. 24-27 of my Temporary Preface to my *Six-text Canterbury Tales*; and my note to Group C on p. 42 is, "This Group may go on any morning. It is put here to make the Tales of the third day not less than those of the second." So much for my arbitrariness. Now for Prof. Skeat's.

2. The two last lines of Chaucer's description of the Prioress are in all good MSS. of the Tales, and are (I say) certainly genuine:

"Another Nonne also with hir had she,
That was hir Chapelayn, and Prestes thre."

Tyrwhitt and others thought it too great a trouble to look out the early meanings of Chaucer, and find that one was "amanuensis, secretary," and therefore said the last line was spurious, as "The chief duty of a Chaplain was to say Mass, and to hear Confession, neither of which offices could regularly be performed by a Nonne, or by any woman." Prof. Skeat has, however, looked out *Capellanus* in D'Arnis and Ducange, or my *Temp. Pref.* 184 n., and rightly treats the Prioress's "Chapelleyn" as genuine; but he rejects the "Prestes thre" as spurious, because only one Nun's Priest tells a Tale.

Now in 1876 I printed in the Chaucer Society's *Essays* (pp. 181-196), the Record Office MS. "Survey of the Abbey or Monastery of St. Mary, Winchester, May 14, 1537"—without knowing that it was before in the second edition of Dugdale—and there found (*Essays*, p. 192):

"THE CHAPELEYN OF THE SAYD MONASTERY.

Mr. John Hasard, confessor }
sir John Hylton }
sir Walter Bayly } V
sir Walter Dashewod }
sir Wylliam Orton." }

On which I said (p. 186):

"Our Survey of St. Mary's shows that there were no less than five chaplains in the Monastery, who, I take it, from their titles of 'Magister' (the Confessor) and 'Sir,' must have been all priests. Surely two of these must have been enough to do all the religious work of the monastery; and the other three priests might well have been spared for a holiday outing to Canterbury or elsewhere, in company with their Prioress and one of her Nuns. The 'Magister' would be specially 'The Nonnes Preet,' the two 'Sirs,' being looked on as his underlings. So we don't want any alteration whatever of Chaucer's text."

I back the Tales MSS. and this Survey against the whole crew of editors.

Prof. Skeat's dictum on p. 504 surely applies to these "Prestes thre":

"If we are to go through the Tales, picking out and setting aside as spurious every passage which does not please us, the result can only be unsatisfactory. . . . I see no reason why we may not be content with the Tales in the form presented by the best MSS."

One can forgive Prof. Skeat for re-writing or re-spelling Chaucer, pipeclaying and ironing him, but one prays him to spare the "Prestes

thre." No doubt he has kept them in his forthcoming text of the Tales.

F. J. FURNIVALL.

P.S.—May I copy another bit from my foretold to the St. Mary's Survey? As our English girls are not educated in convents,

"I had often wondered why Chaucer made such a great point of the fine manners, the *deportment*, of his Prioress. One would have expected, in a description of the Presidentess or Vice-Presidentess of a religious house, that her religion or her holiness, her worn features or her abstraction from human vanities, would have been most dwelt on. But no; with Chaucer, the Prioress's nice manners are his chief theme. Why? Because, as the following 'Survey' shows, the Prioress must have been 'finishing governess,' like her sister of St. Mary's, to perhaps 'xxi] Chyldren of lordys, knyghtes, and gentylmen, brought yu [her] Monastery.' In early days, *deportment* was of far greater importance than it is now—see my *Babes Book* (E. E. T. Soc., 1868)—and therefore Chaucer rightly makes the most of his Prioress's pretty ways."

"DINNER."

II.

Sydenham Hill, S.E.

Dinner was, however, not unfrequently taken a good deal later than 9 a.m. Thus iv. 52, it was "sur le point de 10 h."; iii. iii. it was later, for the Duc de Bretagne entered Paris at "sur le point de dix heures un matin," and passed through a considerable part of the town (the route is given) before he arrived at the "Chastel du Louvre," and found the king still at dinner; iv. 51, it began after 11 a.m., for the King of England, who was to dine with the King of France, did not arrive till "sur le point de onze heures," and it was after this that the dinner tables were prepared. Again, i. 139, we are told that the King of France walked from Calais to Boulogne (nearly twenty miles) "en pèlerinage à Notre Dame de Boulogne" — "devant diner," so that the dinner could not have been very early. In iv. 8, the Comte de Foix came to dine with the king; he did not start till 10 a.m., and when he arrived at the "Châtel de Toulouse" he had a long conference (*parlement*) with the king, and then they dined, at what hour is not stated, but after dinner they remained two hours in the *Chambre deparlement*, where they had "vin et épices," and it was "sur le point

de quatre heures après nonne" that the count took his leave. This Comte de Foix, in his own castle, kept very late hours. Thus (iii. 13) we find him at dinner somewhere about sunset; and we are told that the custom of the count was "qu'il se couchoit et levoit à haute nonne et soupoit à mie nuit," and one of these suppers is described in the same chapter. Other people also supped very late, from which we may infer that they dined late also. Thus (iv. 16) two suppers are described that took place "à l'hôtel de l'évêque de Londres," and the dancing which took place, I should say, both before and after the supper lasted until daybreak. Of one of these suppers it is said, "si fute le souper bel et grand et bien dansé et continué toute la nuit jusques au jour." The day of his death, too, (see iv. 23) the Comte de Foix would have dined late if he had lived. He had been hunting a bear all the morning, "jusques à la haute nonne." This bear was caught, and by time the *curée* was finished, "ja étoit basse nonne."† Then he asked where the dinner had been prepared, and they told him "à l'hôpital d'Erlon à deux petites lieues." So they went on there at once ("tout le pas chevauchant"); and when they arrived at the "hôtel," the count talked for some time about the chase, and then, while washing his hands before dinner, he had some sort of a fit and died.

Nor were these long and late dinners at all uncommon. Comp. i. (part 2) 155, 158 ("les nobles diners, les soupers et les festoiments" and other dinners are mentioned, 160; ii. 160 (*bis*, one of which is "et donnoit . . . de grands diners, soupers, et banquets"), 233, iii. 41 (where the Duke of Lancaster dined with the King of Portugal "et si furent en ce déduit jusques à la nuit"). In this same chapter there are two or three other grand dinners; iii. 46, 59 (a dinner "beau et long et bien ordonné"), 64 (the Duke of Bretagne kept his barons "en souldas et en paroles amoureuses jusques à la nuit"), 71 ("le diner fut grand et bel et bien servi"), and followed as often by "vin et épices" (see note *), 85, 88; iv. 1 (*bis*, the second time, the dinner was considerably after noon), 4 ("si fut le diner bel et long et bien étoffé"), 8, 9 ("un diner qui coûta plus de mille francs"), 18 (*bis*).

With regard to the hour at which the *desjeuner* was taken, there is (as I have already said) but one passage which throws any light upon the matter. It is in iv. 28. Pierre de Craon had attempted to murder Olivier de Cligon, "connétable de France," at his hotel in Paris, and after his attempt had left Paris at 1 a.m. He arrived at Chartres, "sur le point de huit heures" and breakfasted, or rather, broke his fast ("s'étoit déjeuné") at once; and in the preceding page this same meal is designated by the words "Messire Pierre, quand il fut venu à Chartres, but un coup," which shows

with *vin et épices*. And even at the present time in France at an afternoon call, if anything is given it is Malaga or some such wine or liqueur, with or without cakes, though of late years the English custom is sometimes adopted and tea is given. In conclusion, the room is often not mentioned, and once (iv. 78) the *vin et épices* would seem to have been served in the dining-room, and, perhaps also in iv. 4, 62, while in iv. 51, as the dinner took place in the tent of the King of France, the wine, &c., had to be taken there. The passages from which I have deduced all that I have said are: ii. 85; iii. 18, 40, 58, 59, 71, 85; iv. 1, 4, 18, 51, 62, 63, 66, 69, 78.

† I am sorry that I am unable to say at what time *haute nonne*, let alone *basse nonne*, was in Froissart's time. Originally, no doubt, *nonne* meant the ninth hour, or 3 p.m. But as in Mid. Eng. *noon* (which is derived from it) seems early to have meant *midday*, very likely *nonne* did so in France. At all events, *haute nonne* can scarcely have been earlier than twelve, and *basse nonne* was evidently later.

that, as I have already said, *boire* in the morning might include eating. Another meal taken by those who were pursuing Pierre, and apparently a good deal later, is called their "diner"; and this word is separated by nine or ten lines only from the "s'étoit déjeuné" given above.

The conclusion I come to is, that in the time of Froissart at any rate, the breakfast and the dinner were such distinct meals that they were never really confounded. At the same time, the dinner was generally taken so early that the same person may not always have taken both meals, and this, as now, would especially be the case with those of the higher classes. If a copious meal was taken earlier than was the usual time for dinner, it might be called either *desjeuner* as breaking the fast, or *diner*, as partaking of the nature of a dinner and perhaps replacing it, as in the passage already quoted, iv. 75. But, as even the dinner commonly took place as early as nine or ten o'clock, it is not surprising that in some parts of France as in "le Morvan" *diner* should still, as G. Paris tells us, be used of the morning meal, and *gouter* of the midday meal (see de Chambure, s. v. *déjeuner*). At the same time, G. Paris is certainly wrong when he says that in "toute la Suisse romande" *diner* se dit du repas qu'on prend en se levant, souvent de grand matin et même dans la nuit." I cannot speak for the whole of Romance Switzerland, in which several dialects are used, but in Conrad's Dict. and Grammar der *Romanisch-deutschen Sprache*, as it is spoken in the Grisons, the word *dina* is not even given, the word used for breakfast being "anzolver and collation" (= It. *colazione*), and for dinner "jentar." In the South of France, *dina(r)* is certainly used for the second meal, whilst *dejuna* and even *desdejuna* †† (= Lat. *disejunare*?) represents breakfast. See Mistral, who tells us that "hors le temps de la moisson, le diner des paysans provençaux a lieu vers 8 or 9 heures du matin, et celui des bourgeois vers midi." But this is not always so, for a friend of mine living at Antibes, inquired directly, at my request, of some peasants in his neighbourhood, and found that they dined at twelve, and used the word *dina(r)* of the meal; and even when it is taken at eight or nine, it is very likely not the first meal.

It seems to me, indeed, that the word *diner* (in one or other form) is more used in the south of France than in the other parts. I have often been surprised to find how little it is used among the peasants, though now, no doubt, since communication is so easy, the word is everywhere understood. Where I have made inquiries (which was not in the south), I have generally found that *dinner* was called either *la soupe* or else *gouter*, and that the word *diner* was not used. As long as the French soldiers had *bouilli* and the *broth* resulting from its preparation twice a day, the two meals were called *la soupe du matin* et *la soupe du soir*, the former being their dinner. And even now, when they have soup once only, neither of the meals is called *diner*, but *repas du matin* and *repas du soir* are the terms used, as I have been informed by a French officer. I am, consequently, inclined to believe that the word *diner* originated in Italy, especially as there *desinar* (*disinar*) is more especially used of the dinner of the poorer classes, whilst *pranzo* and *pranzar* are rather used of the more delicate dinner of those who are in a higher social station. In Tuscany, indeed (as a Tuscan lady tells me), among the labourers, the substantive used is commonly

†† *Dejuna* means not only to breakfast, but also, and probably in the first instance, to fast = It. *digiunare*; and this is why there is also the verb *desdejuna*, which Mistral tells us is now less used than *dejuna*, but is almost certainly older

* The *vin et épices* (sometimes called *vin* alone, as ii. 85, iii. 59) were taken after dinner, but not always immediately, and then the interval was filled up with conversation, light or serious, and sometimes with recitations or improvisations (iii. 71). There was commonly a special room for this purpose, just as at Cambridge the fellows of the colleges adjourn after dinner to the Combination Room, and there is, very likely, some relationship between these two customs. This special room is called in Froissart *chambre du roi* et *chambre de parlement*, and twice we have the more general term *galeries* (iii. 18, 58). Once (iii. 71) there is *parlement*, instead of *parlement*; is this a mistake, or was the room sometimes so-called on account of the serious conversation which occasionally took place there? (see iv. 8.) On one occasion, indeed (iv. 63), the conversation waxed so hot that the king gave no orders for the *vin et épices* to be brought, and went and shut himself up. The expression *chambre de parlement* is three times used = *chambre du roi*, viz., iii. 40, 61, iv. 63; but in two other passages (iii. 59, 71) it is used when the dinner was given by persons of very high but inferior rank, viz., by the Duke of Lancaster and the Duc de Bretagne. In the latter case, however, the word used is *parlement*. On the other hand, the Comte de Foix retired after dinner to his *galeries* (iii. 18, 58), where, no doubt, wine was served, though it is not mentioned. Sometimes, again, no dinner is mentioned, as in iii. 40, iv. 51, 66, 69, and in all but the second passage the guests seem to have come in in the afternoon and to have been served

desina; and as there is no such corresponding substantive in French, and it is at least as likely (if not more likely) that *desina* preceded the verb, as that it is derived from it, this is certainly some slight argument in favour of the Italian origin of the word. This *desina* (or *disina*) takes place at midday. The word is accented on the *i*; and it seems to me extremely unlikely that the Fr. *disner* should have given rise to a form *disinar* (*desinar*), with a vowel inserted between the *s* and the *n*, and that the corresponding substantive should have the accent on the inserted vowel.

But if the French word *disner* comes from Italy, what becomes of G. Paris's elaborate derivation? It falls to the ground at once. He himself thinks that "L'ital. *disinare* or *desinare* peut venir directement de *disjunare* comme *aitare* de *ajutare*," but he is evidently of opinion that the French word has no further relationship to the Ital. one than a common origin from *disjunare*. I, for my part, fail to see that the form *aitare*, which, besides, is much less used than *ajutare*, affords any ground for the belief that *disjunare* would yield *disinare*. A vowel *a* would not be unlikely to keep a *j* (= *i*) after it; but can the same be said of the consonant *s* followed by a *j*, especially when it is remembered that a Lat. *j* ordinarily becomes *gi* (= our *j*) in Italian? *Diez* has become *disgi* in *disgiogare* and in *disgiungere*, so that, if *disjunare* had been turned into Italian, it would, no doubt, have produced *disgiunare*, or, at most, *digiunare*, for *digiungere* has been used = *disgiungere*. And there is indeed the word *digiunare* (which, however, *Diez*, s.v. *giunare* derives from *di* and *giunare*); but, unfortunately, it means the exact opposite, viz., to fast. In Provençal, however, *dejuna* means both *jeûner* and *déjeuner*, and in the latter sense = *desdejunare*, which is also used as I have already had occasion to remark (see note ††).

It is significant also that the earliest passages in which the L. Latin *disnare* has been found are from Italian sources, *Diez*'s quotations of the ninth century ("disnavi me ibi," &c.) being from W. Grimm's Glosses of the Vatican, whilst *Papias* (from whom I have quoted what I have been unable myself to find) was a native of Lombardy, and lived in the eleventh century. At the present time, too, the Piedmontese form is *disné* (Sant'Albino) the Bolognese *dsnar* (Ferrari), the Venetian *disnar* (Boerio). In the Sicilian and Neapolitan dialects I do not find the word, but in that of Reggio there is *disnèr* (there is no author's name to my dictionary, but it was published at Reggio in 1832). All this seems to point to the north of Italy as the place where the word may have originated, though it by no means excludes a French, and especially a southern French origin. And *Diez* can scarcely have been in favour of the French origin of the word, else he would not have considered its derivation under the Italian form *desinare*.

In conclusion, G. Paris seems to attach some importance to the fact that *disnavi me*, &c., is found in the ninth century, whilst *se* is also used with *desjunar* (or *desjeûner*). But he does not seem to have remarked that *se* was thus used in Old French with many verbs which to us do not seem to require it. Indeed, this *se* seems chiefly to have been used of those actions which are performed for the benefit of an individual, and cannot well be performed for him by any one else. See Littré s.v. *se* (§ 8). He quotes *se dormir*, *se gesir*, *seisir*, *se demeurer*; and he compares *s'en aller*, *s'enfuir* and *s'écrier*. He might have added *se souper* (Godefroy). In Prov. also (see Mistral) we find *se cenar*, *se soupa*.

I must apologise for the length of this note, the more especially as all my endeavours have

been concentrated upon pulling down, and I have suggested no derivation of my own. But I did suggest one formerly in the pages of *Notes and Queries* (7th S., x. 242), though, if I now defended it, it would not be exactly on the same lines.

F. CHANCE.

APPOINTMENTS FOR NEXT WEEK.

TUESDAY, August 7, 9 p.m. Anglo-Russian Literary Society: "Dostoevski," by Mr. H. Havelock.
FRIDAY, August 10, 1 p.m. Botanic: Anniversary Meeting.

SCIENCE.

M. BONAFOUS ON PROPERTIUS.

De Sex. Propertii Amoribus et Poesi. Capita Septem Facultati Litterarum Parisiensi thesis proponebat Raimundus Bonafous. (Paris.)

AMONG the innumerable dissertations on the life and poems of Propertius which have been published of late, this thesis of M. Raimund Bonafous is one of the best. It extends to 110 pages, and contains seven chapters: I. De Cynthia; II. De Propertianorum amorum decursu; III. De amorum natura; IV. De argumentis; V. De inventione; VI. De dispositione; VII. Conclusio. The author is largely indebted to M. Plessis, though his work in no way reaches the excellence of that well-known book. It is perhaps to be regretted that, instead of a thesis, we have not—what is much more wanted—a new and good commentary. The materials are certainly not lacking for such a work. Everything on the life and reign of Augustus has been most carefully put together by Gardthausen; Rubensohn has brought into new prominence the connexion of the imperial family with literary men of the smaller kind, in his excellent edition of the Greek epigrams of Crinagoras of Lesbos; whatever is to be learnt from inscriptions is now easily available: in a word, we are fifty years removed from the date of Hertzberg's commentary. Hertzberg, indeed, was a scholar of no ordinary type: his views, which are often wrong, sometimes preposterously perverted, are based on a most exact and minute knowledge of Latin; but even those who have studied his commentary most carefully will not pretend to think him final. For some time I had hoped that Plessis would take up the task *de novo*; but of this there now seems to be little prospect.

One of the most interesting sections of Bonafous' treatise is to prove that Cynthia was a married woman. It does not, I confess, convince me. The general tone of the poems is against it. Very different is the case in the *Amores* of Ovid, and in Tibullus.

Bonafous differentiates the first three books according to the stages of passion. The Monobiblos (B. I.) is the most ideal, corresponding to the first dawn of the poet's love for Cynthia. The second is uneven, spasmodic, and irregular, corresponding to a more intense and tumultuous or even turbulent period of love now grown sensual. In the third the tone is more subdued, and the poet predominates over the lover. In this there is some truth; but the perturbed condition of B. II. must be attributed, I think, to quite different reasons.

Here, if anywhere, by the confession of most critics, and the numberless transpositions which they have introduced as a cure, our MSS. point to a faulty archetype. And some, at least, of the most impassioned elegies are to be found in B. III., e.g., *Nox mihi prima uenit: primas date tempora noctis*. It is also possible that B. II. was written on a rather different principle of composition. If we had even one elegy remaining of Philetas, we should be in a better position to judge. But the fragments we have are miserably short; nor indeed does the one extant elegy of Callimachus go more than a very little way for estimating his influence on Propertius, no doubt his most successful imitator among the Romans.

If Birt's theory, which Bonafous accepts, is true, and the Monobiblos is not to be counted in the arrangement of the four books of elegies, Books II.-III. of our MSS. may represent *three* original books, and II. will divide either after elegy 9 (Lachmann) or perhaps, as Bonafous thinks, after elegy eleven. In either case our MSS. give no hint of such an original division of B. II., which would be quite in accordance with the otherwise disturbed state of the elegies in that book. Confusion set in early, and betrays itself, not only in the unusual number of elegies which B. II. contains in our MSS., but in the disconnection of thought which has proved so baffling to critics.

The chapter on the poetical arrangement of the elegies touches, but does not penetrate, the question. The real point, after all, is: did Propertius in these elegies write on a principle of arithmetical or numerically proportioned symmetry? It appears to me indisputable that he did, and that the law which governs each individual elegy was originally traceable with little or no difficulty: what is more, that in the earliest editions of the poems, and for a considerable time after the poet's death, the sections into which each elegy was thus numerically grouped were marked off from each other by some kind of notation, which, with the decline of the Roman Empire, fell out of the MSS., and was at last almost wholly obliterated. I have spoken of this in the first volume of my *Catullus* (p. 251), and have tried to show that Propertius alludes to such a sectional, numerically adjusted, system of composition in the Vertumnus elegy (iv. 2). In v. 57 Vertumnus says:—

"Sex superant uersus: te qui ad uadimonis curris
Non moror: haec spatium ultima meta meis."

Why *six* verses? Why but to show that the numerical scheme of the poem demanded a fixed number, and that number six, neither more nor less? Such a grouping is just what we should expect in an elaborate school of poetry like that of the Alexandrians, and in their Roman imitators. It is absolutely nothing against such a theory, to say that we cannot certainly trace it. How should we, separated by an interval of 1900 years? We must be contented to show its existence where it is palpable; and we must infer, what is so probable an inference as to be nearly certain, that if Propertius undeniably wrote several elegies on this

principle of equable proportion, all that received his last hand were constructed similarly.

M. Bonafous' book does not aim at being exhaustive. It aims at being what it is: a *résumé*. As such it is readable and, though not at all conclusive, well worthy of attention.

ROBINSON ELLIS.

VERNACULAR LITERATURE IN INDIA.

WE quote the following report on vernacular literature in India, compiled by Pandit Hara Prasad Sastri for the annual address of the president of the Asiatic Society of Bengal:

"The number of publications delivered to the various Registration offices throughout India, under Act xxv. of 1867, and deposited in the eleven provincial libraries of the empire, was—7027 in 1891, 6704 in 1892, and 4150 during the three first quarters of 1893. These totals include publications in all the Eastern languages, ancient and modern, as well as in English. The number in Hebrew, Arabic, Persian, Zend, Tibetan, and Burmese is very small. Almost all the religions of the world are represented, Hinduism under its many forms supplying by far the greater number.

"The collection naturally divides into three large groups: namely, original works, republications, and translations. Original works and translations are mostly in modern vernaculars or in English, and the republications are mostly in Sanskrit, though we have some excellent original works in Sanskrit: such as the 'Chandravamea' by Mahamahopadhyaya Chandra Kanta Tarkalankara, written on the plan of Kalidasa's immortal work, the 'Raghuvamsha'; the 'Vesanta Vijaya,' which shows the superiority of the Vedanta philosophy to all other systems of thought; and the 'Tattva Kalpataru,' by Upendra Mohan Goswami, embodying the highest ideas of Chaitanya's religion. We have also republications of works written in the ancient form of the modern vernaculars during the thirteenth, fourteenth, and fifteenth centuries, when the first contact with the Muhammadans produced a large number of religious reformers, who made the vernaculars their medium of communication. The works of Kabir, Tuli Das, Nanak, and the followers of Chaitanya come under this head.

"The original works are either in prose or in verse. The vernaculars owe their prose literature entirely to the influence of the English. This embraces history, biography, and essays—branches of literature that were rarely cultivated before. Poetry India had, and poetry it has now; but modern poetry has not yet been able to shake off the longing for slavish imitation of everything European. We certainly owe some excellent poetical works to the influence of English education; but the majority are only wretched imitations.

"Among historical works, the best is the History of the Punjab, written in English by Muhammad Latif. It gives a full account of the Punjab during the eventful years of the eighteenth century. The Punjab is regarded as the great battlefield of nations in Asia. It was here that the Persians, the Greeks, the Bactrians, the Scythians, the Shahis, the Shahan Shahis, the Huns, the Maitreyas, and the Daivaputras fought with each other and with the Hindus; and it was here that Mussalmans of all denominations contested the supremacy of India. But the struggle never raged more fiercely than when the Afghans and the Sikhs, maddened by religious fanaticism, fell upon each other and fought with varied success for over a hundred years; and it is this period of the history of the Punjab that has been fully treated by Muhammad Latif. The same author has, in the second quarter of 1893, published another great work, namely, 'Lahore: its History, Architectural Remains, and Antiquities.' Both these works would do credit to any European scholar. Babu Kri-hna Narayan Sen has done a valuable service to the Maharrata race by editing an historical work, entitled 'Sahu Maharaj Yanchen Charita,' by Mahar Ram Rao Chitnavis, who was secretary to

Sahu II., by whose order he wrote this and other works bearing on the history of the dynasty founded by Sivaji. Several works on the Manipur War have been published in Bengal. Of these, 'The Manipure War,' in English, by Babu Surendra Nath Mitra; 'Manipurer Itibas,' by an anonymous writer; and 'Manipur Pralika,' by Janaki Nath Basak—are worthy of note. Babu Janika Nath, who was appointed by Tikendrajit to conduct his case before the Special Court, attributes the whole Manipur affair to Paka Sena's attempt to monopolise the trade in tea-seeds. 'Ratnaprabha' and 'Chandraprabha,' two works in Sanskrit verse, by Bharat Mallik, on the genealogies of the Vaidya or medical caste, are valuable as throwing much light on the obscure period of the history of the Hindu race in Bengal.

"Some very good biographies have been written during the period under review, both in Bombay and in Bengal. The Bengal list includes memoirs of Pandit Isvar Chandra Vidyasagar, Michael Madhusudan Dutt, and Acharya Kesava Chandra—in Bengali; and of Raja Digambar Mitra—in English. All these persons are well known in Bengal, and played an important part in their respective spheres of life. The first was a great reformer, who introduced widow-marriage into Bengal, and tried to stop polygamy. The second had the honour of introducing blank verse into Bengali literature, and of creating a revolution in Bengali poetry by laying the whole of Europe, ancient and modern, under contribution for its improvement. The third was the founder of the Indian Brahmo Samaj, and of the Navavidhan Church, which is regarded in some quarters as possessing the widest catholicity among the great religions of the world. The fourth was the foremost man of his time in Calcutta, who started the subsoil moisture theory of malarious fever. Two works on the life of the late Pandit Taranath Tarkavachaspati, the author of the Sanskrit encyclopaedia entitled 'Vachaspathya,' are also worthy of note. A life of Nana Farnavis, the Maharrata statesman who propped up the tottering framework of the confederacy for twenty years, is a remarkable biographical work published in the Bombay Presidency. Not content with doing honour to their own great men, the people of India are writing biographies of great men of other countries, to show that they appreciate merit wherever it is found. Nisima, the patriot of Japan, George Washington, General Garfield, Jalaladdin, a Muhammadan saint of the thirteenth century, Madame Blavatsky, and King Wenceslas of Bohemia, have each found their admirers among the people of India.

"Though there were a few fictions in Sanskrit prose, the present luxuriant growth of vernacular novel-literature is entirely due to the influence of English education in this country. While the majority of this class of works treat only of commonplace subjects, such as enforced widowhood, child marriage, quarrels between daughters-in-law and mothers-in-law, &c., there are some works of merit among them. 'Adrishta,' by the late Babu Tarak Nath Ganguli, depicting middle-class life in the country; Babu Bankim Chandra's 'Raj Simha,' describing the last phase of the quarrel between the Rajputs and the Moghuls; Abdul Halim's 'Hasan and Anjlina,' a love story in Urdu; Saiyid Ahmad's 'Sirri-i-Dilbaran,' also in Urdu; Padma Nath Barua's 'Lahari,' in Assamese; the 'Sarasvati Chandra,' in Gujarati; the 'Sarada,' in Malayalam—deserve special notice. The 'Aslaji,' in Gujarati, describing the attempt of a miser to marry a young girl whom he was afterwards obliged to forsake for her prodigality, recalls the 'Volpone' of Ben Jonson.

"Of miscellaneous essays in prose, the best is 'Tirtha Darsan,' by Babu Barada Prasad Basu, in three volumes. It gives the history, antiquities, mode of worship, &c., of all the celebrated shrines in Southern India. 'Navadvip Mahima,' by Babu Kanti Chandra Rahi, attempts to bring together the traditions of the Nadiya Pandits, who have played so important a part in the intellectual and moral history of Bengal during the last five centuries. 'Khoja Britanta,' in Gujarati, maintains that the Khojas of Bombay were originally Rathor chiefs who embraced Islam. Babu Bhudeb's Mukerjee's 'Samajik Pravandha' compares the Hindu social system with that of the West, and concludes that Hindus have little to learn in this

respect. The Hindu system, he argues, is based on sound principles of morality and religion: the best society is that which has found the highest ideal, and has enthusiastically followed that ideal. The Hindus have found it in their theory of *Naish-karma*, or 'duty for duty's sake,' and they try to realise it in all their thoughts and actions: nothing is so likely to shake the solid foundations of Hindu society, which has endured for thousands of years, as the suicidal attempt to imitate everything European. This work is the result of the lifelong study and observation of a Brahman of the old school, in the formation of whose mind Eastern and Western philosophy have had an equal share. Babu Bankim Chandra's 'Krishna Charita' is an attempt to pick out historical truths from the mass of wild myths which surround the conception of Krishna in the Mahabharata and the Puranas. 'Old Relics of Kamrup,' by Babu Joges Chandra Dutt, is interesting, as being the first attempt to explore the antiquities of Assam. The History of Hempi—which occupies the site of Vijayanagar, the last Hindu capital of Southern India, destroyed after the battle of Talikot, in 1665—will be useful to travellers visiting that place.

"Babu Navin Chandra Sen, one of our best Bengali poets, has published two works: 'Rai-vataka' and 'Kurukshetra,' in which the story of the Mahabharata is remodelled according to the views of nineteenth-century Hinduism. He considers the great war to represent a struggle between the liberal party headed by Krishna, Arjuna, and Vyasa, and the conservative party headed by Duryodhana and Duryasa: the former has the Gita for its religious handbook, while the latter holds to the Vedas. 'Chilka' is a descriptive poem of some merit, in Uriya, by Babu Radha Nath Ray. 'Marsia,' by Altaff Hossain, is a piece of poetry written in elegant Urdu, bewailing the death of one of the foremost Muhammadan citizens of Delhi.

"The only work on art which deserves mention is 'Modern Indian Architecture,' by Mr. Tukaram, head draftsman of the Rajputana-Malwa Railway, Ajmere. It gives, in thirty-two well-executed plates, specimens of Hindu and Mussalman architecture, which will bear comparison with western styles.

"Under the head of religion, original works comprise a large number of controversial tracts between the Deva Samaj and the Arya Samaj in the Punjab. Mirza Gholam Ahmad of Quadian, who calls himself the promised Messiah, has gathered numerous followers to support his pretensions. He is said to work miracles, and to hurl anathemas on the heads of the missionaries who venture to controvert him. The mass of Punjab literature has been greatly swelled by the tracts published on both sides. The 'Hindutattva,' by Chandra Nath Basu, points out the differences between Hinduism and other religions. It is a defence of Hinduism, from a revivalist point of view, and thus differs widely from the well-known apologetic work of Babu Raj Narayan Basu, entitled 'Hindu Dharma Sresthata.' Hinduism, according to Babu Chandra Nath, does not need any apology: its principle of the complete identity of the human soul with the divine, its love for the eternal, its minute attention to little things, its theory of uninterrupted activity in doing good with entire disregard of reward and punishment, the rigid enforcement of man's responsibility for his own actions leading to the theory of metempsychosis—are features that have raised it to a position unapproachable by any other system of religion in the world. 'Chaitanya Lilamrita,' by the late Babu Jagadishvar Gupta, is an appreciation of Chaitanya from a rationalistic and Brahmo point of view. In strong contrast with it is the 'Amiya Nimai Charita' of Babu Shishir Kumar Ghosh, who, as a devoted follower of Chaitanya, has given to the religion of love preached by that reformer a charm rarely to be met with in modern literature. 'The Prachina Havya Samgraha' series is doing a great service by publishing old Gujarati poems, written four or five centuries ago. Pandit Ramanarayan Vidyaratna, of Berhampur, is publishing a number of Vaishnavite works, in Bengali and Sanskrit, bearing on the life and teaching of Chaitanya and his disciples. Of the Bengali works of this series, the most notable are 'Prem-vilas' and 'Karnananda' on the life of Sriivasacharya, who is regarded by the Vaishnavas

as an incarnation of Chaitanya. The Bangavasi is as active as ever in publishing the Hindu Sastras. Mr. Romesh Chunder Dutt's great scheme of collecting the best things in the Sastras in eight volumes has so far succeeded, that he has issued three volumes relating to the Vedas. The Kharga Vilas Press is continuing the works of Babu Harish Chandra, and is also issuing a beautiful edition of the 'Ramayanamanasa' of Tulsi Das, with a commentary. Kabir has engaged much of the attention of Hindu publishers, both in Behar and in Gujarat.

"Under the head of translations, it may be mentioned that Babu Bihari Lal Mitra has published two large volumes of his English version of the 'Yogavasishta Maharamayanam.' The press all over India is sending out innumerable Sanskrit works on the Hindu religion, accompanied by translations into the vernacular. Two rival translations of the Koran from the original Arabic are worthy of mention—one by Babu Girish Chandra Sen, and the other by Maulvi Naimuddin."

PHILOLOGY NOTES.

NUMBER XX. of *Hermathena*, which has just been published, contains a disquisition on Aristotle's "Parva Naturalia," by Prof. Benn; a review of Goodwin's "Homeric Hymns," by Prof. Tyrrell; of the third edition of Scrivener's Criticism of the New Testament by Prof. Bernard; "Plautina and Propertiana," by Prof. Palmer; notes on Valerius, by Prof. Bury, &c.

FINE ART.

ART BOOKS.

The Evolution of Decorative Art. By Henry Balfour. (Rivington, Percival & Co.) The Curator of the Pitt Rivers Collection at Oxford has turned his opportunities to good purpose in constructing this little book, the size of which is no index of its merit. It is a valuable contribution towards the study of the history of design; and he has done well in illustrating his subject by the living examples of the earlier stages of development which are afforded by the artistic efforts of modern savage races. By dividing the process of evolution into three clear stages, which may be shortly stated as (1) Adaptation, (2) Copying, (3) Variation, he has supplied a useful scaffolding for future builders, of whom we hope he himself will be one, for the present volume is little more than a short summary of knowledge and research which could be amplified with advantage. How soon and easily a design deteriorates by unintelligent reproduction, he illustrates very forcibly and amusingly by a drawing of a snail, which, copied and recopied by hand after hand, comes in its fourteenth "state" to be more like a bird than a snail. He has not, however, settled which of the two impulses of all art, the desire for beauty and the desire for imitation, had the precedence. From the bone drawings of the cave-dwellers, one would judge that imitation was the earlier impulse; but all other evidence seems to point the other way.

The Philosophy of the Beautiful. Part II. By William Knight. (John Murray.) The task undertaken by Prof. Knight to furnish the series of University Extension Manuals with text-books on the philosophy of the Beautiful presents unusual difficulties even to one so well informed and skilled in reasoning as himself. The chief difficulty is perhaps in the necessarily limited space at his command. To summarise previously existing theories of the Beautiful, to show the imperfections of all, and the germ of truth at the root of each, to attempt to reconcile the most important, like those of Plato and Aristotle, and to conclude with suggestions which endeavour to approach more nearly to a solution of the ever interesting

but perhaps ever insoluble problem; and to do all this in some fifty or sixty pages was hard enough. This part of his work he has performed with a clearness and order which leaves little to be desired, and in language which even the ordinary reader will be able to comprehend with little difficulty. The chapters in which he applied his principles to each Art, taken separately, are also clear enough in their expression; but here the want of space is, perhaps, a more serious disadvantage. The history of the evolution of the different arts is of too great importance in the consideration of their philosophy to be compressed within such narrow limits; and it is impossible to treat the theoretical part without a more thorough explanation of the practical than can be included in a short summary. In some cases, as for instance in regard to the theory of colours, his information is scarcely "up to date"; but on the whole the volume should be of much value to students.

Art for Art's Sake. By John C. Van Dyke. (Sampson Low.) Mr. Van Dyke's lectures before the students of Princeton College, Columbia College, and Rutgers College, show that he has thought very carefully about and around the problems of modern art. The questions of "art for art's sake," of the "literary idea," and similar problems, are touched cleverly and clearly so far as language goes; but he has scarcely got to the root of the matter. In the same way he treats colour with much patience and analytical skill, but yet hardly leaves the impression that he is a master of his theme. He does not seem to grasp, for instance, that in colour harmony is everything, and that the scale, whether composed of the higher or deeper notes, is a matter of comparative indifference to the true colourist, who, like the true musician, will be always in tune. His comparison between an old Persian rug and a modern American one is of no value. The former is beautiful because it is in harmony; the latter is ugly because it is not: the fact that one is faded and the other bright has nothing to do with it. He does not think that England has ever had a great colourist—not even Turner or Sir Joshua Reynolds. He has evidently no opinion of English art at all, which he scarcely mentions. But lest we should be thought to have a grudge against him on this account, let us quote what he says of Watteau. He calls him "a light and graceful painter, with not a little feeling for harmonious colour." But though Mr. Van Dyke seems to us to have but a limited appreciation of certain artists, he does not fall into extravagance when he belauds his favourites; and we cordially agree with the warm praise he allots to such men as Millet, Corot, Rousseau, Mr. Whistler, and Mr. Sargent, not to mention others. He is also very temperate and sensible in his remarks about the impressionists and other movements of the day. It is only when he tries to be eloquent that he strikes a false note. Such passages as that beginning, "The whole world is but a unity of magnificent vertebrae" should be excised from a new edition.

Modern Painting. By George Moore. Second Edition. (Walter Scott.) The appearance of a second edition of this brightly and sometimes brilliantly-written book is a testimony to the attractive character of Mr. George Moore's style, and of the interest which is felt in "Modern" theories of art. It is difficult to judge how far Mr. Moore can be accepted as the mouthpiece of the section of artists whom he lauds with so much fervour. We fancy that some of them—and not least that astute man and unique artist, Mr. Whistler—must laugh not a little in their sleeves when they read his choice encomiums. We doubt even at times if Mr. Moore can take himself quite seriously;

and cannot but regret that he finds it necessary to speak with such contempt of those artists with whose work he is out of sympathy; but the book, with all its faults, is clever and outspoken whether in praise or blame, and is in this respect a refreshing contrast to the careful trimming and halting utterance of the ordinary art critic.

THE PROPOSED DAM AT ASSOUAN.

THE following is the text of the memorial which has recently been forwarded to Nubar Pasha by the Society for the Preservation of the Monuments of Ancient Egypt:

"Inasmuch as the monuments of Egypt are the interest of the whole world, we, the undersigned authors, men of science, artists, and others in public positions desire to recall to your Excellency's attention the facts which have been published in the admirable study on the subject of "Perennial Irrigation" by the Under Secretary of State for Public Works, a report which has opened a magnificent prospect of increased prosperity to Egypt, at which we most heartily rejoice.

"We remark that the Technical Commission have recommended the construction of a reservoir dam at Assouan, which will submerge the largest and most important parts of Nubia, and ruin the temples of Daboud, Gertasseh, Tateh, Kalabsheh, Dakkeh, and Aff-ed-Donieh, as well as the towns, cemeteries, and other remains of this region, besides leading to the removal or ruin of the various temples of Philae, which are some of the most beautiful monuments in Egypt.

"We therefore express to your Excellency our deep regret at the recommended construction of a reservoir at Assouan which will cause such results, so unhappy for sciences and art; and we trust that some other project will be considered in order to reconcile the interests of agriculture with those of art, history, and archaeology. We hope that before the immediate season for action arrives some efficient scheme may be adopted which will avoid so far as possible the destruction of valuable monuments.

"We do not wish to express our opinion as to the best manner of carrying out the important object of improving the irrigation of Egypt, as this is a point for the Egyptian Government; but we would venture to ask whether it is not possible that an equally good site may be found at some place south of the Second Cataract, when, as is to be hoped, the country may again be reopened in a few years to civilisation under the rule of Egypt."

Similar memorials have been sent by the Académie des Inscriptions, and by representatives of the learned world in Germany.

NOTES ON ART AND ARCHAEOLOGY.

WE understand that Mr. Arthur Evans will read a paper at the Oxford meeting of the British Association, in the section of anthropology, on his discovery of a new hieroglyphic and pre-Phoenician script in the island of Crete.

THE death is announced of the second Viscount Hardinge, who was for many years an active trustee of the National Portrait Gallery. Owing to his father's friendship for Sir Francis Grant and Sir Edwin Landseer, he was brought up with a natural taste for art and was himself no mean painter in water-colours. In 1847, he published a handsome folio volume, entitled *Recollections of India*, containing twenty-six lithographs from his own drawings, chiefly of landscapes in Kashmir and Sikh chieftains. The originals hang on the walls of South Park, among the military trophies of his father.

THE South London Fine Art Gallery in Peckham-road has been reopened this week, with the addition of several new pictures. Among them—besides loan works of Sir F. Leighton, Sir E. Burne Jones, and George Mason—we may specially mention the late

F. Madox Brown's historical cartoon of "The Body of Harold brought to William after the Battle of Hastings," painted for the Westminster competition fifty years ago, which was bought for presentation to this gallery at the sale of the artist's works.

THE annual exhibition in the galleries of the York corporation includes the following: "Elizabeth Woodville parting with her younger son, the Duke of York," by Mr. P. H. Calderon; "The Flight into Egypt," by Mr. F. Goodall; "The Dinner Party," by Mr. S. Solomon, and also landscapes by Mr. David Murray, and stippled pen-drawings by Mr. Claude de Neville.

MR. H. S. TUKE's picture of "Sailors Playing Cards," which is now on exhibition at Munich, has been purchased by the Bavarian government for the collection of the New Pinakothek.

THE August number of the *Art Journal* contains a prompt reply to Dr. J. P. Richter's attack on the authenticity and the merit of the "Madonna and the Rocks" in the National Gallery. It is written by Mr. Poynter in a tone at once temperate and courteous. But it is firm also, and shows conclusively that the document recently discovered by Dr. Emilio Motta (and published by Signor Frizzoni in the *Archivio Storico dell' Arte*) does not help in the solution of the question whether the picture in the National Gallery was that painted by Leonardo da Vinci for the chapel of the Concezione in St. Francesco at Milan. Among other things, he points out that Leonardo's undoubted drawing for the figure of the Holy Infant, which Dr. Richter adduced in favour of his argument for the Louvre picture, is evidently a study, not for that, but for the picture in the National Gallery.

MUSIC.

MUSIC PUBLICATIONS.

Parzival: a Knightly Epic by Wolfram von Eschenbach. Translated from the German by Jessie L. Weston. Vol. I. (David Nutt.) This is the first translation into English of the poem which served as groundwork to Wagner's music-drama "Parsifal"; and, as the translator remarks in her preface, it is only within the present century that the original text of the *Parzival* has been collated from the manuscripts, and made accessible, even in its own land, to the general reader. The poem itself, quite apart from its connexion with Wagner's work, is a fascinating one, and all who read it will surely endorse these words of Miss Weston:

"This, at least, may be said with truth, that of all the romances of the Grail cycle, there is but one which can be presented, in its entirety, to the world of to-day with the conviction that its morality is as true, its human interest as real, its lesson as much needed now as it was seven hundred years ago, and that romance is the *Parzival* of Wolfram von Eschenbach."

Much attention has been given to the sources whence Wagner derived the material for the poems of his musical dramas. Among notable works of this kind are: M. Schuré's *Le Drame Musical*, M. Otto Elser's *Richard Wagner's "Der Ring des Nibelungen,"* the two volumes of M. Maurice Kufferath on "Lohengrin" and "Parsifal," and M. Alfred Ernst's *L'Art de Richard Wagner.* Wagner's poems were the outcome of much reading and long reflection: the more that is known of certain myths and old poems, the greater will be the appreciation of his genius; and this is especially true of "Parsifal." Great thanks are then due to Miss Weston for this first volume, and we are glad to learn that Vol. II., completing the work, is

in active preparation. When the author has ended this labour of love, she may feel inclined to translate "Titel," of which the Minnesinger Wolfram wrote the opening: this poem must have been consulted by Wagner for his "Parsifal."

The Sacred Festival-Drama of Parsifal. By Charles T. Gatty. (Schott.) This is a very handy little volume, and appropriate at this time when so many are about to make the pilgrimage to Baireuth. It is divided into three sections. The first deals with the argument, the second with the musical drama, and the third with the mystery. The argument is unfolded in a vivid manner: not only are the outlines of the story indicated, but an attempt is made to picture, as it were, the stage action. Then a plain prose translation of the text is given, adhering pretty closely to the German, though there are some passages which are not quite literal. Certain figures and letters refer to the various representative themes, which are also given. The "Mystery" section deals with the symbolic meaning of the drama—the war waged between the flesh and the spirit.

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LITERATURE.

The History of Trade Unionism. By Sidney Webb and Beatrice Webb. (Longmans.)

POLITICAL economy, a science never attractive except to a few somewhat peculiar minds, and now discredited by a passing phrase of random rhetoric, has of late received no contribution so important as this first fruit of the researches of Mr. and Mrs. Sidney Webb. Whatever else one may think of the authors, of their subject, or of their work, there can be no doubt that it was high time the history of Trade Unionism was written. The task could have fallen into no better hands, and, toilsome as it was, it has been admirably performed. The records of labour movements are in themselves obscure and perishing, and this inquiry was made only just in time. A few years hence there would have been almost insuperable difficulty in securing the original facts of many once widespread struggles. As it is, Mr. and Mrs. Webb have constantly found that the rules, regulations, and reports of various unions, and even newspapers and pamphlets, survive only in single copies. They have toiled through the papers in the offices of trade unions, visited almost every important town in England, conferred with aged unionists, and made the most diligent inquiry for defunct publications. Thus, and thus alone, have they obtained their materials; but the harvest has been abundant.

The mass of facts and figures which they have collected in detail has been digested and analysed with a thorough command of its important and its unimportant features; and so completely has the work been done that only careful reading reveals the extent of the toil underlying this work, learned as it is on the surface. For the present, the authors have confined themselves to a history of the process by which trade unionism has attained its present magnitude and importance. In a future volume they propose to discuss problems, to draw conclusions, and no doubt to preach causes. They have shrewdly foreseen that their preaching will then be with authority: they will be no mere speculators or dreamers, but solid historians, reasoning from the past to the future in the most orthodox academic style. Though it is easy to anticipate their conclusions, and perhaps impossible to agree with them, it is also impossible, be future dissent what it may, to withhold one's admiration now of their solid knowledge, of their breadth and grasp of the subject, and of the sense of historical articulation and the prevalent impartiality which characterise this book.

They write alike for their adherents and their foes, and they have made their book an almost final record of the subject which it treats. Its utility is increased by an excellent bibliography, a copious index, and a clear map of the distribution of trade unionism in England and Wales, county by county. Personal interest is given to the book by its numerous biographies in miniature of the chief trade union leaders, whose personalities and even names, but for these notes, must soon have been forgotten for want of a brief record.

In spite of a variety of ill-founded claims and false attributions, there appears to be no evidence on which modern trade unions can be connected in any way with societies existing in the middle ages. They are the product of the industrial revolutions of the last century, necessitated by the helplessness of isolated labourers in the presence of organised capital. Their aim is not that of the old trade guilds: it is sectional, and at once aggressive and defensive. In Mr. and Mrs. Webb's eyes their aim ought to be, and perhaps is, to maintain among workmen a decent standard of life by collectively bargaining with the body of employers, and ultimately controlling them through state departments. It is the unionist workman's duty never to accept work at less than the minimum wage by which that standard of life can be maintained. Better than this, starvation: for less than this is treachery. This seems to be all their teaching here; beyond this no moral is at present sought to be drawn.

"Our researches were no sooner fairly in hand than we began to discover that the effects of trade unionism upon the conditions of labour and upon industrial organisation and progress are so governed by the infinite technical variety of our productive processes that they vary from industry to industry and even from trade to trade, and the economic moral varies with them. . . . All analysis of the economic effects of trade union action we reserve for a subsequent volume . . . and in that volume the most exacting seeker for economic morals will be more than satisfied; for there will be almost as many economic morals drawn as societies described."

The activity of the small and obscure trade unions of the last century was directed mainly to procuring the interference of Parliament in their particular troubles. They hoped to obtain by petitions to a higher power some remedy for grievances which they found themselves powerless to heal. That interference was frequently given in favour of a single trade or even of a single locality. It was a semi-mediaeval view of the relation of government to labour; right or wrong it satisfied a non-industrial age. But with the end of the eighteenth century was completed a serious change in the attitude of parliament. It refused to interfere any longer: it embraced a new dogma of the sanctity of industrial freedom; it consolidated and strengthened the law against combination. Unintentionally parliament created the trade union cause. This change of attitude for the first time "brought all trades into line, and for the first time produced what can properly be called a trade union movement." Workmen found that they must

now help themselves, and if they would help themselves they must combine as a class. Necessarily the first point of attack, as soon as the period of mere riot and repression was over and the constitutional and peaceful movement had begun, was the law against combination. Yet even here the workmen could not yet fight their own battle. Help came to them at first from outside of their class. It was to a master tailor, Francis Place, and to a retired Indian medical officer, Joseph Hume, that the trade unions owed the great blows against the combination laws, which were struck in 1824 and 1825.

Then followed a period of wild and even revolutionary theory. It was the day of Robert Owen, of the propaganda of the Charter. The trade unions had learnt neither their strength nor their weakness; they could not yet distinguish between practical aims and impossible dreams. Their numbers fluctuated with extraordinary rapidity, the working classes at one time crowding into new unions, at others falling away disheartened and leaving their newborn societies to dwindle and die. For a time they endeavoured to consolidate the trade unions, and dreamt of a national association of labour:

"The distinctive connotation of the term trade union was the ideal of complete solidarity of all wage earners in a single 'universal' organisation. It is the attempt on the part of the trade union leaders to form not only national societies of particular trades, but also to include all manual workers in one comprehensive organisation, that constitutes the New Unionism of 1829-34. . . . The records of the rise and fall of the 'New Unionism' of 1830-34 leave us conscious of a vast enlargement in the ideas of the workers, without any corresponding alteration in their tactics in the field. In council they are idealists, dreaming of a new heaven and a new earth, humanitarians, educationists, socialists, moralists; in battle they are still the struggling, half-emancipated serfs of 1825, armed only with the rude weapon of the strike and the boycott, sometimes feared and hated by the propertied classes, sometimes merely despised, always oppressed and miserably poor. We find, too, that they are actually less successful with the old weapons now that they wield them with new and wider ideas. They get beaten in a rising market instead of as hitherto only in a falling one; and we shall soon see that they did not recover their lost advantage until they again concentrated their efforts on narrower and more manageable aims."

Adversity and disillusion taught them this lesson, and both came in abundance in 1845-48. Little by little they gave up their dreams of co-operative workshops and agricultural communities. They abandoned their vast ambitions and their aggressive agitation. A series of painstaking, shrewd, practical men built up the huge "amalgamated" societies, whose accumulated hundreds of thousands of pounds, whose permanent organisation and wide and generous benefits, gave them a stable and powerful position. Their stability commanded at once the awe and admiration of their members. To their officers it became almost a fetish. They learnt to keep with caution that influence which they had hardly won by years of moderation and thrift. The members became an aristocracy of skilled workmen; the

leaders constituted a clique of hard-working politicians. Newton, Allan, Applegarth, and their friends, centralised and consolidated their unions, and made them an effective political force. It was the work of years, and its fruits came suddenly and in abundance.

With startling rapidity "the Junta" found themselves transformed from agitators little removed from criminals into respectable politicians, whose demands were conceded, whose Bills were passed, and whose support was courted and prized.

"In 1867 the officials of the unions were regarded as pothouse agitators, 'unscrupulous men, leading a half-idle life, fattening on the contributions of their dupes,' and maintaining by violence and murder a system of terrorism, which was destructive, not only of the industry of the nation, but also of the prosperity and independence of character of the unfortunate working men, who were their victims. The Unionist workman, tramping with his card in search of employment, was regarded by the constable and the magistrate as something between a criminal vagrant and a revolutionist. In 1875 the officials of the great societies found themselves elected to the local School Boards and even to the House of Commons, pressed by the government to accept seats on Royal Commissions, and respectfully listened to in the lobby."

But for this great success the trade union leaders had to pay a still greater price. They lost the leadership of the workmen as a whole; their great societies ceased to be representative of the associations of working men. Mr. Broadhurst and his friends took their economic theories, their ideals of life, and their political sympathies, from their new friends, the middle-class politicians. In the bad times of the next few years they had nothing better to offer to the working classes than a bill for the codification of the law. Even a Whig candidate for parliament could have promised more. The amalgamated societies approximated more closely to insurance companies than to strike clubs. London, their great field, ceased to be the chief home of unionist activity. The Parliamentary Committee of the Trades Union Congress seemed to have scarcely more to do with workmen than the economic section of the British Association. Bad times, which severed the mass of working men from their old leaders, prepared the soil for new seed. Soon persons with vague views came upon the scene, land nationalisers and single tax men. They found the working classes eager to hear some new gospel to take the place of the Old Unionism, which was doing their masses so little good. They had learnt that the Old Unionism would not help them to strike; it was chary of taking them as members; and it could not revive trade. In this hour of despair, thanks to the incessant activity of a small knot of able men, hierophants of a crowd of fanatics and faddists, Socialism made itself heard. Mr. Hyndman planted; the Fabian Society watered. Revolutionary Socialism became constitutional, and in ceasing to be revolutionary began to be formidable. It captured the working classes. Messrs. Tillett, Mann, and Burns made the great discovery that a belligerent union does not need strike funds: mere money can

be got by appeals to a sentimental public. Why spend laborious years in accumulating weekly levies upon members, since the Dock Strike of 1889 has shewn that the middle class can be tapped for the funds required? A sympathetic cardinal is worth more than a crowd of methodical secretaries. Since then the Socialism of 1885 has made great strides. True, the responsibility of office has sobered some of its votaries; but such has been its success that those who preach it may well stand amazed at their own moderation. The control of others' capital without the labour of saving it, the regulation of others' workshops and counting houses by the officials of a working-class democracy, the progressive taxation of persons of property for the elevation of the proletariat, are objects that may well seem now almost within their grasp. Since they sat at the feet of Karl Marx this is the general nature of the New Unionist aspirations. The voice is the voice of the British workman, but the doctrine was "made in Bavaria." The authors of this book point out that the workman who lives in his own house is too much tied to one spot to be a thoroughly militant unionist; if he owns a bit of land or the complete necessities of an industrial process, his ownership interferes with that fluidity of labour, rigorously detached from the smallest capitalist interest, which is essential to that sharp antagonism of labour to capital which the New Unionism requires. Accordingly, they discourage endeavours to improve the position of the individual by means of building societies, allotments, or land purchase by state aid. These are middle-class notions of improving the condition of the people. In another volume they promise to discuss the future; and for the present we can only speculate by what steps they propose to approach the collectivist goal. But it is clear that those steps must be taken at the expense of the middle classes. The theories and ideals of the Old Unionism of 1874 are superseded now, or Mr. and Mrs. Webb are much mistaken. Ten years ago the middle classes lost their brief opportunity of binding to themselves that artisan aristocracy which then controlled the trade union world. How much further, then, is the collectivist movement to go? Is it to be hoped, or indeed wished, that the middle classes may contrive to resist it any longer? Will a revival of trade again divert working-class aspirations towards individualist prosperity, and away from collectivist uniformity? Can middle-class economics hope to recapture the trade unions? On these questions everyone will soon have to make up his mind for himself, and the sooner the better. But, at any rate, he will find plenty of material in this history, and must use it either for forming an opinion or for justifying a preconception according to the idiosyncrasy of his understanding.

J. A. HAMILTON.

SABATIER'S LIFE OF SAINT FRANCIS.

Vie de S. François d'Assise. Par Paul Sabatier. (Paris: Fischbacher.)

Life of St. Francis of Assisi. By Paul Sabatier. Translated by Louise Seymour Houghton. (Hodder & Stoughton.)

To discover the man in the saint held up for our veneration is always a difficult and usually a thankless task. But when the result of the process wins the praise of men who look upon things from such different standpoints as do Tolstoi and Leo XIII., we must acknowledge a more than common success.

Of M. Sabatier's qualifications for his task we need not speak: an easy style, love for his subject, knowledge of the period, of the places in which his hero lived, and of the manuscripts in which his story lies hid—all these are evidenced in this octavo of some 500 pages. If the result is not the final life of St. Francis, it will have to be seriously considered by anyone who writes on the subject.

The book consists of the story of St. Francis, an introductory critical study of the materials, and appendices dealing with the evidence as to the Stigmata, &c. The documents are unusually abundant, and are classified by our author under five heads: the works of St. Francis himself, his biographies, the official documents, the chronicles of the order, and other writings. The sources on which M. Sabatier chiefly relies are the writings of St. Francis, the biographies of Thomas de Celano, and that of the Three Companions, and the *Speculum perfectionis status fratrum minorum*. For his MSS. he has gone to the great collection at Assisi, though others are cited on occasion.

It is, we think, with his treatment of the works attributed to St. Francis that we feel most disappointment. There are, scattered over the great libraries of Europe, fragments of letters, &c., bearing his name; and the reader has, we think, some ground for expecting an account of them, and the application of our author's critical canon, the *fleur d'amour*, to the question of their authenticity. It is true that Ehrle and Müller (among others) have already written on the question, but the scale on which M. Sabatier has treated other parts of the subject would have warranted greater space being devoted to this one. We trust we shall not be accused of insular pride when we say that French scholars, with very brilliant exceptions, do not seem to have discovered the British Museum MS. Room, and that no searcher into any subject demanding a study of MSS. can afford to leave it unvisited.

The critical study of the biographies is much more satisfactory, and will be of great value to the English student. It seems to us, however, that in his estimate of the first Life of Thomas de Celano, M. Sabatier has relied too much on the very inferior text of the Bollandists; and that, if he had consulted Harl. 47, one of the best MSS. of this life (and not of the second, as he says, at p. lxxiv. on the authority of Ehrle), he might have modified his views as to the connexion between the first and second

Lives. This MS. dates from about 1300, and a casual example shows its value: the Bollandists (p. 699, Acta S.S., Oct. ij.) read "inter creaturas," a side-note says, "*forte interdum*," Harl. 47 reads "etiam," restoring sense to the passage. It is divided into three books, and into chapters with rubricated headings. The first runs from f. 13^a to 29^b, treating of the life and deeds of St. Francis; the second, 29^b to 37^a, of the last two years of his life, and his death; the third, 37^a to 43^a, of his canonisation and miracles. Another MS. which M. Sabatier would, no doubt, have gladly made use of, is Cleop. B. II. of the *Speculum*, written at the end of the fourteenth century, and containing 124 chapters. It preserves many things omitted from the printed copy with which we compared it, some of great interest. Thus, in the first chapter, speaking of the three rules of St. Francis, it tells us that the second rule, which was lost, was shorter than that confirmed by Innocent (in direct opposition to M. Sabatier's view), and that it was made on account of the vision of the host.

The main body of the work opens with an account of the little mediæval town in which St. Francis was born, and where he spent so much of his life. This chapter, and that on "The Church in 1209," should be read by everyone engaged in the study of the period. The little town, its wars and revolutions, the triumph of the bourgeoisie, the return of the nobles, and, ten years after, the renunciation of feudal rights, and the enfranchisement of the rural population; all are described. Topics of interest to the theological student—the rise of the Vaudois, the Everlasting Gospel and its influence on St. Francis, the heresy of the Cathari—are discussed luminously, if briefly; and M. Sabatier's references are fairly full, so that the student, if disposed, may follow the matter further.

We quote from M. Sabatier's description of the Italy and the men of the time:

"Let us imagine the Italy of the early thirteenth century, with its divisions, its state of permanent war, the country depopulated, the fields uncultivated save in the narrow belt which the garrisons of the towns could protect; every city, from the greatest to the least, spending its time in watching its neighbour to seize the favourable moment to sack it; the sieges ending in unheard-of atrocities, and, after that, famine, quickly followed by the plague, completing the work of destruction.

"How many difficulties do we find when we wish to describe the headlong outbursts of the century, its poetic inspirations, its amorous and chaste visions, standing out on a background of coarseness, wretchedness, corruption, and madness.

"Men in those days had every vice but vulgarity, or every virtue save moderation—they were brigands or saints. Life was rough enough to kill all the feeble, so strong minds had an energy unknown to-day. At each instant one had to guard against a thousand dangers, to take resolutions on the spot at the risk of life. Open Fra Salimbene's Chronicle, and you will be affrighted to see that what occupies the largest space there is the account of the annual expeditions of Parma against its neighbours or of those against it. What would this Chronicle have been if it had been written by a warrior instead of by an enlightened monk, a lover of music, an unwearied traveller, an

ardent mystic. And this is not all: these wars between city and city are complicated by civil wars, plots are periodically woven, the conspirators are massacred if they are discovered, or massacre and exile if they triumph. Add to all this the great struggles of the papacy against the empire, the heretics, and the infidels, and one can understand the difficulty of describing such a time."

The story gives us an impression of a real man, consistent with himself and with his surroundings. His life-work was of the first importance—he saved Italy to the Church, and the Church from itself; the growth of pre-Raphaelite art may be traced to his movement—yet he was but a natural product of the good and the bad of his time, no miracle without due and sufficient cause, and his work lay before him prepared to his hand. We follow Francis Bernardino as the gay young profligate (in no bad sense of the words), as the man who abandons all things for the love of Dame Poverty, as the preacher whom the common people hear gladly, and the light of a band of dear companions. He conquers the tacit opposition of the Church (M. Sabatier compares its attitude to that of the Anglican episcopate towards the Salvation Army) by meekness and humble perseverance, and is saved from heresy by his pious obedience to the powers that be. We follow him as the order grows, and as the Cardinal Hugolini, the Machiavelli of M. Sabatier's story, afterwards Gregory IX., comes on the scene; and we see the continual pressure applied, moderating the "unpractical" views of Francis, and driving him at last from the direction of the order he had called into being into honourable retirement, leaving Brother Helias to develop the plans of the Church in his name. We admire, as we read, the art with which the author has emphasised the relations of St. Francis and the early Franciscans, with the band of holy women who had followed his example and had left all; and we feel that this, surely, is truer than the after-legends of monastic rigours. Nor is the story without its lighter humour: the holy brother whom the city went out to meet, and whom they found playing at see-saw with the children till they left him in disgust, the innocent contest between the friar who would earn his living and the cardinal who wished to entertain him—these form a relief without disturbing the harmony of the story.

All this is more than a biography: it is a work of art, and the worthy Strasbourgeois may feel proud of the work dedicated to them. It recalls to us the reading of the *Vie de Jésus*; and if it leaves us with, perhaps, the doubt that followed that reading, the compliment is the greater to the author. The world is richer for a human saint, whose miracles are treated sanely (M. Sabatier accepts the early accounts of the Stigmata), and whose mendicancy is that of the labourer who, having earned his day's food and shelter, takes it from what quarter God sends it.

Certain problems in the early history of the Franciscans remain to be studied. M. Sabatier's conjecture as to Brother Helias seems tenable; but the chapter on the Friars and Science will, we fear, do little to

help the student seeking for the history of the movement which changed a body of ignorant mendicants into the teachers of Europe in such short time. Nor has the story laid emphasis on the feeling which caused the Peterborough Chronicle to write under date 1224, "O dolor et plusquam dolor! O pestis truculenta, fratres minores venerunt in Angliam." The picture on p. 41 of the changes of sect in English villages shows the danger of generalising from the particular, since M. Sabatier had no doubt some instance in his mind. One last reproach, the author has issued this book without an index. It is clearly printed, and in such instances as we have tested remarkably free from misprints. We congratulate M. Sabatier on his work.

ROBERT STEELE.

Shylock and Others. Eight Studies by G. H. Radford. (Fisher Unwin.)

SOME ten years ago Mr. George Radford published a study of that prince of humourists, Falstaff, in the first series of *Obiter Dicta*; and it was matter for regret to many, besides Mr. Birrell himself, that no contribution from that "other hand" adorned the second volume of those delightful papers. And now Mr. Radford comes into the field as an essayist on his own account, flitting butterfly-like over the banks of literature, and sipping the sweets of all the centuries. In three of the eight studies, Shakspeare is again the theme, and of these more anon; the diverse subjects of the rest show them to be no part of a pedantic design, but rather the momentary dictates of a roaming fancy. Socrates and his ironical effort to save the state, Coleridge and his boyish dreams of Pantisocracy and Aspheterism, Johnson's unspeakable tragedy of "Irene," the Arthur of Tennyson and the Arthur of Malory, the green-wood myth of Robin Hood: these are the enchanters that have beguiled Mr. Radford from the musty folios of the law, and on them all he gossips pleasantly and briefly, with a saving gift of dry humour which at times reminds one of Mr. Birrell's own. "Study" perhaps is hardly the word: he does not attempt to instruct or illumine; he is content to entertain; he is the *causeur*, not the scholar. And if the humour occasionally appears thin or forced, it is the fault of the mode: you cannot keep on the surface of deep things without some queer feats of levitation; the motions of a cork are agile, but not invariably dignified.

Of the Shakspeare papers one deals with Shylock; two are respectively entitled "The Sources of Hamlet," and "Hamlet's Madness." Let us take Shylock first. "The Merchant of Venice" is naturally a play with a peculiar interest for the legal mind. The technicalities of the great fourth act afford M. Radford a wide scope for strictly professional criticism.

"Imagine," he says, "Mary Anderson, primed with lines written for her (alas, it is difficult to imagine who could write them!), having borrowed Mr. Lockwood's wig and gown, sweeping into the Lord Justice's Court, gently taking the case of the injured defendant out of the hands of the benign Chief, who looks on amazed, but quiescent, while the extortionate

plaintiff is not only non-suited, but committed for trial at the Old Bailey—imagine all this, and you have a modern counterpart of the glorious day's work of the breezy Portia."

M. Radford thinks that the situation diverted the Elizabethan stage-goer because it was so very improbable. I venture to maintain that no one who was not nicely versed in the tricks and quillets of the law would ever feel that it was improbable. Stage law is always irregular, and dramatically it never makes a ha'porth of difference. Set aside the fact that Portia is a girl masquerading as a man, and what is the situation. You have a worthy nobleman presiding in his own local court. Theoretically he is, of course, the fount of justice, and no doubt he plays the part with all becoming dignity. But when it is a matter of interpreting the common law or a complicated statute, he not unnaturally calls in the assistance of an expert, a legal assessor, who practically decides the case. To the lay mind there is nothing in the least improbable in that. It is analogous to the use of any worthy and highly respected Chairman of Quarter Sessions, who, if any difficult point arises, will lean over and take the law from the justices' clerk. Then, again, Mr. Radford thinks that a city audience must have been "highly amused by the wildly improbable character of Antonio," "the Christian merchant who had scruples about usury, and lent out his money gratis." "They knew the Christian merchant, but the Christian merchant with these scruples was entirely new to them, and no doubt delighted them hugely." Well, this is very elegant fooling, but it is not a criticism of the play. "The Merchant of Venice" is a tragi-comedy, not a farce. If Shakspeare had meant his audience to laugh at Antonio he would not have made him a serious and pathetic character. I cannot but think that Mr. Radford has allowed his high spirits to run away with him. He reminds me of the American humourist who burlesqued the Arthur legends. It is a pity; for there is so much good fun in Shakspeare that it is unnecessary to introduce it in an illegitimate way.

The two papers on "Hamlet" are conceived in a more sober vein. The information of that on "The Sources of Hamlet" is, indeed, incomplete. Mr. Radford discourses of Saxo Grammaticus, and of Belleforest, and of the English "Historie of Hamblet." And he tells us that Shakspeare's masterpiece was probably based upon an earlier play by "an unknown author, whose name has perished." But he does not mention the extremely probable and ingenious identification of this "unknown author" with the author of "The Spanish Tragedy," Thomas Kyd, a theory which has been elaborately worked out, for example, by Sarrazin in his *Kyd und Sein Kreis* and in his *Anglia* papers on the development of the Hamlet-Saga. Nor does he inquire whether any portions of this lost play remain to us, either embedded in the so-called first quarto edition, or obscured in the curiously transfigured German version. Yet it is precisely in these points that the interest of Hamlet scholars at present rests.

Upon the vexed question of Hamlet's madness, Mr. Radford delivers himself with excellent common sense. After a careful review of the evidence, as it might be put before the jury, were Hamlet arraigned for the murder of Polonius and insanity pleaded as a defence, he concludes that the plea can by no means be sustained. Hamlet "said he would feign madness, and he did so, and after the murder he stated, quite consistently with his previous statement, that he was sane"; and, again, "We may fairly say that only those supposed Hamlet to be mad whom he wished to have that opinion, and that of these he failed to convince the king." Mr. Radford's position seems to me unassailable, so far as the strictly legal point of view goes. Hamlet was not mad in any sense which a court of law could take into cognisance. But, after all, that is not quite a final solution of the problem. For the rigid dividing-line between sanity and insanity is little more than a legal fiction, existing for the purposes of commissions *de lunatico inquirendo*. Actually, the normal shades by infinite degrees into the abnormal: there is a vast shadowy borderland of unstrung nerves and exalted imagination, whose devious geography the most skilful alienist can never map out; and into this dark realm who shall say how far Hamlet's perturbed spirit had wandered?

EDMUND K. CHAMBERS.

British Family Names: their Origin and Meaning. By Henry Barber. (Elliot Stock.)

NEARLY three years ago, as Dr. Barber informs us in a charmingly ingenuous Introduction, he wrote a magazine article "in order to draw attention to the subject" of surnames. At some subsequent period "he met with, for the first time," Mr. Lower's *Patronymica Britannica*. Finding this standard work "deficient in precise information and investigation," he has compiled a volume which, when Mr. Lower's guidance is not followed, is deficient not only in precise information and investigation, but in other qualities equally desirable. Dr. Barber's acquaintance with the literature of his subject is not extensive. If he had "met with" Mr. Bardsley's excellent handbook on *English Surnames*, or even with the brief article on "Names" in the new edition of *Chambers's Cyclopaedia*, the "many years labour" which he has devoted to the present work would not have been so entirely wasted as is now the case, or, at all events, he might have avoided some of the gross ineptitudes which disfigure every page.

The elaborate lists of Icelandic, Frisian, Anglo-Saxon, and Domesday names which Dr. Barber has compiled must be used with caution. Thus, among Old Norse names he includes Abraham, Petrus, and Stephanus, which are in no sense Icelandic, being included in the Index to the *Landnåma-bók* merely as the names of certain Armenian bishops who visited Iceland. Again, in his list of Domesday tenants we have such curious entries as Taini, Camerarius, Capellanus, Dispensator, Pictavensis, Hispaniensis, Mauritanienensis, Aldreman, and

Chiping, which are certainly not personal names, Anglo-Saxon or Norman, but descriptive titles. But these Icelandic, Frisian, or Anglo-Saxon names are of little or no value for the explanation of modern English surnames. Dr. Barber seems to be unaware that the Norman Conquest brought about a revolution in personal nomenclature which was completed before the end of the twelfth century. This is clearly shown by such documents as the Boldon Book or the Liber Vitae, important sources of information with which he seems to be still unacquainted. In the Boldon Book, which was compiled in 1183, the tenants usually have Norman names, such as William, Robert, Walter, or Ralph, while the fathers of these men mostly bear old English names, like Osbert or Turkil. This fundamental change in the system of nomenclature is even more conspicuous in the Liber Vitae, where the earlier entries are exclusively of the Anglian type, like Bernulf or Cynbert. These gradually disappear, being replaced in the thirteenth century by William, Robert, Reginald, Richard, John, and similar Norman names. This revolution having been completed before the general introduction of surnames, it is vain to attempt to explain them from Anglo-Saxon or Icelandic sources. It is in such later documents as the Hundred Rolls, the Poll Book of 1379, or in the lists of trades given in accounts of pageants and plays, that we have to seek for the origin of our surnames, which are largely derived from trades or occupations, many of which are no longer pursued, or pursued under other designations.

As a rule, Dr. Barber, with strange perversity, misses the signification of trade-names. Take, for instance, those referring to the manufacture of cloth or the preparation of leather, such as the Kempster who combed or carded the wool, the Fuller or Tucker (le Tukere) who fulled the cloth, the Walker (le Walkere) who trod it in the fulling vat, the Lister (le Listere) who dyed it, the Tozer who teased or touselled it, and the Mercer who sold it. He derives Kempster from Kempston, a local name in Norfolk, Lister from the town of Leicester, Fuller is the French personal name Fouiller, Tucker is Dutch, German, or Flemish, Tozer is referred to Tosard, a Domesday tenant, Walker to the O.N. Valgardr, while Mercer is the Flemish Meerschaert. He is as unfortunate with other trade-names. Skinner and Barker, names from the leather trade, are derived from the Icelandic names Skinni and Børkr, while Nailor (le Naylere), who made nails, is from the O.N. Njáll. From local names in Normandy and elsewhere he derives a number of obvious trade-names. Orfeur (le Orfeure), who worked in gold, is from the village of Orvaux, Cartwright (le Cartwright) from Caüterets, Plowright from Plougouvert, Barber from St. Barbe, and Nurse (le Noreyse) from Noyers. Cheswright (le Cheswright) is from Chesworth in Derbyshire, Omer, or Homer, a maker of helmets, is explained from a local name in Devon, Messenger from Messingham in Lincolnshire, while Napper (le Napere), a house servant whose business was with the napery, or table linen, came

from Nappa, an obscure Yorkshire hamlet with half a dozen cottages. Carver (le Karver) is from the Icelandic Kálfr, and Carter (le Carter) from Köttr, an Icelandic nickname; Hillyer (le Hiliere), who roofed or tiled houses, is the Danish Hilleraad, and Reeder (le Redere), who thatched them, is the O.N. Hreidarr; Fanner, who winnowed grain with a fan, is from the Dutch Fano; Pinder (le Pendere), who kept the village pound, is a German name; Firminger, the cheesemonger, is Flemish; and Ferrier, who shod horses, is either Flemish or Danish. Flowers (le Flouer), who made arrows, is from the local name Fleurus; and Fletcher (le Flecher), who feathered them, is the Flemish Vleeschauer. With other classes of names the explanations are no less preposterous. Scott (le Scot) is from the O.N. skatti, a ghost; Wales (le Waleys), the Welshman, is from Wales, a village near Sheffield; Norris (le Norris), the Northman, is a French name; Roose (John le Rouse, or "red John") is from a local name in Cornwall; while Neve (le Neve), the nephew, is Dutch; and Shakspeare, Braksphear, and Winspear are referred to the village names Skegby, Braceby, and Winceby. Dr. Barber prefers to go to Danish, Flemish, Icelandic, and other outlandish sources, for such names as Lane, Wood, Green, Hall, and Yates, which are explained by numberless entries in records, such as Robert in the Lane, John at the Wode, William by the Grene, John at the Hall, or Johanna by the Yate. Quain and Quail, respectively corruptions of McIan, the son of John, and of McPhail, the son of Paul, are said to be French or Danish; while Kissick, Knill, Quinn, and Quay, which have been identified as corruptions of McIsaac, McNiel, McCoinn, and McKay, are all derived from local names.

With such absurdities bristling on every page, it need hardly be said that the book is not only useless, but positively misleading. Dr. Barber has sinned not wholly from ignorance, but largely from perversity, as in most cases he would have been safe if he had not deliberately preferred his own fanciful or impossible conjectures to the rational and generally sound explanations of Mr. Lower, whose deficient information he professes to correct.

ISAAC TAYLOR.

NEW NOVELS.

A Troublesome Pair. By Leslie Keith. In 3 vols. (Bentley.)

Aaron the Jew. By B. L. Farjeon. In 3 vols. (Hutchinson.)

All in a Man's Keeping. By Meg Dyan. In 2 vols. (W. H. Allen.)

The Thing that Hath Been. By A. H. Gilkes. (Longmans.)

Bachelor to the Rescue. By Florence Patton-Bethune. (Remington.)

Red and White Heather. By Robert Buchanan. (Chatto & Windus.)

A Camsterie Nacket. By Jessie M. E. Saxby. (Olipphant, Anderson & Ferrier.)

From the Frontier. By Frederick Boyle. (Chapman & Hall.)

The Businesses of a Busy Man. By R. S. Warren Bell. (Leadenhall Press.)

A Troublesome Pair is one of the half-dozen thoroughly good novels that have been published in the course of the present year. It is carefully written from the first page of the first volume to the last page of the third; the characters in it are not too numerous, and they live and move naturally. It stands, in fact, midway between a typical work of Mr. Norris and a typical work of John Oliver Hobbes; and its "cynicism" is no more pronounced than may be inferred from this allusion to a very fashionable marriage:

"It was noted that the bride looked very handsome, and was the best 'turned out' of the season. Her trousseau, to a petticoat, was described in the papers devoted to the interests of the boudoir. The bridegroom's claims to notice were also set forth with all respectful civility. Nobody thought of comparing him to a satyr, except one young bridesmaid, shivering and looking wretchedly woe-begone in her pink draperies."

Nor is it to the disadvantage of the story that the "troublesome pair" who give it its title are the conventional young folk who fall out and make it up for three volumes, and who are of the first importance in their own eyes only. Their main business is to bring out the character—the strong sense, the kindness, the Aurelian composure even under the terrible responsibility of having to bear with two marriageable girls—of brother 'Sephus, and to prevent too much attention from being paid to the tragedy of Mary Challoner. Not for long has a loveless marriage been so well managed in fiction as it has been in *A Troublesome Pair*. Mary Paston marries the Rev. Charles Challoner in the belief that he is not only a great preacher but a good man. She discovers that he is neither, but only a selfish, sensuous humbug, who has a bad temper and uses coarse language, and is in thought unfaithful to her. She is too womanly not to take to cynicism as a support in her trouble. But she is also too strong to attempt any risky experiment in the way of emancipation. She is content to do her duty according to her lights, and to conceal her difficulties as well as she can from the critical dissection of anxious brother 'Sephus. She is not without a certain dismal reward. She improves her wretched husband to some extent: at all events, she so contrives matters that he has it not upon his conscience that he has murdered his uncle, Bruce Challoner, who is even worse than himself. All the characters in *A Troublesome Pair*, however, are well drawn, and all the incidents are excellently managed. Even the somewhat comic-operaish Juliet and Romeo—Esther and her Blake—are welcome as a relief. No recent writer has made such an advance as Leslie Keith has done in the writing of this story.

There are far too many set speeches in *Aaron the Jew*. All the good folk in it address each other, at all hours of the day and night, in what, in the journalistic

slang of the day, are known as leaderettes. Most of them, too, live in a world of explanations and apologies. Yet the story Mr. Farjeon has to tell is pleasant and simple; Dickensians might even say it is idyllic. Given a woman who is compelled to part with her illegitimate child in order that she may marry, not the man who has seduced her, but the man who has already made honourable love to her; given, also, a man whose child is dead and whose wife will die if she is made aware of the fact; and it is easy to conceive of a new version of the old "substitution" incident. Aaron Cohen, who thus deceives his wife to save her life, is a model Jew, with, however, a portentous capacity for making speeches, and for listening to addresses made chiefly about himself by his most intimate friend; and the chief object of these three volumes is to illustrate his innumerable excellences as a man, an employer, and a tribalist. But misfortunes come upon him. He is ruined. His adopted daughter, by way, no doubt, of proving the eternal truth of heredity, proves "camstraity," although in reality the worst thing she does is to marry a man who does not belong to what appears to be her "set." But the real mother of the child, now herself a widow, turns up in the nick of time, drives away Cohen's chief tormentor, who turns out to be her own seducer, and makes all the good people fairly happy. Mr. Farjeon could have managed all this, and have at the same time accomplished his chief object—that of grappling with some of the social problems of the time—in one volume. He has chosen, however, to be a victim to the three-volume system; and as a consequence, in spite of excellent intentions, and even much excellent writing, *Aaron the Jew* is a weariness of the flesh.

It is bad policy for any man, but especially for one belonging to the order of "detrimentals," to marry an Afghan woman and become to all intents and purposes an Afghan, while yet half in love with an English girl. So finds Dick Urquhart, who, at the commencement of the first volume of *All in a Man's Keeping*, is hopelessly enamoured of Rose Yorke. Rose's gown, as even her critical mother allows, is "effective" at the full-dress ball given in honour of the commander-in-chief at the end of the cold season in Peshawur, and she is warmly affectionate. But that mother, who knows from experience that "they are dangerous guides the feelings," and admits that "all the men who are worth loving are poor, and wild, and head-over-ears in debt," has made up her mind that her daughter can never endure poverty, and therefore must marry John Elliott. Dick meanwhile is practically ruined; and after kissing Rose, very much to the peril of her gown, he leaves the British army and places himself and his sword at the disposal of an Afghan Khan. He becomes first the adopted son and then the son-in-law of the Khan. Zorayda, his wife, is quite as pretty and affectionate as Rose, and has a good deal more stability of character. But Dick is troubled with a rival named Afzul, who is indirectly the cause of the death of his (and Zorayda's) baby, and whom, although

a murderer in intent, he somehow does not permit himself to knock on the head. On the contrary, Afzul drives Dick back to England, and far too literally into the arms of Mrs. Elliott, a portrait of whom has been discovered by Zorayda. Dick, who is very weak indeed, indulges in a very pronounced flirtation with Rose, and only succeeds in tearing himself from her when he discovers that he loves Zorayda very much more than he has ever loved anybody else. He returns to Afghanistan, to find the Khan alive but Zorayda dead of love, Rose's portrait, and a broken heart. As Afzul is still in the land of the vindictive, it may be hoped he will perform the work of poetical justice without shrinking on Urquhart, who has had two loves in his keeping, and has marred both. Dick's story is a most unsatisfactory one, but it is not badly told.

The "purpose" of *The Thing that Hath Been* is a trifle too obvious; and the author has yet to learn the art, if not of condensation, at all events of avoiding digression. But it is a strong and in every way remarkable book; and, in spite of its evidently satirical, and therefore exaggerated, delineations, it is essentially true to the public school-life with which it deals almost exclusively. It is pleasant, too, to come across an author whose characters are really unconventional, and not simply conventionalities capable of *fin de siècle* talk. John Martin—whom Dr. Pinches, forgetful of the *odium theologium*, introduces into his school to secure the thorough teaching of mathematics—and his mother are two uncompromising creatures, quite incapable of securing a living wage in a society subjugated by middle-class ideals. Still, it is impossible not to revel in their Utopia of courage and sincerity, and not to enjoy the very broad hint given by Mrs. Martin (while still Miss Sims) to one of her employers that he is the worse for liquor, or the simplicity with which Martin tells his head master in effect that he cannot alter his nature even to retain his situation. Mr. Gilkes does not load his story with too many characters. The most of them are teachers; and all of them, but more especially Binning, Glynde, and Macnamara, are remarkably well drawn. Martin's farcical marriage is the sole blot upon *The Thing that Hath Been*: it suggests a doubt as to whether Mr. Gilkes is really so terribly in earnest after all.

Readers of *Bachelor to the Rescue* ought to be very grateful to its author for having given them such a delightfully modern woman as Mrs. Lena Salomons. She has pretty pink-pointed nails and large tawny-brown eyes, somewhat almond-shaped. Her figure is lithe, supple, fully developed, and rich in vitality. She smokes cigarettes and drinks brandy and soda. She has a great knack of getting rid of inconvenient husbands, either by driving them to divorce and death or by murdering them outright. She stabs a half-hearted lover with a breakfast-knife. She eats ravenously an unsavoury piece of cold pork lumped between two hunches of bread. Finally she goes mad, and when trying to

murder her rival, Bachelor—who is a dog, not a man—finishes her career with his teeth. There is a fair amount of incident, of course, in a story the leading character in which is such a person as Lena. But she dominates everything and everybody. In other words, *Bachelor to the Rescue* is a readable but not specially well-written story of the melodramatic sort.

Red and White Heather will certainly not add to the reputation of its author, though it is not devoid of that cleverness which it is impossible to dissociate from Mr. Robert Buchanan, even when he is writing at railway speed. One has a suspicion that he has taken advantage of story-writing to have a hit at some folk he does not like. Was not "A Highland Princess" written mainly for the purpose of satirising "a Professor of Moral Philosophy in Aberdeen, one Glenfinlas, who wrote a good deal in the magazines about poets and poetry, and was said to have the trick of discovering unknown merit and announcing it to the world," and who is further described as "a fat, red-faced man, with big hands and feet, and a flow of language that was fairly astounding, though what the man was driving at it was hard to tell?" Undoubtedly Glenfinlas spoils "A Highland Princess," which, but for him, might have been a more than passable tragedy of a man's ambition and a woman's heartlessness. There is, however, a good deal of natural, though roughish and alcoholic humour in the "Legend of the Mysterious Piper," and "Miss Jean's Love Story" relates with very considerable power the troubles of a young woman who falls in love with the man that her father hates. Of the verse in this volume it is enough to say that it flows smoothly, but has little of the peculiar "strength" which one is in the habit of associating with Mr. Buchanan.

A Camsterie Nacket is a story which belongs to the Annie Swannish school of fiction, and presents us with life in a Shetland manse, and with a good deal—though even that is qualified—of Shetland dialect. The plot is so simple that it looks as if it had been evolved out of the consciousness of a girl in her teens. A worthy but intellectually weakish minister takes into his household, as an adopted son, the orphan child of a drowned fisherman, intending to have him educated for the church to which he himself belongs. His autocratic housekeeper is opposed to this step, and declares the adopted son to be a "camsterie nacket"—in other words, a rebellious urchin. This view turns out to be not very wide of the mark. The lad prefers the sea to the ministry, and it is only after the gratification of his impulse all but causes his death that he becomes a good boy and does as he is bid. Lowrie has a thin, pleasant love-story, but it is hardly worth smiling at. Beena, the housekeeper, is the character that gives *A Camsterie Nacket* any life—apart from simplicity and wholesomeness—that it can be said to possess.

Mr. Frederick Boyle has not the special gifts of a Rider Haggard, a Gilbert Parker, or a Conan Doyle. The stories he has published at intervals during the past few years

undoubtedly lack distinction, but they do not lack reality; and the bulk of those which appear in *From the Frontier* are better put together, and therefore command a stronger interest, than any of his previous performances. Most of the stories which make up the present volume treat either of the Cape or of India. Mr. Boyle has, however, tried his hand, and not without success, at stories, such as "Scandalous" and "A Clandestine Correspondence," the fun of which constitutes their sole attraction. The central incidents of "Scandalous," the masquerading of a girl, although for a good object, in men's clothes—is no novelty; but it is worked out cleverly and with perfect delicacy. Of the other stories—and those the more characteristic of their author—the most interesting is "Albertyne's Wooing." The cajoling of an austere moral adventurer into a filibustering expedition in South Africa of which he disapproves is achieved cleverly and with a certain amount of quiet humour. Poetical justice, too, is fully rendered at the close of the story; for Albertyne marries the girl but for whom he would never have joined the expedition, while her unscrupulous and inconvenient father is killed by those natives whom he despises.

There is a good deal of Jeromish fun in *The Businesses of a Busy Man*, but it lacks finish. Too often, also, it degenerates into sheer Ally Sloperism, especially when the writer trots out the inanities of Biddlewig, Barnacle, Banweed, and Mrs. McBullock, who is "Scotch to the backbone and beyond it," and who "wants to know whether I have a 'bawbee' for a villain of a bagpipe-man who comes and makes a horrible row in this street every evening." There is only the faintest suspicion of a method in Mr. Bell's madness; for although his hero undertakes most of the "businesses" that he plays at expressly to retain the affections of the young woman he is engaged to, he does not marry her after all. The character of the sketches may almost be inferred from their titles, such as "On Growing a Beard," "On Joining the Volunteers," and "On Going for a Trial Honeymoon." Mr. Bell is seen at his best in "On Interviewing a Prize-fighter." The contrast between the prize-fighter of fact and the prize-fighter of the newspapers is brought out very smartly and without undue extravagance. It seems to prove that with care Mr. Bell may develop into a humorist of the old rather than of the new type.

WILLIAM WALLACE.

SOME BOOKS ON ANCIENT HISTORY.

Christianity and the Roman Government: a Study in Imperial Administration. By E. G. Hardy. (Longmans.) This is an attempt to give, by means of the clue furnished in an article of Dr. Mommsen's (*Historische Zeitschrift*, 1890) a "historical résumé of the relations between Christianity and the Roman Government during the first two centuries." Mr. Hardy wishes to correct certain views advocated in his edition of Pliny's correspondence with Trajan. In particular, he is now convinced that Pliny's action against the Christians had nothing to do with their being a *collegium illicitum*. "Pliny would have enforced his

own edict without any need to consult the emperor; Trajan would certainly have shown no forbearance, toleration, or indulgence to the Christians, if he had regarded them as members of a *collegium* or *hetaeria*." The fact is that the Roman government saw in Christianity an "aggressive monotheism," and that the people saw in it an agency which threatened the existing life and morality. The feeling of the people led to breaches of the peace, and the feeling of the government rather deprived the Christians of protection and made them responsible for attacks directed against them. Nero's so-called persecution did not, as Schiller suggests, fall on Jews, but on Christians. But this "first contact between the Roman government and Christianity," though it was "purely accidental," yet led to important consequences. The trials then held gave the authorities, if not proof of crime, yet information of a state of mind in Christians which might well be thought dangerous. "The charge of incendiarism developed into a general charge of disaffection to the government, resulting from a mischievous and morose superstition." This was a matter for police supervision; and Mommsen shows that repressive measures of the Roman state in the sphere of religious policy "belong for the most part to the departments of administration, not to the judicial interpretation or enforcement of law, and not even to imperial edicts." *Coercitio*, with its regular rules, dealt with the Christian trouble when and where circumstances drew attention to it. No new policy in the matter was introduced, as Prof. Ramsay thinks, between A.D. 64 and A.D. 95. The same rules held good and were exercised when need arose. Nor again did either Trajan or M. Aurelius lay down any new policy. Christianity was not to them a practical danger. Here again Mr. Hardy differs from Prof. Ramsay, who holds that Christianity was already a body with a formidable and "wide-reaching organisation." It could hardly have been so till the close of the second century; but, when the Catholic Church did get its organisation, then "began the real struggle between the empire and Christianity." Before that time there were police measures, but no real religious persecution. Mr. Hardy does well to quote his authorities in full, but Serenus Granianus is apparently called Silvanus in error on p. 143.

"UNIVERSITY TUTORIAL SERIES."—A *History of Greece*, 371–323 B.C. By A. H. Allcroft. (Olive.) Greek history from 371 to 323 B.C. presents neither a cheerful picture nor an attractive unity of subject. In Greece we have to see one act of political folly succeed another, and to trace a melancholy story of humiliation. Abroad, we are dragged from country to country at the will of a great conqueror, and we leave his gigantic empire with the sense that trouble is hanging over it. But Mr. Allcroft has dealt successfully with a not very grateful topic, and written a survey of the period which is perhaps as full and instructive as it could be made within a very narrow limit of size. It may be strongly recommended for school-use or for pass examinations. A useful summary of the literary history ends the volume; but the best part, on the whole, seems to be the account of Alexander's conquests and character. The statement should not be allowed to stand in future editions that the Tyrannio who arranged Appellicon's library was a freedman of Cicero.

Hérodote, Historien des Guerres Médiques. Par A. Hauvette. (Paris: Hachette.) The credit of Herodotus has suffered from so many attacks, that it was high time that some one should bring all the charges into one focus. It is said that even the diamond may be dissipated by the focussed rays of the sun, but somehow the good faith and general credibility of

Herodotus resist the fiercest light which has yet been made to beat upon them. Such is M. Hauvette's opinion, and it is a view likely to find many sympathisers in this country. No one, of course—certainly not M. Hauvette—would claim that Herodotus is invariably right. He could not have been so, even if all the facts for him to use had been certain. The modern school of history, straining after accuracy of detail, has shown the impossibility of being perfectly accurate. No one can handle large masses of facts without a certain percentage of errors, and the facts were not all certain for Herodotus. There were different versions. It is probably easier to know the truth about Marlborough than it was about Themistokles, and yet we do not find universal agreement as to the facts of Marlborough's life. We are grateful to M. Hauvette for the fresh grounds he gives us for clinging to our old friend Herodotus. His very full and fair summary of ancient and modern literature on the subject of the Persian Wars shows how weak and how mutually contradictory those charges are which have been made against the good faith or the capacity of the historian. "On ne lui reconnait volontiers qu'un incomparable génie de conteur," but there is more in him than that. The arguments against him will usually not hold water; and, though we very often cannot absolutely demonstrate his accuracy, yet we fall back confidently on our personal impression of the writer's character—no such bad test after all. In justification of this point of view, M. Hauvette goes exhaustively over the material and the theories. He begins with what data we have for Herodotus' biography; traces his journeys; conjectures (and here we do not feel that we have more than a conjecture) that the subject grew on Herodotus' hands; rejects the theories of Kirchoff and Bauer as to what it was that Herodotus read aloud at Athens; maintains (with considerable probability) that the great *isotopie* was not put together until the author was settled at Thurii; and insists that it is a finished work, and was not broken off by death or discouragement. Then comes the great question of the historian's credibility; and here M. Hauvette offers a firm front against attacks, ancient or modern. Ktesias cannot be safely trusted, and his dealings with Herodotus only show "de mesquines rivalités de métier." The *De Malignitate Herodoti*—a genuine work of Plutarch—proves that, while Herodotus told the facts as they seemed likely to him, Plutarch was busy trying to fit them to his own ideal of a heroic age. Nor have modern critics been more successful in finding firm ground for their attempts to shake Herodotus' credit. Niebuhr, Nitzsch, Adam, Wecklein, Delbruck, Sayce, or Trautwein—they all of them, as handled in these pages, remind us of the fable of the viper and the file. Up to this point, we are moving among generalities; but in the second part of the study before us, we find a minute analysis of the wars, and point after point of the story, as told by others as well as by Herodotus, is accepted or rejected on solid grounds. But on the whole M. Hauvette shows best on the negative side, if it can be called negative work to answer destructive criticism and rehabilitate an old authority. He is clear and convincing as to what unsound sources Herodotus did not use, he is perhaps less satisfactory as to what authorities he did base himself on. But his remarks on the twin charges that Herodotus did not understand politics or military affairs are particularly judicious and well balanced.

NOTES AND NEWS.

PROF. MAX MÜLLER is preparing for the press a new edition, in four volumes, of his *Chips from a German Workshop*, which has long been out of print. The first volume will contain "Recent Essays," the second "Biographical Essays," the third "Essays on Language and Literature," and the fourth "Essays on the Sciences of Language, of Thought, and of Mythology."

We understand that the Hon. George Curzon is hastening on the publication of his new book, entitled *Problems of the Far East*, which was originally announced to appear in October. Its issue may now be expected within the next fortnight. It will contain a detailed description of Korea, and also a discussion of the rivalry between China and Japan.

MR. JOHN MURRAY will publish in the autumn a volume of *Speeches on the Eastern Question*, by the late Lord Stratheden and Campbell.

DR. FENNELL, editor of the "Stanford Dictionary of Anglicised Words and Phrases," has issued the prospectus of a National Dictionary of English Language and Literature, in three volumes of about 1000 pages each, to be issued in monthly parts. It is intended to include all words and phrase-words found in English literature between 1360 A.D. and the present day. The work is to be based on indexes of selected authors, including Chaucer, Caxton, Elyot, North, Phil. Holland, Bacon, Pope, Johnson, Burke, Thackeray, Macaulay, and Ruskin. At the same time, quotations from hundreds of other authors will be used, many thousands having been already collected, including large numbers dated earlier than the earliest given in any dictionary. Dates of authorship and exact references will be given.

MR. DAVID SCHLOSS, whose work as an investigator in relation to labour questions, especially in regard to the sweating system and profit sharing, is well known, is about to publish, with Messrs. Williams & Norgate, a second edition of his *Methods of Industrial Remuneration*.

MESSRS. CASSELL & Co. will shortly issue in serial form, an entirely new and revised edition of Dr. Brewer's *Dictionary of Phrase and Fable*. The first part, to appear at the end of this month, will contain a portrait of the author, who is in his eighty-fifth year, and his autograph preface to the new edition reproduced in facsimile.

MR. J. A. STEUART has finished the revision of a new story upon which he has been engaged for a considerable time. It is a romance of adventure, the scene being laid partly in Scotland and partly in Arabia. It will be published next month by Messrs. Sampson Low, under the title of *In the Day of Battle*. The first edition will be in three volumes; but probably, to suit the exigencies of the libraries, a one-volume edition will also be issued almost at the same time.

A NEW novel, in one volume, by Mrs. Mona Caird, entitled, *The Daughters of Danaus*, will be published towards the end of September, by Messrs. Bliss, Sands & Foster. It is described as a direct attack upon the marriage system in its present form.

MR. JOSEPH HOCKING has just finished a novel dealing with the questions of cynicism and pessimism, and tracing their natural outcome in life. The title he has chosen for it is *All Men are Liars*. Messrs. Ward, Lock & Bowden have purchased the serial rights, and have also arranged with the author for its publication in book form.

MESSRS. F. V. WHITE & Co. will publish, this month, two novels in three volumes: *A Mayfair Tragedy*, by Mrs. Alexander Fraser, and *A Choice of Evils* by Mrs. Alexander; also a one-volume story by Mr. Hume Nisbet, entitled *A Desert Bride*, illustrated by the author.

CECIL CLARKE will publish very shortly, through Mr. Elliot Stock, a novel entitled *An Artist's Fate*.

THE demand for Olive Schreiner's *The Story of an African Farm* increases. Messrs. Hutchinson have just gone to press with another edition of 5000 copies, completing the 78th thousand.

MISS BEATRICE HARRADEN's last book, *In Varying Moods*, has already reached a seventh edition. We believe that its success in America has been no less conspicuous.

MESSRS. OLIPHANT, ANDERSON & FERRIER have in the press for early issue cheap editions of *After Touch of Wedded Hands*, by Hannah B. Mackenzie; and of *Seventy Times Seven*, by Adeline Sergeant.

MR. VANDER HAEGHEN, librarian of the Bibliothèque de l'Université d'État at Ghent, has issued an interesting first draft, in print, of a projected Bibliography of the works of Erasmus, in three parts, quarto. The number of entries was already immense. A few could be added from the St. Paul's School Library. The verified editions of the *De octo orationis partium* (partly written by Erasmus) are said to now number 267.

UNIVERSITY JOTTINGS.

AT Edinburgh University, last week, the honorary degree of LL.D. was conferred upon Prof. Kielhorn of Göttingen, and Prof. Diodati Lioy of Naples.

MR. THOMAS RALEIGH, university reader in English law at Oxford, has been elected the first occupant of the Quain chair of law at University College, London. The appointment is for a term of two years.

MR. FREDERICK M. SIMPSON, who gained the Royal Academy travelling studentship in 1884, has been appointed to the newly founded chair of architecture at University College, Liverpool.

THE following is the text of the Latin letter presented by Dr. J. E. Sandys, on behalf of Cambridge, to the University of Halle, on the occasion of its bicentenary:—

"Quod annos ducentos ab origine vestra feliciter exactos ludis secularibus celebraturi, nos quoque legatis ad vos mittendis gaudii vestri participes esse voluistis, gratias propterea vobis omnibus et agimus et habemus maximas. Iuvat Universitatis vestrae fastos iam inde a principio evolvere, et annalium vestrorum inter primordia professorum par conspicuum contemplari, qui vestra in urbe libertatis asylum olim invenerunt; e quibus alter, iuris prudentiam professus, primus omnium inter populares vestros patrio in sermone praelectiones habuit Academicas; alter theologiae docendae deditus, et generis humani amore insignis, vestram pietatis monumentis in perpetuum duraturis exornavit. Iuvat deinde circa nomen professoris illius vestri paulisper morari, qui disciplina mathematica cum philosophiae studiis coniuncta, non modo 'philosophiam rationalem' sed etiam 'elementa mathematicos universae' tractavit. Iuvat denique Universitate in eadem nomen idem a professore altero denuo nobilitatem agnoscere, qui, prolegomenis suis ad Homerum prope centum abhinc annos in lucem editis, philologorum studia novis stimulis magnopere incitavit, quique in vita sua universa disciplinae philologicae et naturam et dignitatem egregie demonstravit. Longum est professorum vestrorum illustrium nomina omnia

percensere. Ornant etiam nunc Universitatem vestram nomina insignia, quae non modo per Europam totam sed etiam trans aequor Atlanticum nota sunt. Laetatur Universitatem tot nominibus splendidis tam diu illustratam monumentis duobus, et Gymnasio et Templo Academico, dedicandis saeculorum duorum memoriam esse celebraturam. Aedificium alterum, liberalitate privata conditum, una saltem ex parte Wolfii illius vestri verba denuo confirmabit, cui iuventutis educandae finis erat 'cultura et corporis et animi ducens ad perfectionem humanitatis.' Alterum, pecunia publica et munificentia regia in castello vestro vetere instauratum, iuventuti Academicae virtutis viam cotidie ostendit. De virtute autem, iuventutis vestrae ante oculos in templo illo proposita, licet nobis hodie verba usurpare, quae olim ab uno e professoribus vestris de veritate dicta sunt; vestra enim in arce virtus non minus quam 'veritas adhuc in medio posita est; qui potest, ascendat; qui audet, rapiat; et applaudamus.' Valet, et sacris vestris saecularibus prospere peractis Universitatis vestrae gloriam veterem etiam in posterum per saecula plurima ilibatam conservate."

THE University of Halle, on the occasion of its bicentenary festival, has conferred the following degrees: that of D.D. on Prof. Armitage Robinson; and that of Ph.D. upon Prof. Victor Horsley, of London; Mr. F. G. Kenyon and Mr. H. L. D. Ward, both of the British Museum; Mr. G. A. Grierson, philological secretary of the Asiatic Society of Bengal; and Prof. W. W. Skeat, of Cambridge.

WE observe that Christ Church, Oxford, offers two scholarships of £50 each, tenable for one year, to selected candidates for the Indian Civil Service. Preference will be given to those who are not already members of the university; and there will be no other examination than that of the Civil Service Commissioners.

DURING last year, the Bodleian Library purchased a few fifteenth century prints from the special catalogue issued by Rosenthal, of Munich. Among them is a sheet of five small coloured woodcuts—the Visitation of the Virgin, the Virgin (crowned) and Child, the Virgin and Child in glory, St. Katherine with sword and wheel, and a monstrosity. These were obviously meant to be cut off and used separately, and Schreiber states that they were employed chiefly for the illustration of calendars. Their place of origin is probably Augsburg, and their date about 1490. The remaining prints were a block-printed Munich indulgence of 1482, attributed to Conrad Dieckmut; and a single page of prayers "pro exilibus animabus," illustrated with a coloured woodcut of an angel lifting souls out of the flames, the printing of which is attributed to Kunne von Dudderstadt of Memmingen.

The University of Harvard has conferred the degree of LL.D. upon Mr. John Fiske.

ORIGINAL VERSE.

WALTER PATER.

(July 30, 1894)

THE freshness of the light, its secrecy,
Spices, or honey from sweet-smelling bower,
The harmony of time, love's trembling hour
Struck on thee with a new felicity.
Standing, a child, by a red hawthorn-tree,
Its perishing, small petals' flame had power
To fill with masses of soft, ruddy flower
A certain roadside in thy memory:
And haply when the tragic clouds of night
Were slowly wrapping round thee, in the cold
Of which men always die, a sense renewed
Of the things sweet to touch and breathe and
sight,
That thou didst touch and breathe and see of old
Stole on thee with the warmth of gratitude.

MICHAEL FIELD.

OBITUARY.

WALTER PATER.

IT is with extreme regret that we record the death of Mr. Walter Pater, which took place at Oxford on July 30. He had been suffering from rheumatism, complicated with pleurisy; and though he seemed to be recovering, he passed away, very suddenly, in a fainting fit, at his rooms in Brasenose. He had not quite completed his fifty-fifth year.

Walter Horatio Pater was born in London in 1839, and educated at the King's School, Canterbury. In 1858 he matriculated at Oxford as a commoner of Queen's, among his contemporaries being Mr. Swinburne and the late J. A. Symonds. It does not appear that he tried for honours in Moderations; but he obtained a second class in the Final Classical School in 1862. In those days fellowships were easier to win than now; and after waiting for two years Pater was elected to a fellowship at Brasenose, which he held to the day of his death. He also filled continuously such college offices as those of lecturer, tutor, and dean; but he never took any active part in the affairs of the university. For some time, indeed, he lived in London, only going down to Oxford to perform his duties; and it must be admitted that his was a somewhat incongruous figure in a college whose chief distinction is to have been so often "head of the river."

Pater's first book, *Studies in the History of the Renaissance*, was published in 1873, and has since passed through three editions. After an interval of twelve years, this was followed by *Marius the Epicurean*, which remains his masterpiece. *Imaginary Portraits* appeared in 1887, and *Appreciations* (consisting mostly of reprinted articles) in 1889. Only last year he brought out a series of five lectures on *Plato and Platonism*. He also contributed to Mr. Humphry Ward's "English Poets," and wrote occasionally in the magazines.

The quantity of Pater's work is not large; but it is sufficient, in both matter and manner, to give him a distinct place in the history of the later Victorian epoch. To the temperament of a poet, he added the learning of a scholar and a profound knowledge of all the arts. His sympathetic personality coloured everything that he wrote. Whether dealing with Greek philosophy, with Italian art, or with German enlightenment, it is always the author himself that speaks as the representative of aesthetic culture. If the passion for the beautiful tempted him occasionally into extravagance—as when he seemed to adopt the Cyrenaic paradox, that life consists in the realisation of exquisite moments of sensation—this youthful ardour was redeemed by the philosophic simplicity of his mature years. One of the strongest features in his character was his sense of duty, which was shown alike in his relations to his sisters, to his friends, and to his pupils. This same conscientiousness prevented him from producing much, and constrained him to polish to an excessive degree everything that he sent to the press. His high-water mark as a writer is attained in some imaginative sketches of the life of a little child, which we may assume to be at least in part autobiographical, and which he never reprinted. J. S. C.

J. L. G. MOWAT.

WE have also to record the death, on August 7, under very sad circumstances, of Mr. J. L. G. Mowat, of Pembroke College, Oxford. He was born in 1846, his father being a Wesleyan minister at Frome; and he was educated at Kingswood School, near Bath, and at the Wesleyan College, Taunton. But, as his birth-place happened to be St. Helier's, in Jersey, he was eligible for a Channel Island scholar-

ship at Exeter College, Oxford, where he matriculated in 1863. He obtained a first class in moderations, and a second class in the final classical school in 1869, among his contemporaries being Canon Driver and Prof. Rhys. In 1871, he was elected to a fellowship at Pembroke, where he filled the offices of lecturer, bursar, and librarian, being for some years also bursar of Lincoln. He succeeded his friend, Prof. Chandler, as curator of the Bodleian Library, in 1889; and he was a representative of the university on the city council. His published works consist of two botanical glossaries, contributed to the mediaeval series of "Anecdota Oxoniensia." They are entitled, respectively, *Sinonoma Bartholomei* (1882) and *Alphita* (1887). He also printed for private circulation, in 100 copies, *A Walk along the Teufelsmauer and Pfahlgraben* (1885); and in 1892 he issued a pamphlet, entitled *Notes on the Oxfordshire Domesday*, which contains a most painstaking and useful analysis of all the facts and names relating to the county.

ANOTHER sad death during the past week is that of Prof. John Dobie, which was caused by a railway accident in the north of Scotland. Prof. Dobie, who had been a Presbyterian chaplain on the Indian establishment, was appointed to the chair of Hebrew and Oriental languages at Edinburgh less than two years ago. He had won his reputation by a journey in Southern Arabia, undertaken for the purpose of examining Himyaritic inscriptions and the literature of the Jews of Yemen.

MAGAZINES AND REVIEWS.

THE *Expositor* for August contains some popular and yet critical notes on the two opposing narratives of the reign of Joash by Archdeacon Farrar. Dr. Beet continues his lucid summary of New Testament teaching on the Second Coming, and Dr. Bruce his thoroughly honest series of papers on St. Paul's conception of the Christian life. Mr. Watson is outside the field of critical theology, when he preaches eloquently on "devotion to a person the dynamic of religions"; and Dr. Bruce could easily sift the chaff from the grain. Dr. A. Roberts discusses the meaning of "power on the head" in 1 Cor. xi. 10. Prof. G. A. Smith reviews Budde's German translation of Kuenen's *Essays and Dissertations*; but he does not make it clear whether he thinks Baethgen one of those orthodox critics who are "as scientific as Kuenen himself" to whom he refers, in spite of the strong theological *animus* of certain portions of the work reviewed by Kuenen on pp. 449-64. Kuenen's final opinion on the great question of the religious development of the Israelites we can never know. The new critical basis for a reconstruction of his work on the religion of Israel he had not quite completed when called away by death. That as an historian he would ever have adopted the theory of a special divine guidance and revelation may be doubted; but that he would have identified himself with the principle of an absolutely "geradlinige Entwicklung" may with more confidence be denied. The German phrase quoted by Prof. G. A. Smith is itself a quotation from Kuenen's opponent, Baethgen, and (though tolerated) was not endorsed by Kuenen himself. The reviewer's praise of Kuenen is all the more generous because of his theological dissent from that great critic. Some particulars of the eulogy are, however, of doubtful accuracy, nor is there anything corresponding to them in the very fine eulogy of Kuenen given by Prof. Budde, the editor, in his preface. Prof. G. A. Smith's remaining notices (of Beuzinger's "Hebrew Archaeology," and other works) are equally interesting, and less open to criticism.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BACKHAUS, W. E. Vom rechten Staate. Braunschweig: Limbach. 2 M. 50 Pf.
EYSENHART, F. Mittheilungen aus der Stadtbibliothek zu Hamburg. Hamburg: Herold. 2 M. 40 Pf.
KANDT, M. Ueb. die Entwicklung der australischen Eisenbahnpolitik. Berlin: Maroth. 4 M. 50 Pf.
KORNACK, G. Heissisches Buchdruckerbuch, enth. Nachweis aller bisher bekannt gewordenen Buchdruckerien des jetz. Reg.-Bez. Cassel u. d. Kreises Biedenkopf. Marburg: Elwert. 12 M.
MARCEL, Etudes sur l'ameublement ancien et moderne. Paris: Juliot. 300 fr.
PITON, C. Marly-le-Roi. Paris: Cerf. 3 fr.
POCHER, Jacques. Le Pays des Camisards. Paris: Hennuyer. 5 fr.
REVUE de métrique et de versification. T. I. No. 1. Paris: Cerf. 1 fr. 50 c.
VANDERHAEGH, H. Poëma italicum quod inscribitur la storia della Bianca e la Bruna. Erlangen: Junge. 1 M.
VINOGRADSKY, A. Histoire de l'imprimerie à Lyon de l'origine jusqu'à nos jours. Lyon: Sirey. 4 M. 50 c.
ZOLA, Emile. Londres. Paris: Charpentier. 3 fr. 50 c.
ZSCHICH, F. Ugo Foscolo's Brief an Goethe, Mailand, d. 15. Jan. 1802. Hamburg: Herold. 2 M. 50 Pf.

THEOLOGY.

- STEVERNAGEL, C. Der Rahmen d. Deuteronomiums. Halle: Krause. 1 M.

HISTORY, LAW, ETC.

- ACTA BORUSSICA. (IV.) 1. Bd. Akten v. 1701 bis Ende 1714, bearb. v. G. Schmoller u. O. Krauske. Berlin: Parey. 21 M.
KLEINSCHMIT, M. Kritische Untersuchungen zur Geschichte v. Sybaris. Hamburg: Herold. 2 M. 50 Pf.
MITTELSCHNIG, A. Aus dem Stadtarchiv v. Köln. Köln: Du Mont-Schauberg. 25. Hft. 5 M.
NICOLE, Jules. Le livre du préfet, ou l'édit de l'Empereur Léon le Sage sur les corporations de Constantinople. Paris: Fischbacher. 3 fr.
OFFENHEIM, L. Die Objekte des Verbrechens. Basel: Schwabe. 10 M.
RITTE, Karl der Grosse u. die Sachsen. 1. Abth. Die Kriege m. den Sachsen. Dessau: Kahle. 1 M. 50 Pf.
SEPET, Marius. Napoléon: son caractère, son génie, son rôle historique. Paris: Didier. 2 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BEITRÄGE zur Anthropologie u. Urgeschichte Bayerns. 11. Bd. München: Bassermann. 24 M.
HARTZ, H. Gesammelte Werke. 3. Bd. Die Prinzipien der Mechanik. Mit e. Vorworte von H. v. Helmholtz. Leipzig: Barth. 10 M.
KLEIBER, A. Qualitative u. quantitative bacteriologische Untersuchungen d. Zürichseewassers. Zürich: Spiedel. 2 M. 50 Pf.
MARTIN, F. La Perception extérieure et la Science positive. Paris: Alcan. 5 fr.
REHMKE, E. Lehrbuch der allgemeinen Psychologie. Hamburg: Voss. 10 M.
RESULTATE, wissenschaftliche, der v. N. M. Przewalski nach Central-Asien unternommenen Reisen. Zoolog. Thl. 1. Bd. Säugethiere. Bearb. v. E. Büchner. 5. Lfg. St. Petersburg: Eggers. 15 M.
SCHMALHAUSEN, J. Ueb. devonische Pflanzen aus dem Donetz-Becken. St. Petersburg: Eggers. 3 M.
SIEBERT, O. Die Metaphysik u. Ethik d. Pseudo-Dionysius Areopagita. Jena: Pöhlke. 1 M.
TITTEL, E. Die natürlichen Veränderungen Helgolands u. die Quellen üb. dieselben. Leipzig: Fock. 2 M. 50 Pf.
UHLMOHN, O. Schleiermachers Entwurf z. Kritik der bisherigen Sittenlehre. Leipzig: Fock. 1 M. 50 Pf.

PHILOLOGY, ETC.

- SCHMIDT, A. M. A. Zum Sprachgebrauche d. Livius in den Büchern I., II., XXI. u. XXII. 1. Thl. Leipzig: Fock. 1 M.
SCHULTZE, M. Grammatik der hindustanischen Sprache. Hindi u. Urdu, in ind., arab. u. latein. Schrift. Leipzig: Scholtze. 2 M. 40 Pf.
SERTIS, G. Ilios et Iliade. Paris: Bouillon. 5 fr.
WUSTMANN, R. Verba perfectiva, namentlich im Heliand. Leipzig: Grunow. 2 M.

CORRESPONDENCE.

ECCLESIASTES AND THE PSALTER.

London: July, 1894.

Recently I have been making some preparation for the issue of a new edition of my commentary on Ecclesiastes. As a considerable time is not unlikely to elapse before this new edition can be sent to the press, I may, by way of anticipation, communicate to the readers of the ACADEMY certain results at which I have arrived, and which seem to me not without interest and importance.

No one, so far as I am aware, has seen the true relation between some things contained in Ecclesiastes and the utterances of the Psalmists, or at any rate a portion of these utterances. To mention particularly one example, evidence may be adduced, having, as

I venture to think, the force pretty nearly of demonstration, to show not only that the author of the fourth and fifth chapters of Ecclesiastes was well acquainted with the seventy-third Psalm, but also that sentiments expressed by the Psalmist are controverted. In saying what I have just said, I by no means wish to deny that an analogy between the subject-matter of this particular Psalm and of Ecclesiastes has been previously perceived. Indeed, it could scarcely be overlooked. Thus, in his Bampton Lectures, Prof. Cheyne says of the Psalm in question, "It reminds us of Koheleth in that it deals with a grave moral problem; but whereas the wise man leaves the difficulty almost where he found it, the Psalmist discovers for it a deep religious solution" (p. 148). And Delitzsch in his commentary on Ecclesiastes remarks a resemblance in diction between Ps. lxxiii. 17, and Ecc. v. 1 (iv. 17 Heb.). This resemblance might easily have led to a recognition of the true relation between the two writers. The verses cited are thus translated in the Authorised version: "Until I went into the sanctuary of God [then] understood I their end" (Ps. lxxiii. 17). "Keep thy foot when thou goest to the house of God, and be more ready to hear than to give the sacrifice of fools; for they consider not that they do evil" (Ecc. v. 1).

The mention of "going to the house of God" here in Ecclesiastes is by itself very difficult of explanation, but becomes intelligible if there is an allusion to what had been previously said by the Psalmist. That the "going into the sanctuary of God" spoken of in the Psalm is metaphorical has been repeatedly maintained; and the use in the Hebrew of a plural form for "sanctuary" at least agrees with this view, the plural being the more abstract. In Ecclesiastes, however, the parallel expression is in the singular; but it has long seemed to me clear that the meaning is, "He who treats of the moral administration of the world comes, as it were, into the presence of God, and should therefore speak with caution and deliberation." If it be asked, does the writer of Ecclesiastes mean that the pious utterances of the Psalmist are "the sacrifice of fools"? it may be replied that it is not perhaps necessary to go so far as to make this inference, even though a profound difference of view be recognised.

One principal reason why the connexion between Ecclesiastes and the seventy-third Psalm has not been perceived is to be found, no doubt, in the considerable number of new details which are introduced in Ecclesiastes. While in Ecc. iv. 1 there is an important allusion to the Psalm—to be spoken of directly—the discussion in iv. 2-16 is mainly divergent, though still occupied with the great subject of the moral government of the world. The oppressors in the Psalm "speak wickedly [concerning] oppression (עָוָרָה); they speak loftily (lit. from on high). They set their mouth against (or in) the heavens," &c. "And they say, How doth God know? and is there knowledge in the Most High?" (verses 8, 9, 11). Here the "height" of the oppressors is to be particularly observed, and also their expressed opinion that God regards not their doings. With this in view the analogy in Ecc. v. 8 is scarcely other than decisive:

"If thou seest the oppression (עָוָרָה) of the poor, and violent perverting of judgment and justice in a province, marvel not at the matter; for [he that is] higher than the highest regardeth; and [there be] higher than they."

Or we may render perhaps somewhat better—

"If thou seest in a country the oppression of the poor and the perversion of right and justice, wonder not at the matter, for One higher than the high observeth, and there are powers high above them."

The remarkable transition, also, in Ecc. v. 9,

sqq., is easily accounted for if the writer has in view the wealth of the oppressors as described by the Psalmist.

Moreover, it is well worthy of notice that Ecclesiastes furnishes us with an approximate solution of Psalm lxxiii. 10, which has been regarded as one of the most difficult places in the Old Testament. The A. V. translates, "Therefore his people return hither; and waters of a full [cup] are wrung out to them." In the light furnished by Ecc. iv. 1, and, without resorting to conjectural emendation, we may render—

"Therefore his people (*i.e.*, the officers of the oppressor) smite again, and waters in abundance (*i.e.*, the tears of the oppressed, Ecc. iv. 1) are wrung out from them (*or*, in their case, Sept. *ἐν αἵματι*)."

If *lamo* is taken as referring back to the smiters, we shall then have "and waters in abundance are wrung out *by* them."

What is said in Ecc. v. of the vanity of dreams (verses 3, 7) was probably suggested by Ps. lxxiii. 20, but in the comparison of a "multitude of words" to vain dreams we ought, perhaps, to recognise that the author of Ecclesiastes had no great sympathy with the pious elevation above mundane things displayed by the Psalmist. Certainly, however, we should be cautious in asserting that anything to be found in the discussion from Ecc. i. 2 to xii. 8 expresses the deliberate judgment of the author of Ecclesiastes. Some things are manifestly contradictory to others. As I have said elsewhere, the discussion is, as it were, enclosed and shut in by the utterance, "Vanity of vanities, said Koheleth, vanity of vanities; all is vanity," found alike at its commencement and its close. All is intended to lead up to the exhortations given in the last three verses of the Book.

That the attention of the author of Ecclesiastes would be attracted by such compositions as Psalms xxxvii. and xlix. is in every way probable. But, so far as I am aware, there is not in either case evidence at all comparable with that concerning Ps. lxxiii. Prof. Cheyne has called Ps. xlix. 12 (13) "a poetic anticipation of Ecc. iii. 18, 19." It would be perhaps better to call the verses in Ecclesiastes a reminiscence of the Psalm. And with some probability a similar remark might be made concerning Ecc. ii. 14 *sqq.* compared with Ps. xlix 10 (11), though an objection might possibly be urged on the ground that the matter in question is in no way recondite or remote from common observation.

THOMAS TYLER.

CAPTAIN CARLETON'S MEMOIRS.

Union Club, London: July 28, 1894.

Without wishing to make any remarks upon the authorship of the above Memoirs—which vexed question was so fully and ably thrashed out in the ACADEMY by Mr. Dobie, in 1893—I am able to furnish a few additional landmarks in the military career of Captain George Carleton, which have, somehow, escaped the scrutiny of his detractors.

Referring to Carleton's statement that he received a commission in Colonel Tufton's regiment of foot prior to the Revolution, Colonel Parnell, in his exhaustive review on Carleton's Life and Memoirs in the *English Historical Review* for 1691 (p. 114) says: "On searching the commission books at the War Office, it has been found that no such officer ever was in this regiment." The same writer points out, as a curious coincidence, that a certain "Villar" Carleton was appointed ensign in Colonel Tufton's regiment, January 1, 1688-9, and served with the same regiment (now the 15th) in Scotland.

Colonel Parnell surmises that this "Villar" Carleton was cousin to the mysterious George, and possibly furnished the account of the campaign in Scotland, as given in the Memoirs.

Now for a discovery—"Viller" (*not* Villar) Carleton, who was appointed ensign to the colonel's company in Tufton's regiment, January 1, 1687-8* (*not* January 1, 1688-9) was none other than George Villiers Carleton, who was afterwards captain in Brigadier Tiffin's regiment of foot, and was cashiered in May, 1700, as is well known. Before giving conclusive proof that Captain Carleton—the Proteus of the seventeenth century—bore two Christian names, I must add two missing links to Colonel Parnell's splendid chain of evidence. On March 1, 1689-90, — Carleton was appointed lieutenant to Major Tankred in Sir James Leslie's (late Tufton's) regiment of foot (War Office Commission Book, 1258). This commission undoubtedly refers to our friend Villiers Carleton, who was promoted lieutenant in the ordinary course. Two years later he was appointed captain in Tiffin's regiment of foot. Here is the entry as it stands in Military Entry Book No. 2 (Home Office Series), at the Record Office:—

"Com. to Villiers Carleton, Esq., to be Capt. of the company of which Capt. David Rindes was late Capt. in the regiment of foot commanded by Zacharia Tiffin, dated at Whitehall, 21 March, 1691."

The above three commissions prove that Villiers Carleton entered the British Army on January 1, 1688, and attained the rank of captain in Tiffin's Inniskilling regiment in March, 1692, which tallies, with a few slight discrepancies, with George Carleton's account of himself in his Memoirs. And the MS. Army List for 1694 (Add. MS. 17,918), contains, in the list of Colonel Tiffin's regiment of foot, the name of "Captain George Villars Carleton, March 21, 1691." This entry identifies Villiers Carleton with the redoubtable Captain George Carleton of Tiffin's Regiment, whose services were dispensed with in 1700. Facts are stubborn things. On the principle that the devil is not as black as he has been painted, I believe that Captain George Villiers Carleton was not such a consummate liar as has been represented.

As regards Carleton's nationality, I have to add this solitary proof to Lord Eliot's statement about Carleton being descended [?] related to] from an officer of this name, who served at the siege of Derry. In a list of Londonderry officers (then in England) who received two months' pay to enable them to return to Ireland (July, 1691) occurs the name of Captain Cornelius Carleton. (*Vide* Pay Lists of the Army in Ireland, 1689-99, vol. 773, fol. 124).

CHARLES DALTON.

THE NUN CHAPLAIN AND THE THREE PRIESTS IN THE "CANTERBURY TALES."

London: Aug. 7, 1894.

May I claim a short space with reference to the lines of Chaucer, commented on by Dr. Furnivall in the ACADEMY of last week?

"Another Nonne also with hir had she
That was hir Chapelleyne, and Prestes thre."

Both Dr. Furnivall and Prof. Skeat seem to think that the chaplain is a man.

That the chaplain in the larger nunneries was a man is established beyond a doubt by references found in connexion with St. Mary, Winchester (Dugdale, *Monasticon*, 2. 451),

* In vol. ii. of my *English Army Lists and Commission Registers*, p. 147, Carleton's Christian name has been wrongly given as "Oiller," instead of "Viller."

Shaftesbury (*ibid.*, 2. 472), Romsay (*ibid.*, 2. 506), &c. But that the chaplain could be a woman, a member of the convent, in fact, "another nun," is proved by the following references.

The small Benedictine nunnery, Easeburn (Sussex Archaeolog. Soc., vol. ix., p. 15), was visited by the Bishop of Chichester, and injunctions were sent in 1478, in which the prioress is directed

"that every week, beginning with the eldest except the sub-prioress, she shall select for herself in due course and in turns one of her nuns as chaplain (*capellanissam*) for divine service and to wait upon her."

Again, in connexion with Campsey (Jessopp, *Visitations in the Diocese of Norfolk, 1492-1532*, p. 297), reference is made to the *capellana*; again (*ibid.*, year 1520, p. 192), the prioress of Flixton is accused of having no chaplain, but of sleeping alone, she is directed to appoint one. Among the nuns of Barking pensioned at the Dissolution (Dugdale, *Monasticon*, i. 436), is the chaplain (*capellan.*) Mathea Fabyan.

These references, I think, suffice as to the question of the woman being a chaplain.

About the ladies having three priests in their train there can be no difficulty: the Abbe of St. Mary, Winchester, at the time of the Dissolution contained twenty-six priests (Dugdale, 2. 451).

The fact that Chaucer mentions only three priests would point to the fact that the nunnery to which this prioress belonged was a small one; but, considering that the expression "another nun" is used, we are led to suppose that the prioress in this case is not the lady superior of a convent, but prioress to a lady abbess, and that "the prioress' tale" is, therefore, "the first nun's tale."

LINA ECKENSTEIN.

WITH regard to Chaucer's Nun's Chaplain, Mr. J. D. Matthew also calls our attention to two entries, in the Camden Society's *Norwich Visitation*, of a nun-chaplain. In the Priory of Redlingfield (1514) Domina Johanna Deyne deposes that "Priorissa nou mutavit capellanam a tempore praefectionis," &c. And in Flixton Nunnery (1520), "Priorissa non habet sororem in capellanam, sed sola cubat ad placitum in cubiculo extra dormitorium," &c. The Chancellor enjoins that she shall always have a sister "loco capellanae," especially when she sleeps out of the dormitory.

SCIENCE.

THE OLD TESTAMENT IN BASQUE.

"ANECDOTA OXONIENSIA."—*The Earliest Translation of the Old Testament into the Basque Language* (a Fragment). Edited by Llewelyn Thomas. With a Facsimile. (Oxford: Clarendon Press.)

THE translation here first printed is that of the Book of Genesis, and part of Exodus to cap. xxii. 6, into Labourdin Basque, made by Pierre d'Urte, of St. Jean de Luz, Minister of the Gospel, about 1700. The publication is a credit to all that are concerned in it. It has been a labour of love. Thanks are due first of all to the Earl of Macclesfield for so generously allowing his Basque MS. to be printed. Then special praise must be given to the Vice-Principal of Jesus College for his unstinting labour, and for the way in which he has done his work as editor, and directed the publication of the volume, so that it is almost a model of how a unique MS. should be reproduced

by the press. In every particular of importance the reader is in the position of one who has the original before him; and this is what scholars really need. Prof. Vinson has added a most useful appendix on the forms of the Basque verb employed by Pierre d'Urte. The whole of the difficulty, as well as almost all the interest, of Escuara, lies in its verbal forms: it is these which give the language its significance to the philologist; and the value of this appendix is increased by the unexpected use which d'Urte makes of the familiar (the *tu*) forms, both masculine and feminine, comparatively rare elsewhere, of the Basque verb. This result outweighs for the linguist all the disadvantages of the translation having been made from a Geneva Protestant version, instead of from the Vulgate, or from the original Hebrew. The other appendix, a list, compiled by Mr. Dodgson, of the translations of the Bible, or of parts of it, into Basque, is taken from Prof. Vinson's *Essai d'une Bibliographie de la Langue Basque*, and is useful as a direction to the only materials for comparison with d'Urte's work. Mr. Dodgson might have gone a little beyond this limit, and have mentioned the Gospels for the year printed, since the preparation of Prof. Vinson's volume, in the *Bulletin Catholique du Diocèse de Bayonne*, from Advent 1888 to the close of the ecclesiastical year in 1889.

Mr. Llewelyn Thomas, in his Preface, tells us all that can be discovered about these Basque MSS. preserved in Lord Macclesfield's library at Shirburn Castle (they comprise also a Grammar and a fragment of a Latin-Basque Dictionary); and of the life of their author. It is singular to notice how, from the first notice that we have of them down to the present editor and the scholars who have assisted him, these Basque MSS. are associated with the names of Welshmen—a fortuitous forecast of the ethnological interest of the relations between Basque and Kelt. It is very strange that so little is known of Pierre d'Urte. It seems odd that one of the earlier possessors of these documents should not have jotted down on fly-leaf, or on margin, some word of information about the writer, who must have been known to some of them. Yet so it is. All the information that we have of this *rara avis*, a Basque Protestant minister, is what he tells us himself in the title to the Grammar; the little that can be gleaned of his family from the registers of S. Jean de Luz; one entry of payment to him, his wife, and child, among the succours given to the Huguenots in 1706; and a contribution of the Lord's Prayer in Basque to Chamberlayne's *Oratio Dominica*, published at Amsterdam in 1715. All this is carefully recorded by Mr. Thomas. The only hope, and it is but a slight one, of gaining further information lies in a possible mention of him in the MSS. of Larramendi, now unfortunately mislaid in some library at Madrid.

Mr. Thomas, in his Preface, gives also all aid to his readers to enable them to characterise, and to estimate, this translation of Pierre d'Urte. He successfully defends it from adverse criticism. It is evident that the MS. was never fully pre-

pared for publication; and considering the little help that the author could have had from any Basque Grammar or Dictionary beyond his own, the version in its ease and simplicity is highly commendable as one intended primarily to be understood of the people. Only one word is doubtfully said to be obsolete, *oçar* or *ozar*, "dog"; and even that is good Labourdin Basque, and is found, with its compounds, in M. Van Bys' dictionary, and in M. Luchaire's collections. The use of the word *chahal*, "calf," for *behi*, "cow," is a proof among other words, as Mr. Thomas well observes, that d'Urte was a townsman, and not familiar with country life; and also, in Genesis xxxii. 15, *berrogoji chahal gazte*, *hamar çegen gazte*, "forty young calves (kine), ten young bulls," is a proof that d'Urte translated from the Genevan French, the word "young" being found neither in the Vulgate nor in de Saci's French version.

It is too much to ask of Mr. Thomas, who has given so much time, labour, and expense to this volume; but we hope that his example will stir up some other scholar, with Lord Macclesfield's permission, to publish the Grammar in the same manner as the present volume. For the Dictionary, perhaps an extract of all the words, or forms, not to be found in Larramendi, Chaho, Van Eys, or Aizquibel's dictionaries might be sufficient. The present publication does honour both to the county of Oxford in the noble owner of the MSS., and to the Press and University for its production.

WENTWORTH WEBSTER.

THE ORIENTAL SEMINARY AT JOHNS HOPKINS.

WE quote from the *Johns Hopkins University Circulars* (July, 1894), the following report on the work of the Oriental Seminary during the last session:

"Fifteen courses were given in the various departments of Oriental research during the past year, special attention being paid to the study of the Old Testament and the cuneiform inscriptions bearing upon it. Dr. Cyrus Adler, Associate in Semitic, resigned after the Christmas recess to devote his entire time to his duties as Librarian of the Smithsonian Institution, his lectures on the history of Assyria and Babylonia being continued by Dr. C. Johnston.

"To the study of the Old Testament seven hours weekly were devoted through the year. Prof. Haupt gave a critical interpretation of the Book of Leviticus, special stress being laid on an accurate rendering of the legal style of the book into modern English. A translation of some specimen chapters of the book, prepared by Dr. D. G. Stevens, Fellow in Semitic, is given in the present number of the *University Circulars*. Prof. Haupt also conducted two courses in Elementary Hebrew, interpreting the opening chapters of the Pentateuch. A class met weekly throughout the year to read at sight selected portions of the historical and poetical Books of the Old Testament, under the guidance of Dr. Johnston. The advanced students handed in bi-weekly to Prof. Haupt written exercises, containing idiomatic Hebrew expressions translated from English. Instruction in post-Biblical Hebrew was given during the first half-year by Dr. Adler, the Talmudic tract, *Babâ Bathrá*, being studied with special reference to its bearing on the Canon of the Old Testament. Prof. Haupt gave a course of lectures weekly during the first half-year, discussing the principal problems of the textual criticism of the Old Testament. During the second half-year he gave a course of lectures

on Hexateuchal Analysis, besides delivering a general lecture on 'The Genesis of the Bible' in Levering Hall, February 27.

"Under the direction of Prof. Haupt, the Assyrian Seminary met two hours weekly through the year, studying selected bilingual texts in the fourth volume of Sir Henry Rawlinson's *Cuneiform Inscriptions*, as well as the vocabularies in the second volume of that work and in Haupt's *Keilschrift-texte*. This work was supplemented by occasional exercises in Cuneiform Prose Composition, the members of the class rendering dictated Hebrew sentences into cuneiform. Dr. Johnston met the third year students of Assyrian two hours weekly, interpreting bilingual hymns and psalms during the first half-year, and selected Babylonian historical texts during the second half-year. Dr. Adler gave a series of lectures on 'The History of Assyria and Babylonia, with special reference to its bearing on the History of Israel and the Old Testament'; after Dr. Adler's resignation this course was continued by Dr. Johnston.

"In Arabic, an elementary course was given by Dr. Johnston, Seein's Arabic Grammar and the Beyrout Chrestomathy serving as text-books. Dr. Johnston also met the more advanced students in Arabic weekly during the first half-year, interpreting selected portions of the *Majma' el-adab*. Prof. Haupt conducted bi-weekly exercises in Arabic Prose Composition through the year.

"Three parts of the new polychromatic edition of the Old Testament, published under the editorial direction of Prof. Haupt, were issued by the Johns Hopkins Press at the end of the session. They contain critical editions of the Book of Leviticus, with notes by S. R. Driver and H. A. White, of Oxford; Joshua, by Prof. W. H. Bennett, of London; and Samuel, by Prof. K. Budde of Strassburg, the critical notes on Samuel being translated by the Rev. Dr. B. W. Bacon, of Oswego, New York. Jeremiah by Prof. Cornill, of Königsberg (English translation of the notes by Dr. C. Johnston) and Ezekiel by Prof. Toy, of Cambridge, Mass., are in the press. The second volume of the *Contributions to Assyriology and Comparative Semitic Grammar*, published with the co-operation of the Johns Hopkins University and edited by Prof. Haupt in conjunction with Prof. Delitzsch, of Breslau, a volume of 645 pages royal octavo, was completed, Part 5 (containing papers by Friedrich Delitzsch, C. F. Lehmann, Bruno Meissner, and S. Arthur Strong) appearing at the beginning of the session.

"A lecture by Prof. Haupt on 'The Book of Ecclesiastes,' delivered before the Oriental Club of Philadelphia, appeared in the Philadelphia *Oriental Studies*.

"Prof. Haupt read four papers on 'Transitive and Intransitive Verbs in Semitic,' 'The Origin of the Pentateuch,' 'The Rivers of Paradise,' and on 'Two Passages of the Chaldean Flood Tablet,' before the American Oriental Society at its meeting in New York, April 6-8. He also presented two communications to the University Philological Association on April 20 on 'The Possessive Suffix of the First Person Singular in Assyrian,' and on 'The Cuneiform Name of Lapis-lazuli.' Dr. Johnston read three papers before the University Philological Association on 'The Suffix-Pronoun of the Second Person Feminine Plural' (Nov. 17, 1893); 'Assyrian Medicine' (Feb. 16, 1894); and 'The Epistolary Literature of the Assyrians' (April 20). Dr. D. G. Stevens read a paper on 'The Songs of the Return' before the University Philological Association (March 16). Abstracts of all these communications may be found in the American Oriental Society's *Proceedings*, April, 1894, and in the present number of the *University Circulars*.

"The Assistant and the Fellow in the department received the degree of Ph.D. at the end of the session. The title of Dr. Johnston's thesis was 'The Epistolary Literature of the Assyrians,' his principal subject being Assyrian, and his subordinate subjects Hebrew and Greek. Dr. Stevens' thesis is entitled 'The Songs of the Return (Psalms 120-134),' his principal subject being Hebrew, and his subsidiary subjects Assyrian and Greek. The thesis on 'Paronomasia in the Old Testament' by Dr. I. M. Casanowicz, who received the degree of Ph.D. at the end of the session 1891-2, appeared in the *Journal of Biblical Literature*, Vol. XIII."

SCIENCE NOTES.

PROF. PRESTWICH has been elected a foreign member of the Regia Accademia dei Lincei, in recognition of his services to geology and palaeontology.

AT the last meeting of the Chemical Society, a paper was read on a specimen of old Scotch iron, which had been found on the site of the Fasagh bloomeries, on the north-east shore of Loch Marce, Rosshire—the neighbourhood where the manufacture of iron in Scotland appears to have had its rise nearly three centuries ago. Full particulars of the mechanical characters, determined by Prof. Unwin in the engineering laboratory of the Central Institution, were given, as well as the details of the chemical analysis. According to a report by Mr. Ames, the art-metal worker, the metal was of excellent quality, resembling the famous Swedish iron used by the English smiths of the seventeenth and eighteenth centuries.

THE August number of *Natural Science* (Macmillans) contains a special supplement on "Taxidermy as a Fine Art," which is based upon Dr. R. W. Shufeldt's report to the Smithsonian Institution, and is illustrated with a series of eight photographic plates from the same source. Dr. J. Walter Gregory writes upon "The Evolution of the Thames," arguing—in opposition to the views of Prof. Prestwich—that the main outlines of the river-system were determined long before Pleistocene times. One of his arguments is drawn from the distribution of Sarsen stones: it appears that the stones forming Wayland Smith's cave, and also the Blowing Stone, have been brought from a distance. Mr. E. S. Goodrich describes the exhibition cases that have recently been arranged in the Oxford University Museum by Prof. Ray Lankester. One of them contains the remains of the Dodo, together with the corresponding parts of pigeons, to illustrate the affinities between them. Mr. C. Davies Sherborne has compiled a most useful bibliography of books of reference in the natural sciences, classified for the most part according to subjects. It fills altogether twelve pages. Finally, we must mention an interesting notice of the late Brian Houghton Hodgson.

FINE ART.

"LIBRAIRIE DE L'ART."

L'Art. Deuxième Série. Tome, 1^{er}.

Les Artistes Célèbres—Antonio Canal, dit le Canaletto. Par Adrien Monreau.

Bibliothèque d'Éducation Artistique. Troisième Série—Documents décoratifs Japonais. Tirés de la Collection C. Gillot. Nos. 1-8.

Bibliothèque des Écoles de Dessin. Dessins de Maîtres Anciens et Modernes. Livraisons I-VI.

WE gladly welcome the completion of the first volume of the series of *L'Art* in its new form. As the title-page very properly reminds us, this is the twentieth year of the life of this popular serial, and the present volume is the fifty-sixth of the enterprise. Though it has changed its period of issue from weekly to fortnightly, and has now altered its size, there are few periodicals which have lasted so long with so little modification in the spirit with which they are conducted. Though giving the first place to painting and sculpture, it has always recognised the claims of other arts, including music and the drama; and, while publishing many interesting documents and promoting discussion with regard to the "old masters," its pages have ever been full of the spirit of current art. If it has a fault, it is the width of its scope, the almost bewildering variety of the objects of its interest.

In the present volume, true to its old traditions, we have articles connected with Andrea Pisano and Leonardo da Vinci, Mlle. Gabrielle Niel and Edmund Yon, unpublished letters of Raffet and François Bouvin, articles on old musical instruments and Japanese engravings, on the water-colour societies of England as well of France—for *L'Art* has always been liberal in its recognition of the English school. Amongst its contributors will be found—now as always—such men of note and standing as Emile Michel, Alphonse Wauters, and Henri Havard; and we are glad to say that the names of its editor, Emile Molinier, and his old colleague, Paul Leroy, whose ready and vivacious pen has done much service to the good ship of *L'Art*, are not wanting in the last "Table des Matières."

L'Art, the mother of many books, counts among her progeny none more worthy than the series of "Les Artistes Célèbres," of which the last-begotten, M. Adrien Monreau's careful monograph on Canaletto, has lately reached us. Brightly written, well ordered, richly illustrated, this volume takes its place in the admirable series which contains the Rembrandt of Emile Michel, the Phidias of Maxime Collignon, the Watteau of G. Dargenty, and the Turner of P. G. Hamerton, to mention no more.

The catholicity which marks this series of already more than fifty volumes, concerned with artists of all times and schools and nearly every shade of importance, from Donatello to Charlet, is equally displayed in that collection of facsimiles of original drawings which, under the title of "Dessins des Maîtres Anciens et Modernes," is now being issued in parts, each containing eight large folio reproductions, for the modest sum of two francs. They are, perhaps, a trifle miscellaneous and kaleidoscopic, changing from Albert Dürer to Fragonard, and from Andrea del Sarto to Herkomer, with a suddenness rather startling; but there can be no doubt of the rich and varied interest of the serial, as a whole.

More concentrated in its appeal are the excellent facsimiles of flowers, plants, fishes, and animals from Japanese designs in the possession of M. C. Gillot. These "Documents Décoratifs," if wisely used, should be of much use in artistic education.

COSMO MONKHOUSE.

CORRESPONDENCE.

VANDALISM IN GALICIA.

Yria, Galicia: July 30, 1894.

ABOUT a year ago, some peasants found near Noya, which stands at the head of one of the lovely fjords of the west coast of Galicia, a large gold necklace, consisting of a wire and beads strung upon it. The finders sold it to a silversmith in the place. He, in his turn, sold some of the beads to another silversmith at Santiago de Compostela, where the keeper of the archives assigned them to the "Celtic epoch." He has kept five of the beads, all of the same shape. Another bead, also of the same shape, is preserved by a chemist at Noya. Some of the beads which, to the annoyance of every archaeologist, have been melted down, were of two other forms. The silversmith at Noya shows his visitors the wedge of rather pale gold, which he made from the wire and about fifteen of the beads. He would probably have gained more, had he sold the entire object just as it was found to some museum, such as that of Cluny, where the Gothic crowns from Toledo are kept.

Not long ago—as I am informed by Mr. Henry Burbury, manager of the Heavystone or Wolfram Ore Mines near Noya—another peasant found in a *mámoa* (as prehistoric mounds are called in Galicia and Portugal), a

roll of man uscript, which, from his description, must have been of papyrus. It was so big that he had to carry it home on his shoulders. But there, after showing it to a few friends, he made his kitchen-fire of it.

E. S. DODGSON.

NOTES ON ART AND ARCHAEOLOGY.

THE recollections of Mr. Rudolf Lehmann will be published by Messrs. Smith, Elder & Co. in the autumn, under the title of *An Artist's Reminiscences*. The volume will be divided into two parts: the first will contain an account of his career up to his settlement in London in 1866, and the second will deal with the famous people whose portraits he has painted. At present Mr. Lehmann is engaged upon a portrait of the late Sir Andrew Clark for the Royal College of Physicians.

THE exhibition gallery of prints and drawings at the British Museum will be closed from August 9 to September 8; the students' room will also be closed from August 13 to the same date.

A SMALL committee of experts has been appointed to examine the historical frescoes in the Houses of Parliament (some of which are in a deplorable condition), and to suggest means of averting their total disappearance.

A SERIES of six of the smaller cartoons of the late Ford Madox Brown, representing scenes in the life of St. Oswald, have recently been placed in the South Kensington Museum.

THE Photographic Society of Great Britain has been authorised to use the prefix of "Royal."

MR. JAMES GLAISHER, as chairman of the Palestine Exploration Fund, reports as follows concerning the excavations now being conducted at Jerusalem:

"The spot chosen for the commencement of these researches lies to the south of the city, outside the walls, close to the English cemetery. It was hoped that here traces of the ancient wall might be met with, and there are already indications that this hope will not be disappointed. Mr. Bliss reports that having sunk a shaft at a point a little south-east of the cemetery, on contour line 2469, and driven a tunnel from it in a north-easterly direction, he came, at a distance of 48ft., 'upon a finely worked rock-scarp.' This was traced, following its various angles and working both to the right and the left, for about 140ft., and is thought by Mr. Bliss to mark 'the veritable exterior line of fortifications of ancient Jerusalem.' It is, of course, too early to be sure whether this supposition is correct. Our latest intelligence is up to July 19, and it is hoped that further information may be received shortly.

"To the north of the city, not far from the church of St. Stephen's, the owner of some ground has, in digging the foundations of a house, discovered a very beautiful mosaic pavement. Mr. Bliss describes it as 'a splendid piece of work, measuring about 21ft. by 13ft. . . . Within a beautiful border . . . is a vine with branches on which hang clusters of grapes, and among the branches are numerous birds—peacocks, ducks, storks, an eagle, a partridge, a parrot in a cage, &c. It is almost perfectly preserved, and near the eastern end is an Armenian inscription to the effect that the place was in memory of all those Armenians whose names the Lord knows.' Underneath is a cavern in which were found bones, lamps, and glass vases. Photographs of the mosaic are in the office of the Fund."

MUSIC.

MUSIC PUBLICATIONS.

"RICHARD WAGNER'S PROSE WORKS." Translated by William Ashton Ellis. Vol. 2. *Opera and Drama*. (Kegan Paul & Co.)

THE translator is in good spirits, for in the preface he writes that his work is advancing at

a more rapid rate than he had hoped or promised. And this preface, by the way, is of considerable interest.

Wagner commenced with the idea of writing an article entitled "Das Wesen der Oper"; the article grew to a pamphlet, and the pamphlet to a book. The author himself in a letter to Uhlig has given a very succinct and characteristic account of it. He writes thus:—

"The first part is the shortest and easiest, perhaps also the most entertaining; the second goes deeper, and the third is a piece of work which goes right to the bottom. The whole will be a book of 400 to 500 pages."

In the first part he traces the evolution of the opera; but he was, perhaps, in too much of a hurry to refute the errors of the opera-writers of the eighteenth and nineteenth centuries, and certainly failed to render full justice to the period of the Renaissance. There are many hard sayings in the book, many bitter remarks, especially concerning his contemporaries; but Wagner felt strongly, and therefore spoke strongly. He was thoroughly in earnest; he did not wish for peace, but rather division. One by one the great masters are weighed in the balances and found wanting: Gluck lacked courage; Mozart, reflection; and Weber, if sincere, only stammered. Wagner cannot be serious about Rossini, who, "in righteous expiation of his sins, became a fish-purveyor and a church-composer"; he sets down Meyerbeer's "specific musical capacity at zero." And then, when he comes to Beethoven, he speaks of that composer's error, yet one "all-puissant," since through it was unveiled the inexhaustible power of music. Beethoven was not content to make her "what she really is—an act of expression." How extraordinary, how presumptuous such words must have sounded when first uttered by Wagner! Who was he thus to sit in judgment on men who had all achieved fame, and some fortune? He had written three operas, little known and admired only by a few friends. But Wagner was creator as well as critic, and produced a series of works which have slowly, but surely, won for him respect, admiration, and even reverence. "Tristan" and "Parsifal," the one telling of earthly, the other of heavenly love, justify his bold language, and fully atone for any spirit of bitterness shown. It was possible, and that not so very long ago, to laugh at Wagner, to declare his works dry, and for the most part incomprehensible; but no one does that now. Critics whose words carry any weight all extol his genius, though some affect regret at the lines on which he worked.

Op ra and Drama gives us an honest picture of the man's thoughts and feelings; and the involved style of some of the writing shows that it was the outcome of a long, and one may say, painful struggle. Wagner writes to Uhlig:—

"You can have no idea of the trouble I am giving myself, to call forth a whole understanding in those who now understand but half; yes, even my foes, who either do not or will not understand at all as yet; even then I fain would bring to understanding; and lastly, I rejoice for the mere reason that I am always coming to a better understanding myself."

And, though it has been said before, it is important to remember that Wagner did not expound his theories and then write works to exemplify them, but those theories were born of the artist's attempts to realise his dreams and aspirations. Had Wagner, from fear lest the world should think him arrogant, attempted to stifle the voice that spoke within him, he would have turned out a respectable though probably dull music-maker. But he was no Loadicean.

Opera and Drama is certainly not light reading. Mr. Ellis in his preface tells us that "the difficulty of many passages in the third part (the most obtruse of all) consists in their intense condensation of thought"; and then again, he knows that "even at 'Wahnfried' a few of the pages are considered doubtful of interpretation." But, in spite of all difficulties, the book is fascinating. The admirable summary should first be read, so as to catch its general drift, and then the work itself should be gone through in a fairly rapid manner before it is studied. If the reader pores over every difficult sentence he may lose the thread of the argument, and in some cases not even succeed in solving the difficulties which present themselves.

Surely no impartial person can read this volume without coming to the conclusion that Wagner held exaggerated views, and that he lacked tolerance—but then these thoughts are common to genius. It was exaggerated to say that "the aim of opera has ever been, and still is to-day, confined to music." He could so easily have said "for the most part," but then each culprit among his contemporaries would have shielded himself behind that saving clause. And so in a similar spirit Wagner wrote:—"The understanding is thus, from first to last, the human faculty which the modern poet wishes to address." His defence of "Stabreim" is laboured, and one may quote against him his own words in reference to the melody in Beethoven's Choral Symphony:—"But the march of evolution of all things human is no returning to the old, but a constant stepping forward; every turning back shows itself no natural, but an artificial movement."

There are, perhaps, few who could find time, or would have the patience, to read *Opera and Drama* through from beginning to end; there is a shorter and pleasanter way of studying Wagner's art-theories, and that is by listening to his music-dramas. But there are many self-contained passages and pithy sentences, which will interest the reader. Let us quote two of the latter:—

"Only for the history of music in general, is Mozart of so strikingly weighty moment: in no wise for the history of opera in particular, as a specific genre of art."

And again:—

"The topmost flower of that Drama which sprang directly from Romance, we have in the plays of Shakespeare; in the farthest removal from this Drama, we find its diametrical opposite in the 'Tragédie' of Racine."

Now that "Parsifal" is acknowledged to be one of the wonder works of art, the following passage has special interest. Wagner is comparing the Greek and the Christian Mythos. For the Greek death was not only a natural but an ethical necessity, whereas dying is the sole content of the art which issued from the Christian myth. Hence, we are told that the object of all Christian art, "the conscious stripping-off the physical body" could only be "limned, described, but never represented, and, least of all, in Drama." But what once seemed impossible to Wagner, he, in course of time, achieved.

A few words, in conclusion, about the translation. In face of the many difficulties which presented themselves—of the character of which some of the foot-notes give a good idea—it would be unjust to pick out a blot here and there, especially as to the choice of words. Rather would we ask all who are unable to read the work in the original, to thank Mr. Ellis for his patience, his perseverance, and his conscientiousness. Will he pardon us one little grumble? Was it necessary to have so many nouns printed with a capital?

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[New Issue.]

SATURDAY, AUGUST 18, 1894.

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LITERATURE.

Songs, Poems, and Verses, by Helen, Lady Dufferin. Edited, with a Memoir, &c., by her son, the Marquess of Dufferin and Ava. (John Murray.)

"A FOND desire to preserve the memory of those we love from oblivion is an almost universal sentiment, whether we build the tomb of Mausolus or carve the name of Rosalind on the forest trees in Arden." So begins the all too brief story of the life of Helen, Lady Dufferin, with which, in a happy hour, her son, the Marquess of Dufferin and Ava, was moved to illustrate and adorn the *Songs, Poems, and occasional Verses* of his mother, now for the first time—thanks to his pious diligence—rescued from a fugitive and precarious existence, and domiciled within the stable limits of this handsome volume.

Already during the lifetime of his widowed mother and erewhile sole guardian, had Lord Dufferin given proof of his desire to immortalise her name by erecting at the family seat of Clandeboyne, in the County Down, on a hill overlooking a lovely view of land and sea, a memorial tower of stone (fit emblem of her steadfast affections!) designed to hold the precious benedictory prayer which, on his coming of age, she had breathed out of a full heart over the child "beloved and longed-for, her joy and crown." Thus, though the volume now before us had never been projected, or though some obstacle had intervened to hinder its successful completion, yet had the world not wanted a brave witness to the mother's single-hearted devotion or the fervent gratitude of the son. But now, well-nigh thirty years after the death of her who was

"Beauty, truth, and rarity,
Grace in all simplicity"

incarnate—mindful how, sooner or later, "sad mortality o'ersways" every work of men's hands: mindful, too, of the proud boast of the poet—

"Not marble, nor the gilded monuments
Of princes, shall outlive the powerful rime—"

the builder of Helen's Tower has been led to collect and give to the world the ballad-poetry and other literary remains of his gifted mother, in the sure confidence that the book of her verses, once published, will be unanimously accorded a niche in the literature of the century, and thus become a "κτῆμα ἐς αἰὶν, an indestructible witness to the existence and individuality" of their adorable author.

Many of these pages sparkle and coruscate native wit, while others glow with the

mellow light of a kindly humour; but neither in humour nor in wit will the distinctive note of Lady Dufferin's verse be found to consist. Beneath a sunny surface, of which the rippling laughter—like the wavelets raised by a ruffling breeze upon the water—serves but to hide the ungauged depths below, there lies (within her heart) a living, surging well-spring of sadness, which ever and anon forces its way upwards, finding expression in numbers of a melodious plangency. Herein the poetess shows herself a true daughter of the Celt. Love, trembling under the cold shadow of Fear; Happiness, dashed by the haunting presence of "veiled Melancholy"—such are the themes of her finest poetry, of the lines addressed from time to time to her son. In them she sings indeed of Joy; but it is of the "Joy, whose hand is ever at his lips, bidding adieu." And, as the mainspring and prime source of her Joy is in the satisfaction of her ardent affections—in the lavishing of her love on husband, son, and friends—even so for her Fear means the dreadful thought that "Time will come and take her love away"; and to her

"This thought is as a death, which cannot choose
But weep to have that which it fears to lose."

So much concerning the subject-matter of her verse. With regard to its artistic merits we gladly leave it to others to ply, if they will, the critical weights and scales, to set beauties in the balance against defects, and assign the authoress her proper rank in the hierarchy of the poets. One distinction even the most reluctant critic must perforce accord to her ballad-poetry—that of a universal popularity; and we may feel assured that no writer of verse has ever gained a world-wide reputation without some rare gift or fine achievement that, in due measure, answered to it. But, in truth, the most cursory acquaintance with her poetry suffices to show that Lady Dufferin was a born Singer, of music, emotion, and imagination all compact; and that the few pieces she has left behind her are but the natural overflow from the fountain of poetry ever welling up within her—the spontaneous and unlaboured product of a rich poetic soil which, had circumstances favoured its systematic cultivation, would assuredly have yielded a noble and abundant harvest.

The history of the Sheridans illustrates in a remarkable manner the uninterrupted regularity with which the same physical or intellectual traits are sometimes transmitted from parent to child through several successive generations. Up to the close of the sixteenth century the family had been one of affluence and importance in Ireland, possessing castles and lands in the County Cavan, of which, however, shortly before the death of Elizabeth, they had been deprived through oscheatal to the Crown. With Denis* Sheridan, son of Donald, who was born about the year 1600, the literary traditions of the Sheridans begin. He

* Denis's sister Sarah was the grandmother of the gallant Sarsfield, Earl of Lucan, who, by his daring surprise of the English ammunition train, and his repulse of a desperate attempt to storm the walls, forced William III. to raise the siege of Limerick in 1690.

abjured the Roman Catholic faith and became an enthusiastic disciple of Bedell, Bishop of Kilmore, from whom he received holy orders in the Church of Ireland, and under whose supervision he translated the Authorised Version of the Scriptures into Irish. Of the sons of Denis, William, the eldest, succeeded Bedell in the See of Kilmore; another, Patrick, became Bishop of Cloyne; while Thomas, the third, became Privy Councillor and Secretary to the Government of Ireland under James II., from whom he received the honour of knighthood. In 1677 Sir Thomas brought out a work (recently republished), entitled *The Rise and Power of Parliaments*; and when, in 1688, he followed James into exile, he wrote a history of his times (now in the Royal Library at Windsor), which has won high praise both from Macaulay and from Sir James Mackintosh. Of the Bishops of Kilmore and Cloyne, the sole literary remains that have come down to us are sundry sermons and two volumes of discourses, now under the protection of that great power which is called *Oblivion*.

In Dr. Thomas Sheridan, son of Denis's fourth son James, the less commanding but more lovable qualities of the Sheridan stock first declare themselves. Eminent both as a teacher and as a scholar—he had adopted the profession of a schoolmaster—Thomas Sheridan was universally beloved for his lively wit and sweet gaiety, his kindness, simplicity, and utter ignorance of the world. Upon the gloomy soul of that hapless Titan, Dean Swift, in particular, the airy *insouciance* and mild, gracious tempor of the good Dominie invariably shed magic influence, exorcising, for the time, the evil spirit which so cruelly preyed upon him.

"Sheridan," writes Lord Dufferin, "used to pass months in Swift's house in Dublin, and Swift, in turn, was a continual guest at Quilcalgh, a country house which, with a small estate, had come into Sheridan's possession."

According to Lord Cork, "not a day passed that Thomas Sheridan did not make a rebus, an anagram, or a madrigal." An excellent example of his skill as a writer of *vers d'occasion* is the Description of Delville, Dr. Delany's villa at Glasnevin, outside Dublin (a place associated as closely as Quilcalgh with the memory of Swift), which the reader will find in Mr. Locker Lampson's *Lyra Elegantiarum*. Two metrical translations—one of the "Philoctetes," and the other of the Satires of Juvenal—survive to testify to Dr. Sheridan's excellent scholarship.

Thomas, son of the Dominie, and father of the famous statesman, orator, and playwright, Richard Brinsley Sheridan, was born in 1719, and in early life adopted the stage for a profession, "with the usual results," as Lord Dufferin sententiously observes. Later on, he devoted himself to the improvement of the existing system of education, receiving, in recognition of his efforts, honorary degrees from both Oxford and Cambridge. He wrote a play, and a Life of Swift, and was besides author of a general dictionary, as well as of several works on language and education. His

wife, a grand-daughter of Sir Oliver Chamberlaine, was the first of a series of notable women who married into the Sheridan family, and contributed each her own quota to the common heritage of beauty and intellect.

"She was an exceptionally clever woman," writes Lord Dufferin; "and there can be little doubt it was from her that my great grandfather obtained the divine spark which converted the mere talents he may be supposed to have inherited from his father into the genius which made him famous."

Mrs. Sheridan wrote two novels, *Sydney Biddulph* and *Nourjahad*, both famous in their day; and two plays, "The Discovery" and "The Dupe."

"The Discovery" was one of Garrick's stock pieces, and Antony Brannville one of his favourite parts. Moore states that while "The Rivals" was running at Covent Garden, Garrick renewed "The Discovery" at Drury-lane, so that two pieces by the mother and the son were being acted at the same moment at the two great London theatres."

Lord Dufferin devotes several pages of his Introduction to a spirited and eloquent vindication of his great grandfather, Richard Brinsley Sheridan, from the petty carplings of that splenetic manikin, Tom Moore, as well as from the misrepresentations and exaggerations of Smyth's Memoir. Of the many splendid gifts of this great genius, of his fascinating manners and handsome countenance, of his brilliant wit and fervid eloquence, of his skill in debate and (last, but not least) his solid statesmanlike abilities, we can here do no more than make the briefest passing mention. Nor, much as we might have wished to do so, can we now pause to expatiate on the admirable talents, and no less admirable virtues, of his beautiful wife, Elizabeth Linley, whose praise Lord Dufferin celebrates in language of pregnant emphasis. Our limits warn us to hasten on to Thomas Sheridan, their son, who, while he inherited his father's intellectual brilliancy along with the charm and sweet disposition of his mother, yet seems to have been wholly indifferent to fame, and would, indeed, to-day be utterly unknown to letters but for the accidental preservation, among the Sheridan Correspondence at Frampton Court, of some fine stanzas from his pen on the loss of the *Saldanha* frigate in Lough Swilly (printed on pp. 256-260 of this volume). Thomas Sheridan married Caroline Henrietta, daughter of Col. Callander, of Craigforth, whose sister, Fanny, by her marriage with Sir James Graham, of Netherby, became the ancestress of a whole bevy of lovely women—the Duchesses of Leinster and Montrose, Viscountess Grimston, and (the late) Lady Houghton, Ladies Helen Vincent and Cynthia Graham. Mr. and Mrs. Thomas Sheridan enjoyed an enormous social popularity: his fascinating manners and graceful wit, when enhanced with her extraordinary beauty and intelligence, ensuring them a hearty welcome wherever they came. After some years of happy life in England, consumption declared itself in the husband, and the pair migrated to the Cape, where a small appointment had been bestowed on Thomas Sheridan, in the hope that the

climate would restore him to health. There he died in 1817, leaving his wife with small means and a family of three daughters and four sons. On her return home, accompanied by her eldest daughter, Helen (the only one of her children she had taken out with her), the king assigned Mrs. Sheridan apartments in Hampton Court Palace, where she lived for the next thirty years, and where Helen Sheridan also lived uninterruptedly (save for a visit or two to Rossie Priory, the residence of Lord Kinnaird) until the event of her marriage, in her eighteenth year, with Commander Price Blackwood, R.N., afterwards fourth Baron Dufferin and Clandeboye.

More than one of their contemporaries have described in flowing language the marvellous beauty and resistless fascinations of the Weird Sisters, as they were called—Helen, Lady Dufferin, the Hon. Caroline Norton, and Georgina, Duchess of Somerset. The duchess, with her violet eyes, dark hair and eyelashes, regular features, and skin of privet-like whiteness, was held to be the most perfectly beautiful of the three women, while Mrs. Norton's "dark burning eyes" and fervid poetic temperament combined to create a more striking impression in society than that produced by either of her sisters. But for sheer force of womanly charm, for an enchanting union of vivacity, sweetness of disposition, and loveliness of face and figure, Lady Dufferin was unanimously pronounced the most remarkable of the three. Her son and biographer thus describes her (p. 35):

"My mother, though her features were less regular than those of her sisters, was equally lovely and attractive. Her figure was divine, the perfection of grace and symmetry, her head being beautifully set upon her shoulders. Her hands and feet were very small, many sculptors having asked to model the former. She had a pure, sweet voice. She sang delightfully, and herself composed many of the tunes to which both her published and her unpublished songs were set. . . . Though she never studied drawing, she had an intuitive aptitude both for figures and for landscape painting. . . . She wrote delightful letters, which she illustrated with the most amusing pen-and-ink scrawls and caricatures. She could not, indeed, put pen to paper without betraying the innocent gaiety of her disposition—a gaiety as tender as it was witty—for her very laughter was a caress. . . . She had mastered French before she was sixteen, as well as acquired some Latin. In after years she wrote in French as readily as in English, and she also mastered German. Her talent for versifying showed itself very early. . . . Before either of them was twenty-one, she and Mrs. Norton were paid £100 by a publisher for a collection of songs they contributed between them. She was also a wonderful reciter of poetry, especially of Shakspeare. As Mercutio, Benedick, Touchstone, and the Clowns, she was inimitable; but Falstaff was the part in which she signally excelled. . . . It was delicious to watch her playful, caressing way in singing or talking to children. [This trait came from her grandmother, Elizabeth Linley.] . . . I never knew anyone who seemed to derive such exquisite enjoyment as she did from the splendours of earth and heaven, from flowers, from the sunshine, or the song of birds. A beautiful view produced in her the same ecstasy as did lovely music. But the chief and dominant characteristic of her nature was her power of

loving. . . . In her case, love seemed an inexhaustible force. Her love for her horse, for her dog, for her birds, was a passion; and the affection she lavished on her own mother, on me, on her brothers, sisters, relatives and friends, was as persistent, all-embracing, perennial, and indestructible as the light of the sun."

Many as were the sources of happiness within her reach, there yet fell to the lot of this tender-hearted woman a full share of our common heritage of sorrow. Two brief periods (1825-1831; and again, 1835-1841) of wedded happiness were hers, divided by an interval of four years, during which Captain Blackwood was away with his ship, the *Imogene*, on foreign service. Thus she had tasted of the bitterness of separation when the dire mischance befell which robbed her of a devoted husband, and left her, in her thirty-fourth year, sole guardian of her only child. With what brave singleness of heart she devoted herself to the task thus devolved upon her; how, for her son's sake, she more than once declined the offer of "a princely home, with all the advantages which wealth and the highest rank in the English peerage could add to the lustre of a beautiful woman's social position"—all this, and a hundred other instances of her noble unselfishness and lofty purity of motive, Lord Dufferin relates with a frank enthusiasm which, while it never oversteps the bounds of modesty and good taste, amply testifies to the delight he feels in paying this tribute of gratitude to her memory. Happily more than one opportunity was afforded him of repaying her, in some slight measure, for the sacrifices she had made on his behalf. Thus when, in December 1865, he received from Sir Charles Wood, the Secretary of State for India, the flattering offer of the Bombay Governorship—a tempting appointment for one who was not yet forty—he unhesitatingly declined it, since it would have involved a separation from his mother, whose weak health could never have stood the climate. And when in 1866, the cruel disease declared itself by which, on the thirteenth of June in the following year, her life was cut short, he was at hand to minister all that the tenderest devotion could afford of comfort and alleviation to her hapless plight, and stayed by her to the end, to receive, with her closing breath, her last whisper of love and benediction.

As we have said so little on the subject of Lady Dufferin's poetry, we must not close without giving our readers a sample of it. Her best verses are perhaps of too sacred and intimate a character to bear quotation; the following lines, however, may be regarded as a fair specimen of her plaintively musical style. They are addressed to her son, and were written in her forty-second year:

"How my heart follows thee where'er thou goest,
With tender searchings of thy distant lot,
Grudging the hours which elsewhere thou
bestowest,
Though well I know that I am not forgot!"

"Is there not something wanting to thy being
When thou art glad, and I not at thy side?
As though the sun should shine with no one
seeing,
A wasted glory, in a world too wide!"

"Methinks it should be so; for such a feeling
Visits my soul when lonely I remain,
My heart still leans on thine—for aid appealing
To bear its burden, be it joy or pain.

"Dost thou not miss me, when thy gaze enchanted
Dwells on the scene which now thy vision
bounds?

Methinks it should be so; for I am haunted
By thoughts of thee midst lovely sights and
sounds.

"When I am reading, I would have thee near me
To share the brilliant thought, or graceful
phrase;

Or if I sing—what matter who may hear me,
If I must miss thy fend, unlearned praise?

"See how thou steal'st the colour and the savor
From out my life when we apart must be!
And yet, thou know'st, 'I thank my God for
ever,'

'For all remembrance,' my beloved, 'of
thee.'"

T. HUTCHINSON.

"FUR AND FEATHER" SERIES.—*The Grouse*.
By the Rev. H. A. Macpherson, A. J.
Stuart-Wortley, and G. Saintsbury.
(Longmans.)

ENGLISHMEN may proudly cherish the boast that the grouse is the only bird peculiar to the British Isles. In itself it is beautiful and characteristic; while year by year it pours untold wealth into Scotland, and brings back health and freedom from cares to numberless jaded workers who delight in shooting it. It is closely allied to the Willow Grouse, which is a circum-polar and widely distributed form—indeed, advanced ornithological thinkers deem the grouse but an insular variation of this bird. However that may be, the fashion of grouse-shooting is quite modern. Frank, in his northern tour to catch salmon, says nothing of so common a bird as the moor-fowl. Captain Birt, in the middle of last century, just condescends to notice it. Lairds and their friends shot the bird on their estates with as little ceremony as they would shoot rabbits, until all at once, about 1830, it dawned upon men that the shootings could be let with considerable profit to their purses. Since that time the price of grouse mocks has always shown an upward tendency. For a few years, indeed, grouse disease somewhat daunted sportsmen. But diminution of disease at once brought back general demand. Charles St. John set the example of writing enthusiastically on the many charms of grouse-shooting. Wilson, Grimble, Speedy, Colquhoun, and many more swelled the chorus. Now the love of grouse-shooting is universal. It was time that the literature connected with the sport should be condensed into a volume, and the enterprise of Messrs. Longmans was equal to the occasion.

Grouse are found not merely on the mainland, but also on the outlying islands of Scotland, save that they cannot hold their own in the Shetlands. They are abundant in Derbyshire and Yorkshire, and penetrate into South Wales. Mr. Macpherson writes agreeably of their natural history. He shows that a few imported to Sandringham lead a precarious existence, and the same may be said at present of attempts to naturalise the bird in Sweden and East Friesland. As a pet the grouse is very bold and amusing. Besides damp and old heather,

predatory birds, stoats and the like are its enemies. The "hoodie crow" is perhaps the worst of its foes, and does much destruction among the eggs. Two types of plumage may be observed, says Mr. Macpherson, black and red, which are especially noticeable among the cock birds. Most persons who have been on the moors have witnessed the old birds' tricks to lure man from their young.

The shooting of the grouse could not have been entrusted to more capable hands than those of Mr. Stuart-Wortley. His hints are well worth pondering. After an excellent chapter on the journey north—which, good as it is in its references to the many problems connected with housing and feeding the poor of great cities, is hardly in place in an avowedly sporting manual—he takes the two modes of shooting separately, over dogs and by driving. "The science of making a good bag," he says, "is in windy weather entirely a question of the constant study and observation of the wind." Such maxims as this are set off with a scholarly style and an appreciation of Nature which should prove irresistible to his readers, and certainly bring out the nobler aspects of the sport. The following is worth quoting as an illustration:

"It is when the breeze is cool and keen, the heather wet from last night's rain, or glistening from a slight touch of early frost; when the distant range stands like Scroate, toweringly white with snow; when the burns run brown and full, the oats are ripened, and the hill-face is growing redder and more golden, when the river trout are stiff to rise, and the black cock has almost his full tail—then is the time when to follow a brace of good dogs, both you and they in first-rate trim, and to make a bag of grouse is worth the doing."

Such passages, which show how the beauty of Scotland has been assimilated by the sportsman, are frequent in Mr. Stuart-Wortley's contributions to this volume, proving that mere butchery is the last thing the grouse shooter recks of, compared with the many delightful accompaniments of the sport. Grouse driving, both in England and Scotland, is treated in the same appreciative manner. The subject is too technical for these pages, but the fullest details will be found, with diagrams, in *The Grouse*. As the sportsman who has made the largest bag on record, Mr. Stuart-Wortley is well able to discriminate between the pleasures of shooting grouse over dogs, as of old, or of despatching them more scientifically from mantlets, as pleases the present race of shooters. Undoubtedly more shooting and more difficult shots are obtained in the latter method. Whether the poetry of the sport is so subtly enjoyed by driving grouse is another question. Sentiment, it seems, then gives way to excitement.

Mr. Saintsbury is quite at home with the cookery of the grouse. Probably all Englishmen prefer the bird simply roasted with an accompaniment of French beans and some red wine; but here, as ever, *de gustibus*, and Mr. Saintsbury is faithful to the maxim, and shows that he has the making of a distinguished chef. It is whispered that there are benighted regions

of Scotland where grouse is served with melted butter. Mentor here pours out the vials of astonishment and horror on the cook and the cook's master who could perpetrate such a *bêtise*. Soup à la Meg Merrilies sounds commendable, while cold grouse accompanying salad and grouse pies would not have displeased Apicius. Soyer is probably correct in his dictum that "art cannot improve grouse." Probably a good Scotch appetite is the best sauce; and they who have first shot the birds on windy hill and winding moor are the last persons to care for *queuelles*, *kromeskis*, *croquettes*, *salpicons*, or *bouchées* of grouse. Hints, however, for these and other recondite forms of cookery will be found in Mr. Saintsbury's pleasant chapter.

The illustrations form a principal attraction in the "Fur and Feather" Series. In *The Grouse* they are due to the skilful pencils of Mr. Stuart-Wortley and Mr. A. Thorburn. The vignette of the stricken grouse is touching in its fidelity to nature; while the landscapes in "Old Grouse on the Tops" and "The Loch before Dark" are so beautiful and so full of the witchery of Scotland that they strongly tempt a stay-at-home man to throw down his books and be off by the evening mail to the North. The whole book is a treat to the naturalist as well as the sportsman. No lodge in Scotland can possibly be without it. It will at once settle those endless questions which always arise there on the habits of the grouse and the best way to shoot and to eat it.

M. G. WATKINS.

A FRENCH HISTORY OF SUSSEX.

West Grinstead et Les Caryl: Étude Historique et Religieuse sur le Conté de Sussex en Angleterre. Par Max de Trenqualéon. In 2 vols. (Paris: Torrè; London: Burns & Oates.)

THIS work, from its unique character, may almost be described as a literary curiosity. Two volumes, containing over nine hundred pages of letterpress, are devoted to describing in French the history of part of an English county and the fortunes of an English family. We know of nothing like this in the range of topographical literature. There are, indeed, some few important British families—the Courtenays, the Grants, and the Montmorencys, for example—whose annals have been written in the French language; but we do not know of a single instance of a foreigner taking in hand to delineate the physical features and historical antiquities of even a fragment of old England. M. de Trenqualéon and his friend M. Dénis may, therefore, be congratulated upon having achieved a work hitherto unattempted. And the achievement has certainly not been unsuccessful. The authors, of course, have found much difficulty in English names and titles, and present them sometimes to our notice in eccentric disguises; but we are prepared for blunders in this department, and only complain that there is want of consistency in them, which is suggestive of carelessness or ineradicable defect of vision.

The main objects of the book are—primarily and emphatically—to draw atten-

tion to the continuity of the Roman Catholic faith in Sussex; and, secondly, to make public the history of the Caryll family and the letters of various members of it which are now deposited in the British Museum. It is asserted that

"dans le district de West Grinstead autrefois paroisse catholique et maintenant simple mission, la Religion Catholique avait toujours existé parce que des prêtres fidèles, protégés par une puissante famille, aiment conservé son culte."

The powerful family is, we presume, the house of Norfolk, under whose auspices much has been done of late years not only at Arundel but also in other parts of Sussex and the adjoining counties—"the West Grinstead mission" comprehending all the country between the towns of Lewes, Dorking, and Havant. But it is in West Grinstead itself and its immediate neighbourhood that the old faith has its stronghold, and perhaps the most prominent feature in the Wealden landscape at the present day is the tall spire which rises above the Carthusian monastery at Cowfold.

M. de Trenqualéon begins at the beginning. We have Sussex before the Roman Conquest—a region almost inaccessible (owing to its vast forests) from any quarter except the seaboard. Then follows an account of the conversion of the South Saxons to Christianity. Bosham, Selsey, and Chichester—the three successive centres of the new religion—are adequately treated, and all the early bishops of the diocese are noticed at some length. Large space is given to the history of the baronial family of Braose, with their castles at Bramber and Knepr, and their endowment of churches and religious houses. What the Church in Sussex owed to the influence of this powerful family is traced with much clearness; and, although the information is not drawn from any new sources, but in the main from Dallaway's well-known history, the mode of treatment is novel and calculated to excite interest, nor is there any trace of religious bitterness in the language employed. Dallaway, of course, is not always to be trusted; and M. de Trenqualéon does not seem to have fallen in with Prebendary Stephens's far more accurate histories of the diocese, or he has perhaps found it too difficult to adjust their presentment of facts to his own point of view. The French writer's object is, as we have said, to show that the continuity of the old faith in Sussex was not broken by "the schism of Henry VIII.": while one purpose of the English writer is to show that the new faith is essentially the old faith, divested only of certain objectionable accretions.

The chapter devoted to an account of the parishes within the West Grinstead Mission is interesting and entertaining. The writer is charmed with the country villages and their ancient churches and quaint buildings, rich in memories of the past. He has even a good word to say of Worthing—the dullest of watering-places:

"Moins brillante que Brighton, moins sévère que Chichester, cette ville est peuplée de familles qui demandent au voisinage de la mer

des loisirs agréables, un air salubre, une vie tranquille et confortable, une compagnie distinguée."

Generally, his remarks are the result of careful observation, but now and then we are surprised and amused by the errors into which the writer falls. Thus, he speaks with enthusiasm of the "superb church" of Horsham, "avec sa haute flèche de pierre qui domine l'horizon." But the peculiarity of the spire is that it is of wood and not of stone, and is covered with the oaken tiles known locally by the name of "shingles." Is it possible that M. de Trenqualéon is acquainted with only one meaning of this word: namely, that connected with the sea-beach?

The whole of the second volume, and a small portion of the first, is occupied with a history of the Caryll family and a translation of their letters. The author confesses that the pedigree has puzzled him—"car il y a neuf John Caryll's tour à tour chefs de la même famille"—and that he has consulted in vain the genealogical works of "Burke, Cook (?), Collins, and others." Had he come across Mr. Elwes's history of *The Castles of Western Sussex*, he would there have found the Caryll pedigree set forth in great fulness. The family rose to some local importance at the close of the fifteenth century, its fortunes having been largely augmented by John Caryll of Warnham, who was king's serjeant in 1514. His grandson, Sir John Caryll, was knighted by Queen Elizabeth, and contributed £100 towards the defence of his county against the Armada. There can be no doubt that he was an adherent of the Reformed faith; but two generations later we find John Caryll of Warnham compounding for his estates by payment of the largest sum levied on any Sussex landowner, and his descendants became strong supporters of the Roman Catholic interests in the county. The eldest son followed James II. into exile, and was created a titular peer by the grateful monarch. In this barren and unrecognised honour he was succeeded by his nephew, another John Caryll, who lived chiefly at West Grinstead and Lady Holt Parks—both in the county of Sussex. Pope was an occasional visitor at both houses, and it was at the former that the incident occurred which suggested to the poet "The Rape of the Lock." John Caryll, before acceding to Pope's request for a return of the letters he had received from him, made copies of them, and these are what M. de Trenqualéon has translated. Of course they are in their French dress as charming as ever, though they disclose the fact that the poet was a terrible self-plagiarist, and made his seemingly artless and spontaneous expressions serve his purpose with more correspondents than one.

It would be as easy as it would be ungracious to point out the numerous errors of detail into which M. de Trenqualéon has fallen—they are indeed abundant. We prefer rather to dwell upon the originality of his literary enterprise, and the service he has rendered in making his countrymen better acquainted with rural England, its charms and its historical memories.

CHARLES J. ROBINSON.

TWO BOOKS ON THE WELSH LANGUAGE.

Picture of Wales during the Tudor Period.

By J. Birkbeck Nevins, M.D. (Liverpool: Howell.)

Welsh Orthography. (Carnarvon: Welsh National Press.)

THERE is a closer connexion than at first appears between Dr. Nevins's picture of Tudor Wales and the interesting report on Welsh Orthography here coupled with it. It was the golden memory of Salesbury and Bishop Morgan, celebrated at St. Asaph last year, that suggested to Dr. Birkbeck Nevins his short study in Welsh history. His little work is thus in some sort a tribute to the first famous Welsh Bible of 1588; and, considerations of religion apart, the purely secular value of the Bible, as a prop of national literature and language, has been even more marked in Wales than in England, which is saying a great deal. The Welsh Bible, and the Welsh Bardic tradition with its *Cynghanedd* and other severities of prosody (and Welsh prosody, we may be reminded here, is the most complex and intricate in the world), have together acted as the guardians of Welsh orthography in a remarkable degree. The very evils of the Bardic practice of verse, as we shall see, helped to keep Welsh words intact; and for the Bible, whose art of prose had no such factitious restraints, one can hardly say enough in praise of its literary uses and influence.

But to turn to its translators, Bishop Morgan of St. Asaph is so typical a figure, that one could wish to sketch his history in some detail. But a few words must suffice here. Like so many others of his countrymen who have done great things for their native Wales, he was the son of a small farmer, very poor, living at Penmachno, near Llanrwst. According to a passage quoted by Dr. Nevins from Sir John Wynn's *History of the Gwydir Family*, he and his family were "hereditary bondsmen and servants of the Gwydir family, and he was brought up in learning (as a boy) at Gwydir"—a curious testimony to the lingering serfdom of Wales at that period. From Gwydir young Morgan was, fortunately, sent on by his patrons to Cambridge as a sizar. Dr. Hughes, yet another potential Bishop of St. Asaph, gave him the idea of translating the Bible into Welsh. He set to work on the Old Testament forthwith, following up Salesbury's historical New Testament, which appeared in 1567. The great difference between the two translators and their style lies in Morgan's superior knowledge of colloquial and idiomatic Welsh. Indeed, one cannot regret that a characteristic translator's quarrel over a disputed Hebrew root prevented Salesbury and his collaborator, Bishop Davies, from completing the Old Testament too, which thus fell into Morgan's hands.

Some of Morgan's journeys to and from his Welsh vicarages, when his work compelled him to Lambeth, might afford much curious matter for unconventional history. In fact, his life presents a delightful alternation of scholarship and adventure. He is now on the road, in the convoy of a company of drovers, his precious MS.

secreted in his travelling cloak; and now the guest of Gabriel Goodman, Dean of Westminster, while his Bible is being printed in "Paule's-square." Many pleasant glimpses of these things are to be had in Dr. Nevins's pages; and if their total effect is rather that of a preliminary sketch than of a completed picture of men and events in Tudor Wales, the sketch is more suggestive perhaps as it stands.

Again, if Dr. Nevins lays rather much stress upon the attenuated condition of the Welsh vernacular, before it was revived by the stimulus of Morgan's Bible, he only follows the ecclesiastical historians in this. "Morgan," he says, "found it a congeries of dialects and spellings, and left it a language"; which is a striking, if a rather highly coloured, way of putting it. His enthusiasm may seem to colour his statement, too, of the continuing effects, during the past three centuries, of Morgan's work; but no one who knows Wales intimately can doubt that he is correct in the main. In that period, the folk and place-lore, the abounding traditions, the endless wealth of poetic and heroic association, have little by little been exchanged away—with some gain to religion, but with a melancholy loss to the national sentiment and imagination—for names imported from biblical history. Thus it comes, no doubt, that Salems and Bethesdas abound in Wales, but the graves of Dafydd ap Gwilym and Owain Glyndwr are unknown.

In philology, as we have said, the Welsh Bible was, fortunately, only a safeguard. In the report of the Society for Utilising the Welsh Language, now before us, which seeks to establish a reasonable working standard of Welsh orthography, both Salesbury and Morgan are cited in the summary of literary instances, as well as Taliesin and Aneurin. Generally, one finds the usual forms confirmed; and often the old spelling of Morgan's Bible of 1588, or even of the Black Book of Carmarthen, dating three centuries further back, remains the same. The council have steadily avoided innovations. There is no question at all, they tell us, of a "new orthography"; and they consistently prefer "traditional, national, and phonetic modes of spelling" to those based on individual or foreign example. Of individual would-be reformers, whose efforts they have had to counteract, the most notable is Dr. Owen Pughe, whose masterpiece—his great dictionary—is sadly marred by his over-ingenuity and passion for reform. To Dr. Pughe, they remind us, is due in great part "the orthographical chaos which embitters the existence of the modern Welsh printer." He turned *i*'s into *y*'s, *t*'s into *d*'s, and so forth, with immense diligence, and with such effect that it will take several generations of lexicographers to put right what he so ingeniously put wrong.

In some few instances, possibly, we might like to question the form of word used or recommended in the report. There is *Taliesin* for example, which they give us instead of *Taliesin*; many of us cannot fail to stumble over that extra *s*! *Dafydd ap Gwilym* becomes now *Dafydd ap Gwilym*,

under their rule and guidance; and much doctrine lies in that simple change from *b* to *p*, which has good warranty for it. Old habit, we are glad to see, however, is too much for even these word-doctors, for on p. 22 they slip in the narrow space of seven lines from *D. ap G.* to *D. ab G.* Such slips may do something to comfort the inept layman in his infirmity.

It is significant, we might add in conclusion, that this handbook of Welsh orthography is issued by the Welsh National Press, which is doing work that it would be hard to over-estimate for the cause of Welsh language and literature. Two of its magazines, *Cymru* and *Cymru'r Plant*, in particular, which are edited by one of the committee who prepared the present report (Mr. Owen M. Edwards, of Lincoln College, Oxford), are performing month by month admirable service, not only in maintaining the literary standards of Salesbury and Morgan, but in restoring, too, something of that national lore and poetic and historic tradition which of past years have been allowed to go by default.

ERNEST RHYS.

NEW NOVELS.

A Precious Scamp. By Henry Cresswell. In 3 vols. (Hutchinson.)

Victims of Fashion. By A. M. Grange. In 2 vols. (Bentley.)

A Baireuth Pilgrimage. By Edith E. Cuthell. In 2 vols. (Sampson Low.)

Miss Precocity. By Charles C. T. James. In 2 vols. (Bliss, Sands & Foster.)

Major Joshua. By Francis Forster. (Longmans.)

Keith Kavanagh. By E. B. Hodge. (Digby, Long & Co.)

A Bachelor's Bridal. By Mrs. Lovett Cameron. (White.)

Mad or Married? By Hugh Coleman Davidson. (Drane.)

READERS of *A Precious Scamp* will, perhaps, find difficulty in satisfying themselves as to which of two characters in the book Mr. Cresswell meant his title to refer to. Mr. Fred Yardley, finding that the splendid city business bequeathed to him by his father is, owing to his own incompetence, fast dwindling away, commissions Harry Bethel, his confidential clerk, to open for him an account in a fictitious name at a Paris bank, and to deposit therein all the remittances that come to hand in London previous to the bankruptcy that now looms in the near distance. He hopes in this way not only to provide himself with a private fund which will render him comfortable when the crash comes, but also to reduce to beggary his mother and sisters, whose annual charges upon the business, under the terms of their father's will, have long been viewed by this admirable son and brother as an intolerable nuisance and a gross piece of injustice. Unfortunately for the success of one at least of his plans, he meets his match in Harry Bethel, who contrives to appropriate the whole of the spoil and get clear away with it, while his luckless employer

suffers five years penal servitude for fraudulent bankruptcy. Here we have two undoubted scamps. The prominence given to Harry Bethel's career throughout the book inclines one to the belief that it is he who is designated by its title; but, as the man's motive was to enrich not himself but his brother, it is hardly in human nature not to feel a sneaking satisfaction that the shrewder and cleverer, and, above all, the more generous-hearted, of the rogues secured the booty and escaped, in preference to a man whose ignorance and conceit ensured from the first the ultimate downfall of his business, to say nothing of other unamiable traits of character. The details of the story are told by Mr. Cresswell with marvellously graphic power, though they are not of a nature to please a very large number of readers. Those who do not regard the *minutiae* of mercantile life as a topic of absorbing interest will find it hard to peruse two introductory volumes unrelieved by any element of romance. However, there is enough of romance in the third volume to make up for previous shortcomings, and if the tale does not end exactly as everyone would wish, it certainly cannot be said that poetic justice is not meted out to the various characters. Mr. Cresswell's style is crisp and effective, full of satire and dry humour; and these qualities alone make the book worth reading.

Although the plot of *Victims of Fashion* is far from being original, the story exhibits many novelties of conception, and is throughout a masterly satire upon the meannesses, the ignoble aims and rivalries, and the insincerities of fashionable life. Aurelia Wilmer and her brother, Horace N. Wilmer, two wealthy young Americans, come over to England, in pursuance of a desire expressed by their father on his death-bed, with the object of launching themselves upon London society. They secure for the sister the chaperonage of a titled lady, who agrees for a consideration to introduce them to circles of the highest distinction; and being a handsome and fairly accomplished pair they rapidly spring into notice and might have achieved complete success, but for the untimely disclosure—made by Miss Sadie Jinks, a young compatriot—that they are by birth illegitimate, and, moreover, possess a pronounced strain of black blood. Even as it is, Horace has secured the hand of Lady Margaret Brockle, a middle-aged heiress; and, in the absence of the Yankee girl and her inconvenient testimony, Aurelia might have been united to Viscount Castlerack. There is an amusing *deus ex machina* in the shape of Joscelyn Crawford, a homely-bred Yankee and former lover of Aurelia, who rescues the latter from her predicaments at the last. Mr. Grange writes with a good deal of spirit and humour, and has produced an excellent book.

It is not given to all of us to be rapturous worshippers at music's shrine; and still more select is that, no doubt, pure and apostolical part of the religion whose chief prophet is Wagner. It is only the latter division who are likely to peruse with much patience the pages of *A Baireuth Pilgrimage*. Mrs.

Urmston, a fashionable English widow, has a young heiress, Lady Betty Braintree, left in her charge, and, in order to keep her out of the way of the ineligible Captain Jack Hammond, consents to accompany the girl, who is a musical enthusiast, to a Wagnerian festival at Bairoth. Here Jack Hammond very naturally turns up, and, though belonging to the class who are unable to tell "God Save the Queen" from "Yankee Doodle," devoutly attends the performances in the train of his divinity, and entirely upsets the plans and calculations of her chaperone. The latter, meanwhile, allows herself to indulge in some highly sentimental maundering with Halmar Yri, a Norwegian violinist, and in a rapturous moment, at the conclusion of the last operatic performance, is betrayed into an avowal of her passion, only to be confronted on leaving the building with the spectacle of his blowsy little German *fiancé*, who has unexpectedly arrived on the scene with her mother in search of him. This is rather a neat anticlimax, and is the only really amusing incident of the book, though scarcely entertaining enough to compensate for chapter after chapter of exaggerated laudation of the composer, who, we are told somewhere, is "Shakspeare, Beethoven, Plato, Raphael, all in one." The writer has a tolerable fund of mild pleasantries of the kind dear to young ladies; on the other hand, an analysis *in extenso*, accompanied by a running fire of admiring comments, of three entire music-dramas, together with sufficient topographical description to constitute a tolerably complete guide to Bairoth and its neighbourhood, is not likely to give universal satisfaction as the main subject-matter of a two-volume novel.

Miss Precocity cannot be regarded seriously as a novel. It is a laborious attempt to carry a piece of extravagance through a story of some five hundred or more pages, and though there is a large class of sweetly simple-minded persons who will declare the whole narrative to be a delightful and a charming one, it is, as a work of art, preposterous. Miss Dorothea Marston has had a spendthrift and dissipated father, whose intemperate habits have brought him to the grave. From the first dawn of her intelligence the child has been associated with squalor and poverty, with debt, duns, and drunkenness; she has had no associates but the gutter-children, and no education except of the most elementary kind. Yet when her father dies at the moment of succeeding to a baronetcy, and by his will directs that his daughter Dorothy, though not yet nine years old, shall succeed at once to the management of the family mansion and estate, and be treated in all respects as a responsible person, we are asked to believe that this extraordinary little specimen of humanity steps forward into her new position, not only uncontaminated by the vicious influences that have always surrounded her, but completely equipped with a *savoir faire* and a readiness of speech and address not always possessed even by elderly matrons to the manner born. The author evidently feels the absurdity of the position, when he tries to introduce some childlike elements into the character of his

heroine—if she can be dignified with such a title—and makes the situation more ridiculous still by portraying elementary love passages between this child of nine and a shock-headed little scamp, son of the vicar of the parish. The early surroundings of Dorothy remind one at once of Becky Sharpe's childish experiences, and tempt one to compare with Mr. James's performance the treatment which Thackeray would have accorded to the subject. The subsidiary characters of the story afford no better indications of creative power on the part of the writer.

Major Joshua Robinson, who gives his name to Francis Forster's novel, is a study in Epicureanism—as the word is popularly understood—not by any means badly conceived and delineated. For the rest, *Major Joshua* depends upon an idea rather strange and fantastic, not to say improbable. Mrs. Fenwick is a woman who has devotedly loved a heartless husband, who, though not leaving her in poverty, abandoned her and went away to spend the rest of his life voluptuously in Paris. The deserted woman, conscious of her own disinterested devotion and the misery that has resulted to her, and recognising with amazement the happiness apparently enjoyed by her husband, concludes that the only true happiness must consist in self-gratification, and proceeds to act upon this theory in the education of her two daughters, teaching them no elements of religion or morality, but simply instilling into them the easy art of living to please themselves in everything. So far as one can accept with credulity the result, as depicted by the author, of ten or twelve years of this strange method of education, the story seems worked out with considerable skill and a due regard for dramatic effect.

What is a "remittancer"? Readers of *Keith Kavanagh* are informed that it is an Australian name given to a good-for-nothing emigrant from the Old Country, who fails to succeed in his new sphere of labour, and depends upon remittances from home for his means of living. Of this sort is Keith Kavanagh, younger son of a good old English family, an extravagant sot, who has further ruined his prospects by a marriage with a woman of doubtful fame and a drunkard. To rid him of her influence, the family send him to Australia, where he deliberately goes through a form of marriage with the daughter of a wealthy landowner, and, when the original wife follows him up and appears upon the scene, he apparently gets rid of the obnoxious intruder by poison. That a creature like this should live to succeed to the family estates in England is hardly a satisfactory conclusion.

A Bachelor's Bridal is well written, and contains some fresh incidents. A London solicitor has unwittingly found favour in the eyes of the ward of one of his country clients. To escape the avaricious schemes of her guardian, the young lady flies to London, and by appearing in his chambers late at night compromises her reputation to such an extent that the lawyer feels himself bound in honour to marry her. Imme-

diately after the ceremony the young wife is despatched into the country to lead a solitary life in a mansion her husband has provided for her, a proceeding utterly inexplicable to the doting bride. The interest is sustained throughout, but the ending is unnecessarily tragic.

The scene of *Mad or Married?* is laid in the Isle of Man. A good deal of constructive ingenuity is displayed in the details of the story; but as the plot involves the occurrence of certain phenomena of clairvoyance, the possibility of which is not yet amenable to proof, it scarcely falls within the range of our criticism.

JOHN BARROW ALLEN.

CURRENT THEOLOGY.

The New Bible and Its Uses. By Joseph Henry Crooker. (Boston: George H. Ellis.) This is a valuable work, which deserves the attention of teachers, though it may be too outspoken to be suitable for ordinary Church readers. For while there is possibly a pretty general agreement upon most of the points here so lucidly treated, yet there are, as yet, very few, even among fairly educated teachers, who could bring themselves to accept Mr. Crooker's statement of results of New Testament study without much qualification. On Old Testament matters the case is happily different. It will be generally admitted that Mr. Crooker is not only well-informed, but puts results in a very moderate and popular way. The author is, however, always worth listening to, and not easily to be refuted. That the new Bible is better than the old, and that its new uses are of the utmost importance for those who are at all in sympathy with modern thought, is undeniable. The criticism applied to the views of Prof. Wendt (now of Jena) and Prof. Briggs (of Union Seminary, New York) is a specially interesting feature of the work. Had the latter only been referred to, the book would have been accused of provincialism. But Wendt's original and instructive book on the Teaching of Jesus has become so thoroughly naturalised in all the countries where critical theology exists, that simply to have criticised it with insight should commend Mr. Crooker's little book to the respect of scholars. The closing sentence of the work runs as follows:—

"Our chief anxiety should be to use the Bible for increase of inner life, never as a cloud to darken the dayspring, and never as an authority to stop inquiry; but as an aid to our own spirit to make more audible and persuasive the voice of the living God, in whom we, as well as Isaiah and Paul, live, move, and have our being."

There is a very inadequate appendix on Contradictions in the Gospels, which will, we hope, be enlarged in the second edition. On such subjects it is important to make new views as easily intelligible as possible, which cannot be done in a few pages.

Individual- und Gemeindepalmen. Ein Beitrag zur Erklärung des Psalters. Von Lic. Dr. Georg Beer. (Marburg: Elwert.) The impulse to the composition of this thoughtful work proceeded, the author tells us, from his teacher, Prof. Dillmann, who, but a few days before these lines were written, passed away. We may then ascribe to Dillmann the credit of having so taught his pupil as not to check the free exercise of the critical faculty. The work consists of two parts, a general and a special. In the former such preliminary questions are considered as the use of the Psalter in the public and private worship of the post-Exilic Jews and the early Christians,

the origin and composition of the Psalter, and the age of the several Psalms, beginning with the latest of the larger collections (Books IV. and V., i.e., Ps. xc.-cl.), and within each collection grouping those Psalms which in style and subject resemble each other. There is also an interesting study of the impulses which produce lyric poetry in general, and of the poetical style of the Psalms in particular, and a descriptive survey of the views which have been held as to the speaker of the Psalms. This first part, however, was completed after the second part. It supplies, indeed, its basis; but, as it stands, it presupposes the special results of the sequel. Hence a different pagination is given to the respective parts. The book is freshly written, and refers to all the most important recent works on the Psalter. It is marked by a willingness to give as much credit as possible to each of the author's predecessors, mentioning with special frequency Smend, Cheyne, and Baethgen. Evidently there is much more agreement among careful critics of the Psalter than many English writers and theological reviewers are aware. It may be that Smend was originally somewhat incautious in his exposition of the theory with which his own name is so honourably connected; it is at any rate unbecoming for critics who came after him and owe so much to him to make the most of this incaution. And earnest as some writers still are in maintaining a pre-Exilic and even Davidic element in the Psalter, yet no one has as yet been able to give truly critical arguments of much cogency in support of the pre-Exilic or Davidic character of any particular passage. Many interesting suggestions might be quoted from this new critic, who sees more clearly and expresses himself with more terseness than some otherwise meritorious Biblical scholars. It may be noticed that he adopts Wellhausen's correction—*שִׁירוֹת* for *שִׁירוֹת* in Am. viii. 3. This tends to show that there was a special class of female singers in the pre-Exilic temples, and Neh. vii. 44 (= Ezra ii. 41) suggests that there were also male singers; but the probability still remains that, in refinement, the singing in the pre-Exilic temple of Jerusalem fell behind that in the houses of the rich and noble: conservatism needed the wholesome shock of the catastrophe of the Captivity. Among the Psalms which are best illustrated by our author may be mentioned Psalms xc. (p. 41), li. (pp. 48-50), and cx. (p. 79). Psalm xc., it is shown, can at earliest have been composed in the last decade of the Persian rule. In Psalm li. the speaker is said to be the "servant of Jehovah" (see 2 Isaiah). The "blood" in li. 16 is the "blood-guiltiness" which rests on Israel. It would have been well, however, to refer on this point to the studies of Psalm li. in Cheyne's *Aids to the Study of Criticism* (1892), which have, it is true, been overlooked by some scholars, but which on certain points are fuller than the comments in the German and English works referred to by Dr. Beer.

August Kayser's Theologie des Alten Testaments. Zweite Auflage, neu bearbeitet von Lic. Karl Marti. (Strasbourg: Friedrich Bull). To most of those who knew and appreciated on its first appearance the late Prof. Kayser's able work on "The Pre-Exilic Book of Israel's Origins and its Expansions," the same writer's posthumous "Old Testament Theology" was probably a disappointment. No doubt, had the author lived, he would have given the manuscript of his lectures on this important subject many a correction and improvement. Would he have approved of the recast which the work has received from the hand of a young Swiss scholar, Karl Marti? The question is one which only those can

answer who knew Kayser personally. From a student's point of view, all that is important is that the same historical spirit and the same conciseness and simplicity which distinguished the original work should characterise the new edition. So far as the present writer can judge from a first examination, these expectations are fully realised. That the individuality of the editor should be strongly visible is only natural. Queries will be noted here and there by the careful reader, who would gladly have heard the editor at greater length on disputable points (e.g., on his grammatical interpretation of a phrase in Isa. xlii. 6, at p. 151). In two important respects the book marks an advance even on Smend's recent admirable work: viz., in the full use made of archaeology, and in the inclusion of post-Maccabaean writings. In the treatment of the prophetic literature, Karl Marti is "advanced"; nor can we blame him. Even at the risk of error and inconsistency, it is absolutely necessary to begin to adapt our treatment of the Old Testament religious ideas to the new results of the criticism of the prophets. More has been done, and more is being done, in the higher criticism of the prophets than is at all convenient for easing-loving theologians. Criticism of details would be premature, but we may express surprise that the accomplished editor should confine his references on Egyptian religion to Renouf's excellent but imperfectly critical Hibbert Lectures.

A FIFTH edition of Prof. Driver's *Introduction to the Old Testament Literature* (Edinburgh: T. & T. Clark) has reached us. Besides such minor corrections as could be introduced into the stereotype plates, it contains an appendix of twenty pages, in which many recent books and articles are referred to under the headings of the several Books, and a good deal of very useful supplementary information is given. There are, probably, few omissions of importance in the bibliography. Hackmann's *Die Zukunftserwartung des Jesaja* (1893), Beer's *Individual- und Gemeindepsalmen*, and Koster's *Het Herstel van Israël in het Perzisch Tijdvak*, the two latter of which appeared in the spring of the present year, may require to be added; the last in particular cannot safely be passed over by students of the post-Exilic period of Jewish literature and history. For criticism there was, of course, not much space in so condensed an appendix. B. W. Bacon's works on the analysis of the Hexateuch are much referred to, nor can Prof. Sayce complain of insufficient attention. It is strange, however, that a public which shows so keen a desire for instruction should not ask for a complete translation of Kuenen's *Onderzoek*. The signs of progress in the present edition of the *Introduction* towards a somewhat firmer and more complete criticism of the Old Testament intensify our regret that the acknowledged master of a firm but cautious criticism should be still practically unknown to the mass of even well-educated students.

NOTES AND NEWS.

A BIOGRAPHY of the late Sir Samuel Baker is being prepared by his executors, Mr. T. Douglas Murray and Mr. Silva White. Mr. Murray will be indebted to any one holding letters from Sir Samuel, if they will communicate with him at the address of his publishers—Messrs. Macmillan & Co., Bedford-street, Strand.

THE volume on *Archery* in the "Badminton Library" will be published in the course of next month. It is written by Mr. C. J. Longman and Col. H. Walrond; and will also include contributions from Miss Legh, Viscount Dillon, Major C. Hawkins Fisher, the Rev.

Eyre W. Hussey, &c. Like the other volumes of the series, it will be abundantly illustrated.

MR. JOHN MURRAY announces for publication in the autumn a volume of *Roman Gossip*, by Mrs. Minto Elliot, dealing with such subjects as Pio Nono, Cardinal Antonelli, Il Re Galantuomo, Garibaldi, and the Roman Buonapartes.

THE second volume of *Social England*, edited by Mr. H. D. Traill, will be published by Messrs. Cassell & Co. on September 1, and will be issued simultaneously in America. The book will contain the history of the period from the accession of Edward I. to the death of Henry VII., and amongst the contributors will be:—C. Raymond Beazley, the Rev. H. E. D. Blakiston, W. Laird Clowes, W. J. Corbett, Dr. C. Creighton, E. Gordon Duff, Owen M. Edwards, C. R. L. Fletcher, Hubert Hall, A. H. Hassall, H. Frank Heath, Reginald Hughes, the Rev. W. H. Hutton, Prof. F. W. Maitland, C. Oman, Reginald L. Poole, W. S. Rockstro, A. L. Smith, R. Steele, and Prof. J. E. Symes.

ARRANGEMENTS have just been completed for an English edition of the late Prof. Dillmann's writings, Messrs. T. & T. Clark, of Edinburgh, having secured the right of translation. His commentary on *Genesis* will probably be the first to appear.

AMONG the volumes of verse which Messrs. Elkin Mathews & John Lane have in the press, for publication in the autumn, is *Songs from Vagabondia*, by two authors, Mr. Bliss Carman and Mr. Richard Hovey, who will not sign or otherwise distinguish their several contributions. The book will have illustrations by Mr. Thomas Meteyard.

THE experiment of publishing an important novel in one-volume form, which was started with Mr. Hall Caine's *The Manxman*—of which we hear that more than one thousand copies were taken by Mr. Mudie within five days—has now been followed with Mr. R. D. Blackmore's *Perlycross*. But, in this latter case, we understand that a small edition in three volumes—which had been printed before the question reached its crisis—will also be issued simultaneously.

MESSRS. HURST & BLACKETT will publish next month a single volume story, entitled *In a New World*, by Mrs. Hans Blackwood, a connexion of the Marquis of Dufferin and Ava. It is the lady's first venture in literature.

MESSRS. WARD, LOOK & BOWDEN will publish immediately a volume of short stories by Miss Nora Vynne, entitled *Honey of Aloes*.

Rab Bethune's Double; or, *Life's Long Battle Won*, by Mr. Edward Garrett, will be issued shortly by Messrs. Oliphant, Anderson & Ferrier, with six illustrations of border scenes, etched on copper by Haswell Donaldson.

UNDER the title *The Pilgrim's Progress as John Bunyan wrote it*, Mr. Elliot Stock will shortly re-issue his facsimile of the first edition, with a new introduction by Dr. John Brown of Bedford.

The Experiences of Loveday Brooke, Lady Detective, by C. L. Pirakis, has been translated into Danish by Dr. M. Laursen, and will be published at Copenhagen next month.

MESSRS. OLIPHANT, ANDERSON & FERRIER will publish in a few weeks a library edition of *My Ducats and my Daughter*, by P. Hay Hunter and Walter Whyte.

THE two new volumes in the series of "Les Grands Ecrivains Français" are *Froissart* by Mme. James Darmesteter (Mary Robinson), and *Diderot* by M. Joseph Reinach.

MESSRS. CASSELL & Co. have made arrangements for the re-issue of "Treasure Island"

A few paces further on, at the cross-roads, is the site of an erased killeen, which local tradition asserts was at one time used for the interment of unbaptized children. I could not obtain definite evidence that the stone originally came from the killeen; but I was told that not long ago two stones were standing within it, as well as a gigantic whitethorn which overhung the road and interfered with traffic to such an extent that it was cut down. Nothing now remains in the killeen but a slab of slate, roughly circular, and presenting no features of interest. I was unable to find any other portions of the Ogham stone; but as the time at my disposal was too limited to allow me to make more than a desultory search, it is possible that more may turn up at a future date.

While the inscription is too fragmentary to add anything to our knowledge in the philological side of Ogham study, it is of some importance topographically, as it adds one to the list of the Oghams of a district in which this class of memorial is very sparsely represented. The only other Wexford Ogham comes from the neighbourhood—a fragment found on Hook Head, bearing the name *Socam(ni)*. Except this, nothing Oghamic has been found on the east side of the Barrow nearer than the Hacketstown fragment and the interesting inscription at Castletimon, co. Wicklow.

II.—DONARD, CO. WICKLOW.

This is a very remarkable monument, standing on the farm known as Old Milla, south-west of Donard. As I failed utterly to find it on my first visit to Donard, in September last, and could only elicit the vaguest indications of its whereabouts from the inhabitants, it may be of advantage to give more explicit directions for finding it than are to be found in print, especially as it has been passed over in silence by the Ordnance Survey. The visitor should keep to the road which lies between the old church and the post-office. Soon after leaving these landmarks the road narrows suddenly, and, after passing through one or two gates, leads by a small farmhouse and over a foot-bridge into some fields, where it becomes lost. Another farmhouse, however, will be seen almost immediately behind the first, and at some little distance from it: the stone will be found at the back of this house, on the brow of a hill overlooking a wide valley.

The only notices I can find in print of this stone are the following:

"This stone was discovered by Dr. S. Ferguson in 1872 at Denard, co. Wicklow. The legend, if read retroversely, yields 'INIQUI.' Another (incomplete) memorial, from the same locality, with some twenty-five other Ogam inscriptions, is deposited in the Museum of the Royal Irish Academy, Dublin."—(Brash, *Og. Mon.*, p. 324.)

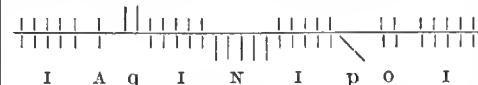
"If we . . . descend on Donard . . . we are again in a well-marked Ogham district. . . . In the stone fences about Donard fragments of Ogham monuments are numerous, and the names of the farmers who broke them up are remembered. A short mile from the village on the south-west stands the Ogham-inscribed pillar, called the Piper's Stone. The common tradition of profane dancers and musicians being turned into stone exists here as in most other districts abounding in stone monuments. The Piper's Stone is excessively rugged, and its legend most difficult to decipher. It shows the χ character, and seems to read *INIER*."—(Ferguson, *Ogh. Inscr.*, p. 69.)

These notices had long perplexed me greatly. It was not easy to see how Mr. Brash or his informant should have missed such a conspicuous character as χ ; it was still more difficult to understand how he fitted the eight scores necessary for *QU* into its place. Moreover, Sir Samuel Ferguson makes no reference

to the reading being "retroverse," which he would hardly have omitted to do had such actually been the case.

In order to make my farther remarks clear, reference to the annexed diagram will be necessary. The stone is a block of clay-slate, square in section, but tapering. Its height is fifty inches, its cross dimensions twenty and twenty-four inches respectively. The diagram is intended to explain the nomenclature which I shall adopt in speaking of the various edges of the stone. The square represents the top of the stone (which is not horizontal, but slightly oblique); the vertical edges will be denoted by the single letters placed at the angles at which they terminate—viz., *a, b, c, d*; the horizontal edges by the pairs of letters placed at the angles between which they lie, thus *a b, b c, &c.*

The inscription seems to begin at the bottom of edge *a*, and runs up to the top. Whether any of it is now underground I cannot say; it is possible that it is so, for a low boundary mound passes close by the stone and conceals the inscribed angle for a few inches. The exposed part of the angle bears the following inscription:



The *IA* are perfectly clear and distinct, the first point of the *I* being close to the ground line. Then comes a space of $6\frac{1}{2}$ inches, which at first sight seems absolutely blank; on closer inspection, however, faint traces of two scores above the line can be discerned, and possibly even a third: there is room for five, and I have no doubt that the letter was *Q*. Then comes *INI*, perfectly clear; then a space of 6 inches, filled by an indeterminate letter and two vowel points. The most minute examination of the indeterminate letter failed to establish anything further than that one of its members is an oblique line below the stem, sloping upwards; and, therefore, the letter must either be $\frac{V}{\Lambda}$ (*y**) or \bar{X} (*p*). Were it not for the extreme rarity of the letter *I* should be inclined to say that it is *p*. There is no question about the concluding *I*.

But this is not all. While examining the stone I noticed a well-marked *M*, followed by an *A*, on the edge *ab*. A little closer examination was necessary to find the *Q*; but every score of these letters is also traceable, although somewhat confused with the wide "grain" of the stone, in the direction of which they lie. The first three letters of the patronymic are also on the same edge. They are very indistinct, but appear to me to be *MAB* or *MOB*, though I do not like to assert positively that either is correct. The remainder of the inscription is, I fear, hopelessly lost; but there is evidence in a few scattered notches and scores that it ran in a very unusual manner—around the edges *b c* and *c d*, and some short way down the angle *d*.

Such is my reading of the Donard inscription, and I have put it on record in hopes that some other student of Ogham writing may be induced to visit the stone before long and verify it. How much of the inscription on the first angle is the proper name of the person commemorated I do not know: I suspect that

* I have adopted Lord Southesk's ingenious suggestion of *y* as a convenient transliteration for this letter; though with the reservation, with which I think he will agree, that *y* hardly expresses the guttural sound of the letter with sufficient force to make it more than an approximate equivalent.

there are one or more other words associated with it.*

It is now easy to see how the variant readings already published arose. There are two apparently blank spaces in the inscription: Mr. Brash took the upper blank as the end of the writing, and failed to see the vowel-points which follow it: moreover, he misread the initial *IA*, making it *IU*. Reading the result downwards, this gives *INIQUI*. Sir Samuel Ferguson was misled by the lower blank, and regarded it as the beginning of the inscription; he accordingly failed to see the vowel points which precede it.† Apparently the continuation of the inscription on the remaining angles has not been noticed before.

The neighbourhood of Donard is rich in prehistoric remains. The Ogham stone itself seems to form one member of a group, for there is another stone standing thirty inches from it of about the same height, but irregular in outline and without any marking upon it. Some little distance from it in the opposite direction is another stone, also uninscribed. There is a fine cromlech a few paces from the right-hand side of the road to Dunlavin, not far from the last cottage on the hill at the entrance to Donard; while, if we take the road which leaves the village on the north, we first cross Hell Kettle Bridge, near which is a stone bearing thirteen cup-markings, and then, after walking through the magnificent scenery of Hollywood Glen, we reach the farm of Aughtgraney, in the grounds of which is a stone circle of great interest: one of the stones bears, running over its top, a deep semi-circular channel $18\frac{1}{2}$ inches in radius, at the centre of which is a cup-marking. Earthworks abound; one, called Ball Moat, behind the old church, is particularly fine. To the ecclesiologist, too, the place is not without interest; for though little (beyond a stone bearing an incised floriated cross) is to be seen in the church itself, it is full of associations with St. Palladius and St. Patrick.

I may add that though I kept a sharp look out, I was not fortunate enough to find any fragments of Oghams built into the stone walls in the neighbourhood.

R. A. S. MACALISTER.

"GOD BLESS THE COW!"

Hereford: August 8, 1894.

Though I came here to find Depositions as to Child Marriages, I cannot trace any; for the Depositions do not begin till 1625, or thereabouts, and most of them I have examined lie between 1668 and 1682, while there are some later. But plenty of them throw light on the social life of their time, though the curiously abusive libels and the odd immorality cases are not printable here. One instance of superstition, however, may be given: the belief that women of ill life, and great swearers, had demoniac powers of hurting their neighbours and their cattle; and that, if these women were made to ask God to bless the sick animals, they would get well.

* It is just possible that in the three concluding letters of the first angle we have (at last) a genuine instance of *poi* = *qui* fult. Should this be so, the next word must of course be *maq*, not *maqi*, and the patronymic must begin with *i*. The initial *ia* suggests a preceding *l*; but whether any letters are underground is a question which must remain open till the advent of a visitor armed with a trowel.

† The singular symmetry of this inscription will no doubt appeal to those ingenious scholars who "solve" Oghams as though they were agony-column cryptograms. I hope no one will ever call serious attention to the fact that this inscription yields something resembling the Latin word *iniqui*, whether it is read forwards or backwards!

In the libel case of Smith and Carpenter, depositions are made on September 13, 1682, to show that the testimony of Wm. Waters's wife against Carpenter is unworthy of credit.

1. Anna Sayce, the wife of James Sayce, of Dilwyn, Herefordshire, deposes

"that she knows the articulate Susan Haynes, now the wife of Wm. Waters, and saith that she is a woman of very little credit or reputacion amongst her neighbours; and doth see much abuse her neighbours, and disturbe their quiet, that they will scarce suffer her to come near them; that she is a great swearer, and is accounted a hard-hearted wicked woman; and this deponent hath heard one Margery Hodges say, that she, having a Cow very sick, did send for the aforesaid Susan Haynes, and forced her to say 'God bless the Cow!' and hereupon the said Cow recovered and was well within some few howers after. And in case any person or beast do fall sick on a suddaine, who is knowne to the said Susan's mother, it is usual to send for her, and to force her to say, God bless such person or beast; and the whole neighbourhood doe generally beleve the said Susan and her mother and sisters very ill persons, and such as are able, by their curseing, swearing, and other ill practices, to doe persons hurt; and especially one Henry Wetton, of Dilwyn aforesaid, being sick in his bedd, was perswaded that he could not recover, nor depart out of this life and be eased of his paine, untill the aforesaid Susan and her mother and sister were sent for to blesse him and to pray for him. Whereupon, one Richard Philipps, a Cunstale, was sent for them—as this deponent hath been told—and brought them unto the aforesaid Henry, and made them desire that god would either restore him to his health, or release him out of his pain and sickness by death; and the next day following, the said Henry dyed. . . ."

2. The said Richard Philipps, "Cunstale of Dilwyn for many years," then deposes, among other things,

"that the said Susan [Waters, born Haynes] is accounted an hard-hearted wicked woman; and the neighbours doe generally beleve that, by some ill practices, she and her mother and sisters, doe hurt their [the neighbours'] cattle, servants and children, and doe usually force them [the Hayneses] to come and say 'God bless their Cattle,' when they are sick; and thereupon they usually recover; soe that it is conceived by most people that they have some devilish power to doe hurt, and this deponent hath received warrants from the Justices of peace to bring them before them upon such matters; and they have ordered this deponent to search the mother of the said Susan, about her neck and breast; and in her neck this deponent found a tit with a hole through it. And this deponent did once carry the said Susan and her mother and sister unto Elizabeth, the daughter of Henry Wetton—who lay sick, and was tormented with great prickings and paines about her breast and heart—and caused them to say severally 'God bless the said Elizabeth,' and made them kneel upon their knees, and pray for her. Whereupon, the said Elizabeth said that she immediately found ease, and soe by degrees recovered her strength and health againe. And afterwards the said Henry Wetton himself being sick, and conceiving that they had done him hurt, desired this deponent to bring the said Susan and her mother and sister to him; which this deponent did, and heard the said Henry tell them that he had done them noe wrong, and desired them to pray to God for him, that God would be pleased to ease or release his paines, or take him to his mercy; and this deponent caused them to say the same upon their knees; and the said Henry departed this life upon the next day after. And this deponent alsoe saith that the said Susan and her mother and sisters are such swearing, curseing and wicked people that the neighbours are in fear of them. . . ."

F. J. FURNIVALL.

HONORARY DEGREES AT HALLE.

Cambridge: Aug. 11, 1894.

I observe a note in the last number of the ACADEMY that the honorary degree of Ph.D.

has been "conferred, at Halle, upon Prof. W. W. Skeat, of Cambridge." I have seen the same statement made in some of the penny daily papers, but I paid no attention to it, knowing that they frequently deal in fiction. But now that it is gravely repeated in a literary journal, please allow me to say that there is certainly a mistake somewhere. I have never been at Halle at any time, nor have I ever received any communication from that university, either in the present year or in any other.

WALTER W. SKEAT.

[We confess that we took our information from a Reuter's telegram in the *Times*. Mr. G. A. Grierson writes to us that the information is correct, so far as concerns himself.—ED. ACADEMY.]

SCIENCE.

Man, the Primeval Savage; His Haunts and Relics from the Hill-tops of Bedfordshire to Blackwall. By Worthington G. Smith. (Edward Stanford.)

IF observers like Mr. Worthington Smith were widely scattered over the country, it would soon become an easy matter to prepare a complete archaeological map of our island. He represents, in fact, the best type of local observer—full of enthusiasm, yet patient to a degree in the prosecution of research; accurate in observation, even to minutest details; fully alive to the value of quantitative work; and, above all, the master of a skilful pencil, ever ready to pourtray with fidelity whatever relics he may unearth. When Mr. Smith resided in the north-east of London, he startled us by the number of palaeolithic implements which he brought to light in his neighbourhood. His first discovery at Stoke Newington in 1878 was rapidly followed by others; and in the course of a few years he was able to demonstrate the existence of a "palaeolithic floor"—or dwelling surface of the early stone-using men—beneath a coating of contorted drift, over a tract of many miles in extent on both sides of the River Lea.

Although the work before us describes in detail these and other discoveries in Middlesex and Essex, the interest of the volume rather centres in the record of Mr. Smith's remarkable researches near Dunstable. When the author removed thither in 1885, his friends predicted that, although the locality was rather unpromising, he would surely bring to light whatever prehistoric relics might be hidden in the neighbourhood. Nor were they disappointed. In the present work Mr. Smith describes his discoveries, step by step as they were made; and his descriptions may be commended to the attention of the young collector as a most useful lesson in the method of research.

Two distinct series of flint tools have been found near Dunstable. In one series, presenting forms closely resembling those of the familiar implements of Thames valley drifts, the surface of the flint has usually an ochreous appearance. These flints have been taken from the clays and brick-earths which cap the high chalk hills, and may, perhaps, be correlated with the plateau implements which have recently been the subject of so much dispute. Mr. Smith, however, sees no reason to believe that

even the oldest of his implements are as old as the glacial period. He has never found them either in or under boulder-clay, or in any inter-glacial deposits; and hence, so far as his area is concerned, he is naturally led to conclude that man was neither pre-glacial nor inter-glacial, but strictly post-glacial. Such a conclusion, however, need not vitiate the results of observations elsewhere, and Mr. Smith is careful to point out "that the pre-glacial or post-glacial age of man is only of local significance."

Another set of implements, probably not so old as the ochreous flints, occurs beneath the upper consorted drift, and seems to lie undisturbed on the original platform of their manufacture. These implements, always sharp-edged and sometimes beautifully worked, are referred to the well-known "Le Moustier type." In many cases Mr. Smith has been able, with remarkable skill and patience, to fit the flakes of flint to certain tools, thus replacing some of the original fragments, and demonstrating the existence of a working-place of the old flint-using folk. More than 500 flakes have been so replaced, though no large collection has been built together like Mr. Spurrell's famous find at Crayford.

One of the most interesting parts of Mr. Smith's volume is his dissertation on Forgeries. The author narrates in detail some of the artifices of the modern fabricator; and to many collectors his curious story will probably come as a surprise. Some of us, however, believe that we know on this dark subject more than it is expedient to disclose; but the information cannot be too widely circulated, that a considerable trade has of late years been carried on in false flint implements. The art has made such advance that the implements made by the famous "Flint Jack," and regarded in his day as marvels of skill, appear, when compared with the refined fabrications of to-day, to be mere clumsy counterfeits. One peculiarly smart fellow, who has turned out work of a very high order, is probably carrying on, through his agents in various pits, a brisk trade with unsuspecting collectors.

While the chief value of this volume is focussed in the account of Mr. Smith's own discoveries, it should be explained that the work is something more than a merely personal record. In the early part the reader finds a general sketch of our knowledge of primeval man, derived from various sources, at home and abroad, and illustrated with some useful engravings. The illustrations, by the way, form throughout a very interesting feature in the book: the author's skill as a draughtsman having stood him in such good stead that he has brightened his pages with upwards of 240 illustrations, besides an excellent archaeological map.

The weakest part of the book, to our thinking, is the second chapter, wherein Mr. Smith, departing from his usual method, gives play to a little imagination, and draws, in words, a rather fancy picture of his primeval folk. Some of the details, of a decidedly repulsive character, might well have been omitted; and perhaps the solid details of the book may stand in some danger of being neglected by certain readers

for the sake of this sensational chapter. In saying this, however, let it be understood that for the bulk of the volume, which gives the result of Mr. Worthington Smith's own steady labour, we have nothing but unstinted praise. The author is especially to be congratulated on having, by patient observation and constructive skill, demonstrated the existence of a buried land-surface, whereon our rude forefathers chipped their flints and fashioned their tools—in brief, a fossil workshop of primeval man.

F. W. RUDLER.

PHILOLOGY NOTES.

PROF. JAMES DARMESTER is engaged upon a new and greatly improved translation of the *Vendidad*, for the "Sacred Books of the East." The second volume of Prof. Thibaut's translation of the *Vedānta-Sūtras*, in the same series, is now entirely printed, and only waits for the index. Prof. Jacobi's translation of two Jaina texts, the *Uttarādhyayana* and the *Sutrā-kritāṅga*, is likewise in type, and will be published in the autumn.

PROF. KARL BEZOLD, of Heidelberg, the founder and editor of the *Zeitschrift für Assyriologie*, has now projected another serial, to be called *Semitistische Studien*, for the publication of texts other than cuneiform. The first part will contain fragments of the *Mugrib* of Ibn Sa'id, printed by Dr. Vollers from the autograph MS. at Cairo. The second and third parts will be the metrical discourse composed by Sergius of Adhorbaijan, recording the life of Rabban Hormizd, the foundation of his monastery at Al-Kosh, and the disputes which took place in the seventh century between the Jacobite monks of Mar Mattai and Daira dhe Bezkin. This text—which will be edited by Dr. E. A. Wallis Budge, of the British Museum—is important for lexicographical purposes, as it contains many rare Syriac words, with inter-linear glosses.

WE quote the following appeal from the last number of the *Babylonian and Oriental Record*:

"Many who peruse this journal do not know its history, or how, by adopting the most economical methods consistent with efficiency, its promoters have yet been able, for nearly seven years, to present its varied and sometimes unique contents to the public. The subscription list proper is so limited that the work requires to be subsidised at the close of every volume. One of the consulting committee has most generously 'financed' the *Record* since its inception; but this individual liberality, at least to the same extent, can no longer be drawn upon. In these circumstances, we confidently appeal to our subscribers and readers to help us. All that is required is about £30 (in addition to the subscriptions), to defray the necessary annual expenses of the magazine; and we venture to think that—rather than see the only periodical in England which is devoted to the special branches treated in its pages disappear—some friends will intervene with donations or guarantees. Any such aid will be thankfully received and acknowledged by either of us: Terrien de Lacouperie (director), 136, Bishop's-road, Walham Green; Hugh M. Mackenzie (editor), 22, Sisters-avenue, Lavender Hill."

WE learn from the *Pauline* that a special prize has been awarded by the governors of St. Paul's School for Assyrian to C. R. Thompson, who had made a copy of several hitherto untranslated cuneiform inscriptions in the British Museum, accompanied with transliterations into the Romaic (? Roman) character and English versions. He had also furnished an introduction, discussing the affinities of

Assyrian with Hebrew, and a vocabulary. In former days, if we remember aright, St. Paul's used to encourage the study of Hebrew, which has now become almost a monopoly of Merchant Taylors.

REPORTS OF SOCIETIES.

ANGLICO-RUSSIAN.—(Tuesday, August 7.)

MR. E. A. CAZALET, president, in the chair.—MR. H. Havelock read a paper on "Dostoevski," whose morbid nature he compared to that of Dr. Samuel Johnson, and in whose works he discovered analogy with Charles Dickens and Victor Hugo. He expressed the original idea that Dostoevski had learnt Toryism in Siberia, where he had at the same time contracted epilepsy. With all his craving for ghastly delineations of character and the undercurrent of Socialism which runs through his novels, Dostoevski showed deep sympathy with the sufferings of his fellow-countrymen, which really was the secret of his success and the mainspring of his popularity. He understood that the normal condition of the majority of Russians was a permanent state of weakness and suffering of one kind and another, caused by their own inherent shortcomings, by the injustice of the authorities, or by circumstances peculiar to their history, genius, and institutions. The revolting and not unfrequently puerile details, which reveal the spiritual and physical existence of convicts in the prisons of Siberia, are taken from life and copied with photographic accuracy in *The Letters from the Dead House*. Dostoevski had a large heart; his broad sympathy and Christian love, embracing all nations, deserve the gratitude and consideration, not only of orthodox Russians, but of all peoples and creeds.

FINE ART.

The Historical Geography of the Holy Land, especially in relation to the History of Israel and of the Early Church. By George Adam Smith, D.D. (Hodder & Stoughton.)

PROF. SMITH's new book is written with all his customary charm of style. The pictures of geography and history which he has set before us are filled in with the pen of a master. There is not a dull or unprofitable page from the beginning to the end of the volume. If Prof. Smith does not possess the measured eloquence of Dean Stanley, he has at all events that Keltic vividness of imagination which gives fire and life to all that it touches.

Prof. Smith has prepared himself for his work by travelling through the country he has undertaken to describe. It is one of the countries of the world which appeal to the mind and the imagination as well as to the outward eye. Palestine has been the scene of some of the most momentous events in the history of civilised man, and the picturesqueness of nature is thus quickened by the human interest attaching to it. It is next to impossible to write upon its geography without being at the same time an historian and an archaeologist.

The newest and best information has been laid under contribution. Even Dr. W. Max Müller's recent work on the notices of Europe and Asia in the Egyptian inscriptions is referred to here and there. But I wish that Prof. Smith had always exercised a little more independent judgment in dealing with his authorities: he is too apt, like so many of his northern colleagues, to regard the word of a

German professor as final. "Critical" objections to the historical character of an Old Testament narrative are now and then placed somewhat needlessly before the reader, and we are left in doubt as to whether the author assents to them or not.

The question as to the position of Kirjath-Sepher and the meaning of its name illustrates what I mean by this overtrustfulness in other people's assertions. As I have pointed out in the *Quarterly Statement* of the Palestine Exploration Fund (January, 1893), the little information given as to the site of the city in the Old Testament seems to exclude its identification with Dhāheriyeh, where, moreover, Prof. Petrie found no remains of early date. The name Debir more naturally signifies "Sanctuary," as in 1 Kings vi. 5, than "Back"; and the Septuagint, with its πόλις γραμμάτων (which Prof. Smith, by a slip of the pen, renders "city of scribes") has given a more correct rendering of Kirjath-Sepher than Moore and his German followers. In fact, the only reason for rejecting the reading of both the Masoretic and Septuagint texts, and for changing *sepher* "book" into *sephār* "border," was to get rid of the reference to the use of writing in pre-Mosaic Canaan. The Tel el-Amarna tablets have shown us how utterly wrong such an attempt must be.

The real origin and signification of the name have recently been discovered by Dr. W. Max Müller. A re-examination of the Egyptian papyrus called "The Travels of a Mohar," which belongs to the age of the Israelitish Exodus, has brought to light a curious fact. The writer of the papyrus associates together the two towns of southern Palestine, Kirjath-eneb and Beth-Thupar, the latter of which would appear in Hebrew as Beth-Sopher, "House of the Scribe," and the determinative of "writing" is accordingly attached to the name in the hieroglyphic document. As Dr. Max Müller remarks, the writer has transposed the two terms Kirjath "city" and Beth "house," so that Beth-Sopher must be the Kirjath-Sepher of Scripture, which is similarly conjoined with Anab or (Beth)-eneb. It turns out, therefore, that the Masoretic and Septuagint texts, though perfectly correct in the view they take of the general meaning of the name of the ancient city, have punctuated it wrongly; and that, instead of Kirjath-Sepher or "Book-town," we ought to read Kirjath-Sopher or "Scribes' town."

Prof. Smith is fully justified in rejecting my view that the Philistines were a sort of Egyptian outpost. The fact that Ramses III. claims to have captured Gaza seems to show that it was hostile to Egypt after its occupation by the Philistine invaders. At least, that appears to be the most natural conclusion to draw, since it is almost certain that the city had been occupied by the Philistine invaders before the Syrian campaign of the Egyptian Pharaoh.

I must also withdraw my acceptance of the etymology proposed by Prof. Ebers for the name of Caphor. My discovery of the hieroglyphic form of the name at Kom Ombo last winter proves that it cannot be a compound of Kaft and the Egyptian *ur* "great," whatever else it may be. But the

hieroglyphic spelling equally shows that Dr. W. Max Müller is incorrect in making it another form of Kaft. Nor can he be right in making Kaft a part of Asia Minor, in spite of the ingenuity of the arguments with which the opinion is supported. The Decree of Kanopos states categorically that Kaft was Phœnicia, and the Egyptian scribes of the Ptolemaic era were more likely to have known the meaning of the name than a German scholar of to-day.

The maps which accompany Prof. Smith's book have been based upon those of the Palestine Survey, and it is, therefore, needless to say that they are excellent. In fact, the whole volume is got up thoroughly well. When, however, a new edition of it is called for, as must be the case before long, I would suggest that it be published in a smaller and therefore handier form for the use of travellers in the Holy Land. At present it is too bulky for the ordinary tourist, whose luggage is usually of a limited description. Another suggestion would be a slight modification of the note on p. 40. The Anglican "bishop in Jerusalem" will probably object to be bracketed with those "Protestant" bodies between whom and himself there has been but little theological sympathy.

A. H. SAYCE.

IN MEMORIAM.

PROF. BRUNN.

I HAVE not observed in the ACADEMY or elsewhere in England any obituary notice of Prof. Brunn, of Munich, who died on July 23, after a severe illness of fourteen days.

Prof. Brunn's name is perhaps less widely known in this country than it ought to be; but so eminent a man should not pass away without some notice among us also.

The fame of Heinrich Ritter von Brunn stands distinctly above that of all European scholars of the present century in that department of classical archaeology which he had made his own. As a fine judge of style in ancient sculpture and painting he stood for many years alone; and his admirable eye and wonderfully constructive judgment have perhaps done more to bring system into our knowledge of ancient art than has been accomplished by any writer since the time of Winckelmann.

Brunn belongs not to the new period in which Athens is the focus of archaeological study, but to the period when the Istituto di Corrispondenza Archeologica, at Rome, was the international centre. When in 1856 Emil Braun died, it was considered on all sides that his place in Rome as the great authority on ancient art could most worthily be filled by his friend and pupil Brunn, who was summoned from Bonn, where he was then teaching, and who became, with Henzen, joint secretary of the Institute. Brunn had already, in the year 1853, published the first part of his *Geschichte der Griechischen Künstler*, a work of admirable genius and insight, which, even now, is in some ways not superseded. Then followed a series of brilliant discoveries and identifications, which marked Brunn's activity at Rome, and his Professoriat at Munich. These were too many to be here mentioned, and they are detailed in the histories of Greek sculpture; for it is the notable feature of Brunn's discoveries that they abide with us, and have become part of the framework of our knowledge of ancient art. Perhaps the most striking instance of his insight

was his bringing together of the hitherto dispersed works of the Pergamene school of sculpture: in fact, he sketched the character of that school in such admirable outline that subsequent discoveries have done little more than fill in light and shade. In the same way, at a time when scarcely any works of archaic Attic art were known, Brunn, with marvellous insight, discerned its character with great success. In delineating the history of ancient painting, Brunn worked with a hand almost as masterly; but most unfortunately an exaggerated notion of the influence of archaic revival in vase-painting diminished the value of his results. Whenever a mass of fresh material was offered to archaeological investigation, light was sure to come from Brunn; and if he was not always right, he was a man whose errors were often more instructive than the sound views of duller men. In 1893 appeared the first part of what was to have been a great history of Greek art. It must remain a torso; but it is safe to say that any such history written in the future must be in great measure founded on Brunn. For the last thirty years Munich under Brunn has been a great school of classical archaeology, and many of the ablest of the younger archaeologists owe much to him as a teacher. Certainly his methods were not free from danger: to talk about style in art without thorough grasp of the facts is fatally easy. The bow of Brunn in the hands of weaker men has often sent arrows wide of the target. But his own work is stamped by the safest of all marks: over and over again have his bold constructions been confirmed by subsequent excavation.

Many years ago I had the privilege of hearing several lectures of the master and of long conversations with him, and he left on my mind the impression that he was the most admirable teacher I had ever heard. His doctrine was set forth in a flow of perfectly turned speech, with never a word amiss, and never a remark out of its proper connexion, while every point was made clear by reference to cast and photograph. And he laid open his knowledge to the inquirer like a book: one had only to turn the pages. He was indeed a noble figure in archaeology, an incarnation of the Hellenic spirit; and he died full of years and honours, after celebrating the fiftieth anniversary of his doctorate.

PERCY GARDNER.

NOTES ON ART AND ARCHAEOLOGY.

MR. HEINEMANN announces a revised and enlarged edition of the English translation of Emile Michel's work on *Rembrandt*, which was published last winter. The mode of publication is in monthly parts, the first to appear on August 25. This edition, when completed, will contain 42 photogravures, 34 coloured reproductions of paintings and chalk drawings, and 250 illustrations in the text.

MR. L. LESSER has presented to the National Gallery a small picture by Lenain—a group, consisting of a peasant woman surrounded by children, apparently portraits. The Earl of Northbrook has lent, for temporary exhibition, his picture of the Virgin and Child, by Sebastian del Piombo, which was at Burlington House last winter.

MISS ELEANOR LOUISE MERCER, of Sheffield, has been awarded the Princess of Wales's scholarship at South Kensington, for excellence in design; and also a prize of £21, given by the Duke of Norfolk for a model of a silver cup. We may add that she is the niece of Mr. W. Mercer, who is well known to readers of the ACADEMY for his life-long devotion to the history of Italian art.

THE statue of Sydenham, unveiled by Lord Salisbury at Oxford last week, is the work of Mr. Pinker, who also did the John Hunter statue given by the Queen to the University. The head of the statue was modelled partly from the portrait by Mrs. Mary Beale in the Royal College of Physicians (a description of the sittings for which is given in Walpole's *Lives of Artists*) and partly from the portrait by Sir Peter Lely at Oxford.

SOME interest has been aroused by the assumed existence of a Watteau, a religious picture, not mentioned by M. de Goncourt in his Catalogue. The work in question—attributed, it seems, in a certain inventory, to an inferior painter, Jeurat—decorates a side altar in the Church of St. Médard. It represents St. Geneviève, in the costume of a French *paysanne* or *fermière* of the period, guarding her sheep; and the scene would appear to be the most important of the hills in the outskirts of Paris—the Mont Valérien that towers above Suresnes. Notre Dame is seen in the distance. The treatment of the foliage is said to be of unusual vigour and modernness, while the figure of the young patron saint of the French capital is asserted to resemble strongly the type of young Frenchwoman to be found in the rare domestic pictures of an artist devoted more particularly to the chronicle of the *fête-galante*. The picture, which is on canvas, has undergone some deterioration; but its interest can hardly be questioned, nor does there seem any sufficient reason to deny its attribution to Watteau himself. It is worth while, perhaps, to remind our readers that this, if Watteau's, is not an absolutely solitary instance of his occupation with religious subjects. There exist indifferent engravings after at least one or two religious pictures attributed to him; and there is also the story—pretty well authenticated—of one Hécart, a native of Watteau's birthplace, who avers that he had seen "chez le Chanoine Lejuste," what he calls "a marvel"—a picture by Watteau of the little St. John the Baptist seeking to awake the Infant Christ. This composition, M. Edmond de Goncourt declares, was destroyed in 1793, during the bombardment of Valenciennes.

FROM the report of the library committee on the recent loan exhibition of pictures at the Guildhall, we learn that the total number of visitors was just 300,000, of whom 17,530 took advantage of the opening on Sundays. The amount received from the sale of catalogues (£964) was almost sufficient to cover all the expenses.

AT a recent meeting of the Académie des Inscriptions, M. Naville (who holds the position of "correspondent") gave an account of his excavations last winter of the great temple of Deir el Behari, under the auspices of the Egypt Exploration Fund. At the same meeting M. Clermont Ganneau described a bas-relief from the Hauran, of the Roman period, representing a gigantomachia, which he traced back to Egyptian influence, and in which he found the origin of St. George and the Dragon.

THE New York *Nation* for August 2 contains a report, by Mr. Edward Capps, of the excavations recently conducted at Eretria by the American School of Athens. Unfortunately, the time was too short to finish the work on the theatre, originally begun in 1891; and most of the results are negative in character. The most important discovery was that of the foundations of a temple of Dionysos, which had evidently been destroyed by fire, in close proximity to the theatre. It appears that the Greek Archaeological Society has now undertaken the work of excavating ancient tombs that exist in large numbers in the neighbourhood of Eretria.

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LITERATURE.

Witnesses to the Unseen. By Wilfrid Ward. (Macmillans)

(First Notice.)

THE main part of a surgical operation does not consist in the severance, the "solution of continuity," but in the subsequent tying-up of blood-vessels and nerves. If the series of needed ligatures be imperfect, the operation has been badly done, and the consequent gaps and discharges betray simultaneously the place and nature of what should have been a healing constructive process. This rule, which holds good of physical, is also true of intellectual and spiritual dichotomies. In an age like our own, when the general condition of most thinking men is one of intellectual or spiritual disruption—when the scalpel is applied so vigorously to older creeds and traditional dogmas, and new conjunctions are attempted to be made, no phenomena are more frequently met with than defective ligatures. The knife has done its work well; and so far as the severance is the cause of new reorganisation and health, nothing could be more satisfactory, only that the after results—the *sequelæ*—are not what we hoped to see. So far from healing "by the first intention," the desired reunion consists of an imperfect section, while often the severed edges will not even meet—at least not continuously. These defects in intellectual or spiritual surgery are mostly manifested in the form of controversial treatises, wherein the writer recounts what he has gone through either by his own hand or by that of others, gravely assumes that the operation has been successful, but so recounts his experiences as to betray to the critical eyes of others their unsatisfactory result.

We have a magnificent specimen of these imperfect intellectual sections in this book of Mr. Wilfrid Ward. It is the best example we have recently seen of the arguments that might be employed in the Roman-Anglican controversy. Given a supposed cure in which Protestantism is alleged, like a diseased limb, to be severed from a healthy body, leaving an assumed tendency and claim to a complete Romanist cure, it is required to institute a critical investigation into the operation in order to determine whether the closure is really so entire as it claims to be, or whether the connected edges do not reveal moral gaps and puckers proving that their reunion is of a very imperfect kind.

The book consists of a number of essays all of which lead up to and imply the most interesting of all: viz., the last which is

entitled, "The Wish to Believe." In form this is not so much an essay as a philosophical dialogue conducted by several friends, the *onus ratiocinandi* (I must not say *probandi*) of which is chiefly borne by Walton and Darlington, who might be respectively characterised as (1) a recent convert to Romanism, and (2) an able and philosophical agnostic with the negative constituents of his non-creed unduly developed. Obviously the men are types, or "Wardian Ideals," of the two most progressive thought energies of our day—rival champions in the great struggle of the intellectual and spiritual Armageddon which is being quietly fought out not only in England, but in every other part of aggressively enlightened Christendom. Darlington's position is described in terms which I must claim space to quote:

"When an undergraduate at Muriel College, Oxford . . . he had constantly heard those around him speak of the absurdity of expecting *certainly* on questions connected with another world, when all the arguments producible in favour of religious belief had by many of the very greatest minds been long since weighed in the balance and found wanting. . . . Who am I, thought he, that I should pretend to be positive as to the conclusiveness of arguments which Hume and Gibbon, Huxley and Spencer have felt to be inconclusive? Questions as to the immortality of the soul, the Divine origin of Christianity, and the like, should, he thought, be left alone by a sensible, rational man; the controversies in their regard might indeed have an historical interest, but no more. Dispassionate judges held them to be incapable of solution, and the idea of certainty in their regard had only arisen from the passionate craving, which exists in some minds, to have definite knowledge and grounds for hope as to the future, which in days when emotion was strong, and reason not very circumspect, led many to catch at any theory, however insufficiently proved, that professed to satisfy their desire. Some great intellects of mystical and ideal tendencies were led by this same desire to create systems of belief which should answer to the need of their own hearts, and should at the same time serve as a sanction for their moral code. To aid them in their endeavour, they had invoked these myths and traditions of the past which, in a more or less confused way, express the anticipations, hopes, and fears of nations in the course of their history, and the speculations of the popular mind; and out of these raw materials of emotion, desire, and tradition, supported by a certain measure of plausible argument *a priori*, they constructed their several religious theories" (pp. 157-158).

I have quoted the passage somewhat at length—not that its context is wholly exhausted—because I regard it as one of the crucial passages of the book. Darlington is the chosen agnostic of our time—the typical thinker who represents its most characteristic "Unfaith"—the polemical nine-pin set up in order to attest by its speeches and utter overthrow the skill of Mr. Ward at theological skittles. But with all due deference to the author's metaphysical acumen, he lacks the faculty of philosophical discrimination. To take an example, which indeed constitutes the *πρότον ψεύδος* of his book, he fails to perceive the profound difference between dogmatic negation and skeptical suspense—between absolute denial, and enquiring or perhaps merely tentative doubt. He shares

the mischievous perversion of rudimentary philosophy so common in our time which orthodox theologians utilise in one direction, and unscrupulous agnostics in another, by means of which skepticism is confounded with negation, and the position of a negative dogmatist is assumed to differ fundamentally from that of a theological or scientific infallibilist. But this is by no means the only example of a want of philosophical discrimination which greatly undermines his reasoning. To take one more illustration from many similar ones. He tells us, *à propos* of the phrase that "the idea of religious *certainly* was utterly incompatible with exact thought," that the phrase "magnificently condemns as unworthy of notice many arguments which require for their reputation considerably greater power of exact thought than is possessed by him who disdainfully discusses them." The remark is just and well timed, but there is a finer discrimination which Mr. Ward has neglected, and that is the meaning of "exact" when applied to thought. Too often, as here by Mr. Ward, "exact" implies what is demonstrable objectively, as *e.g.* $2 + 2 = 4$, or "two parallel lines cannot enclose a space." But, taking it as an attribute of thought, its connotation is largely individualistic. Thus, it means vivacious, consistent, homogeneous, sincere, absolutely truthful subjectively. To take an example: "The belief in an infallible church is an imperative necessity for a Christian." Here, no doubt, the thought is "exact" to the intellect of a Cardinal Newman or Mr. Wilfrid Ward, but it is not exact in the sense of being an unusual proposition demonstrable objectively. Examples of a similar verbal haziness or want of perspicuity meet us throughout the book. Oftentimes they seem the outcome and unconscious indication of a mental haze to which thinkers who compel the Pegasus of metaphysics to do the drudgery of Romanist proselytism seem especially liable; but they are often examples of verbal juggling consciously employed *ad majorem gloriam Dei* by unscrupulous advocates in the same holy cause.

The result of Mr. Ward's ratiocination may be described as creating and inducing on the emotional side of Christian thought which Newman's *Grammar of Assent* tried to effect on its intellectual side: in other words, it tries to establish by such sentimental pleas as "the wish to believe" a condition of thought which makes the transition of a thoughtful pietistic Protestant, from his standpoint of intellectual and religious independence to that of some authoritative faith such as Romanism, not insuperably difficult. Readers who would see how the controversy is brought to a final issue may refer, if they will, to some of the pages towards the end, when Walton (probably Mr. Wilfrid Ward himself) is awarded an approximate victory over his rationalistic and semi-pietistic foe Mr. Darlington. We must not, however, suppose that Walton is a champion easily overthrown. Like his father before him, only grant Mr. Ward a few premises so specious and plausible, so sincere and innocent, so pietistic and spiritual, that a

thoughtful Christian knows not how to dare to refuse them, and one is inveigled so unexpectedly and completely that his deliverance seems only possible at the cost of his consistency. Happily most men possess a kind of Categorical Imperative which is capable of determining an issue—supposing the Reason should not be equal to the task—in the teeth of all opposing reasons and probabilities. Especially is this the case with the Unseen regarded as a condition of existence (1) of a future world, (2) of Deity, (3) of some state of retribution.

Under these circumstances it seems a pity that Mr. Wilfrid Ward did not recast his essays, all of which had with one exception been already published, so far as to give a clearer answer to the question: What are the witnesses to the Unseen? Such an answer would necessarily have involved in its discussion the further issue: What is the value of the evidence in itself, in relation to the particular witness, and in the testimony proffered by him. The whole case might in this way assume—of course in an immeasurably improved form—some such external aspect and title as that of Sherlock's *Trial of the Witnesses*. We might well consider it as a celebrated cause which has repeatedly been brought forward to the scrutiny and verdict of thoughtful theologians. We might further describe Mr. Ward as a jealous advocate for the Unseen, and his book as representing in a typical form the latest rehearing of the trial. Mr. Ward holds a brief which has been transmitted to him by the philosophical theologians who have on previous occasions been engaged in the case, and especially by his celebrated father. That he has adduced wholly new witnesses on behalf of his client, we should hardly be justified in saying. New evidence, in a cause which has for so many centuries been before the intellect and spiritual discrimination of reasoning humanity, we could not expect. Nor can we say that he has manipulated the evidence, recently put forth by his father and his colleagues of the Ideal School, in so novel a manner as to have imparted to it corroborated strength. The cause—with all its engrossing interest for humanity—remains somewhat like comparing issues infinitely great with such as are infinitesimally small and jejune—such long-enduring pleadings as *Jarndyce v. Jarndyce* or *Peebles against Plainstones*, or any similar puzzlement of the legal intellect. The cause is not now more important than heretofore. The witnesses are not different, their number is not greater. The individual value of specific testimonies, the cumulative amount of the whole, is not more than it was wont to be. Revelation, Duty, Conscience, the witness of each and all, collectively and separately, of the various spiritual forces by which civilised and Christianised humanity is environed on every side: all these Categorical Imperatives testify as they were wont. The admitted progress of philosophical speculation and scientific inquiry is not more overpowering than it used to be. Nor, on the whole, is it less. Of the alternatives I incline hesitatingly to the theory that, as the world grows older,

the scope of general knowledge more extended, and the ingenuousness of scientific men becomes greater and more explicit, the aggregate incidence or stress of testimony on behalf of the Unseen is more clearly seen and more candidly acknowledged. We have now little or nothing of that wholly negative dogma which asserts virtually that, because the evidence is invisible, it cannot exist. Such an unphilosophical extension of the individual man as the measure of all things—to quote the early Greek thinkers—is forbidden by our most enlightened thought. The mystery in which all seen things are involved is now recognised philosophically as involving all unseen things as well. The scientist, if he be wise, no longer initiates his scheme of thought by running a tilt against the clause of the Nicene Creed which unifies in a common conspectus all sensible and conceivable creations—"all things Visible and Invisible." At last he recognises the supreme distinction between dogmatic negation and true skepticism—namely, the position of doubting inquiry and the recognition, *pace* Mr. Ward, of probability as a sufficient basis of scientific and philosophical belief in all purely speculative subjects.

JOHN OWEN.

The Manxman. By Hall Caine. (Heinemann.)

THE author of *The Deemster* and *The Scapegoat* has for some time occupied a distinct position among our leading novelists. From the moment when Mr. Hall Caine entered the lists of fiction with the *Shadow of a Crime*, it became clear that he was a writer of bold conception and artistic power. He has now produced a work of rare merit and striking originality: a work which is all the more remarkable because, in regard to certain fundamentals, it marks a new departure in its author's aims. It marks the change from the ideal to the real, from that method of treatment which assumes for its main point of view life's possibilities to that which chiefly concerns itself with life's actualities. In *The Deemster* we had a stirring tale of the "Little Nation" in historic setting: a story of the "Purple Island" of former days as viewed through a glorified vista of legend and romance. With *The Manxman* it is different. The scene is once again laid in the Isle of Man; but it is the Man of our own time, with its crowds of trippers, its promenades, its bands and dancing saloons. Not that these things trouble us greatly, or that they add much to the realism of the narrative. That realism is deeper than any mere externals: it lies in the motives and actions of the persons concerned. Of these the central figures are three in number—Philip Christian, his bastard cousin Pete Quilliam, and Kate Cregeen. The plot is perhaps the simplest in its character, and yet the broadest in its possibilities, that Mr. Hall Caine has devised. Philip and Pete, devoted friends from boyhood, both love Kate, who is the daughter of Caesar Cregeen, a miller, innkeeper, and Methodist preacher. Pete is a rough, manly, ignorant islander, who, repelled by Caesar's reproaches of his

poverty, goes off to Kimberley, to "make his fortune," and so prove himself worthy of the girl's hand. On his departure she is left by Pete in the guardianship of Philip:

"It is a familiar duty in the Isle of Man, and he who discharges it is known by a familiar name. They call him the *Dooiney Molla*—literally, the 'man-praiser'; and his primary function is that of an informal, unmercenary, purely friendly and philanthropic match-maker, introduced by the young man to persuade the parents of the young woman that he is a splendid fellow, with substantial possessions or magnificent prospects, and entirely fit to marry her. But he has a secondary function, less frequent, though scarcely less familiar; and it is that of lover by proxy, or intended husband by deputy, with duties of moral guardianship over the girl while the man himself is 'off at the herrings,' or away 'at the mackerel,' or abroad on wider voyages."

Philip belongs to a higher social station than Kate or Pete. His character is more refined, and his prospects are more ambitious than those of his rough-spun cousin. His conscientious attempts to discharge the duties of guardianship over Kate to which he is pledged only make him the more aware of his own affection for her; and, as for the girl herself, she discovers that the fancy she had indulged for Pete speedily flickers away before a deep and lasting passion for Philip. A report comes from Kimberley that Pete is dead. Apparently nothing now stands between Philip and Kate except the worldly ambitions of the former, who by this time is rising rapidly in his profession of a Manx advocate. Love conquers, and the two become finally pledged. The scene of culmination, where the lovers take their first fatal draught of the "wine of life," is a striking piece of writing: bold, free, and unconventional, but true as life itself. No more pregnant utterance in relation to the complicated tragedy of sex has ever been delivered than the reflection with which this fateful chapter closes:

"When a good woman falls from honour, is it merely that she is a victim of momentary intoxication, of stress of passion, of the fever of instinct? No. It is mainly that she is a slave of the sweetest, tenderest, most spiritual and pathetic of all human fallacies—the fallacy that by giving herself to the man she loves she attaches him to herself for ever. This is the real betrayer of nearly all good women that are betrayed. It lies at the root of tens of thousands of the cases that make up the merciless story of man's sin and woman's weakness. Alas! it is only the woman who clings the closer. The impulse of the man is to draw apart. He must conquer it, or she is lost. Such is the old cruel difference and inequality of man and woman as nature made them—the old trick, the old tragedy."

The report of Pete's death proves to have been false; and he returns, a rich man, to claim Kate for his wife. Philip is still climbing the ladder meanwhile, and finds that the social gulf between Kate and himself grows wider and wider. Then comes the *crux* of the whole story. Shall he renounce the world, or shall he yield to ambition and trample conscience underfoot? A last passionate but fruitless appeal is made by Kate, and very subtle is the insight by which the final weapon she thought

to conquer with is made to prove her bane. The die is now cast; Kate thinks to redeem her forfeited honour by the marriage into which circumstances force her with the unsuspecting Pete. But that is only another false step: the child which is born is not her husband's; it is her lover's. Hence the tragedy of two lives becomes also the tragedy of a third, and complications ensue which result in the most engrossing developments. Philip becomes Deemster; he is on a fair way to be made Governor of the island; his career is a brilliant success. Regarded by his countrymen as the first Manxman of his time; loved and trusted beyond measure by the friend he has wronged most deeply, he knows himself for a whited sepulchre: he has gained the world and lost his own soul. Step by step he is led into deeper self-deception and self-abasement. Bitter, indeed, has proved the fruit of the tree of knowledge for both himself and Kate, who shares his sufferings with her own until the climax is attained and the work of self-redemption accomplished. What that climax consists in must be left to the reader, with the confident assurance that, when he has once taken up the book, he will be loth to lay it down until he has reached the close of one of the most enthralling novels of our time.

The relations between Philip and Pete throughout the tragic evolution of the story are depicted with a masterly hand. The trials of the latter are borne with the noblest devotion and disregard of self. Nothing could be more touching than his pathetically fatuous attempts, after his wife's flight, to "keep her name sweet" before all. And it is further proof of the author's constructive skill that, while feeling most deeply for Pete, our sympathies are none the less keenly evoked for Philip, whose friendship with the former is sustained to the end. Kate is undoubtedly Mr. Hall Caine's strongest heroine, the most complex, lifelike, and fascinating woman he has given us. It would be difficult to say in what precise degree she may be held to have relation with that perennial question of sexual ethics which, in its modern aspect, is the literary craze of the hour. But she certainly serves to show that that question is not quite the one-sided affair which many of its exponents would have us believe. It is a stroke of truthful interpretation by which, with all her essential purity, she is made to bear her full share of responsibility for that fatal fall which provides the *motif* of the book.

It is plain that Mr. Hall Caine's conception of the novelist's vocation is a serious and lofty one. He is no mere purveyor of literary confections. The world which he discovers to us is no gaudy variety show, with puppets dressed up for the passing amusement of an idle crowd; it is a world of hard problems, in solving which poor mortals often beat their heads against the bars of fate and necessity. But it is also a world of rippling sunshine, of song-birds, of dancing seas and purple hills. No writer has a finer appreciation for the beneficencies of Nature, or a keener perception for its transient moods of weird gloom. Hence his pages are studded with charming

vignettes of natural scenery. Then, too, not only have we searching illumination of the nooks and crannies of humanity, delicate exposures of life's "little ironies" and sarcasms; but we have also abundant episodes of blithesome humour, of native wit and racy repartee, which serve at once to vivify character and to enliven the tragic force of the narrative.

With some readers the question may conceivably arise, whether the author has not somewhat overstrained the claims of poetic justice in the long-drawn punishment he metes out to his suffering heroes and heroine. Is there not here a lack of artistic restraint? Is it true that one lapse from virtue may entail such dread consequences? Do the scorpions of fate lash their victims with such absolutely relentless severity? For my part, the answer must be in the author's favour. I acknowledge that the reader's feelings are strained to a high degree. But a writer who would be true to his mission must be true to life, he must deal with human nature as he finds it. In this aspect of *The Manxman* there is, doubtless, much that will repel those who regard the domain of fiction as confined to an apotheosis of the commonplace. But the novelist who "lays up his account with Nature" must go deeper than this, and in the projection of an ethical treatment of the problems of existence his methods must be seen to be justified by the results produced. Certain conditions being given, certain consequences must follow. In *The Manxman* the consequences seem to me no more than the adequate results of their antecedent conditions; and, tried by this test, the suffering depicted is simply an expansion of the old and universal truth, "Be sure thy sins will find thee out."

The characterisation of the book as a whole is unusually effective. Aunt Nan is a beautiful figure; Nancy and Grannie are as fine in their way; Caesar Cregeen, the self-seeking Methodist fanatic, is a distinct creation, though one is impelled to hope that he may hardly be regarded as the representative type of a Manx religious. The local colouring is excellent. Present-day life in the "little island" is portrayed with vigour, knowledge, and faithfulness. The Manx laws, dialect, folklore, customs, superstitions, and racial peculiarities; the struggles and grievances of the fishermen; the social caste and exclusiveness of insular officialdom—all are vividly mirrored with sympathetic skill. No less noticeable is the style of the work—pure, strong, and rich; many of the scenes are examples of really splendid writing. *The Manxman* is indubitably the finest book that Mr. Hall Caine has yet produced. It is a noble contribution to the enrichment of English fiction and the advancement of its author's fame.

HIRAM TATTERSALL.

Things I have Seen and People I have Known.
By George Augustus Sala. In 2 vols.
(Cassells.)

MR. SALA is in the happy position of one whose recollections and experiences can hardly fail to arouse keen interest. He has

had a long and varied career as a journalist, and for many years has occupied a place in the first rank of a profession to which the great bulk of the literary power of our time has been devoted. Few can doubt that his writings in the *Daily Telegraph*, whether as leading articles or descriptive letters, have been at least an important factor in the success of that paper. It may prevent some misapprehension if we state that the present volumes are not to be taken for the autobiography which he has promised to give us, and which, we are pleased to learn, is likely to appear before another twelvemonth has elapsed. In his own words, they are only a collection of essays and sketches on the manners of his time, and reminiscences of the many different sorts of persons he has met. Now and then it has been inevitable that he should talk about himself; but he has "done his best to present his own individuality only in the form of a peg on which objects of real interest might be suspended." His real life-history, he adds, is reserved for the autobiography already mentioned.

Perhaps no author of such a work as that under notice has ever suffered more from an over abundance of material. To show this, we have only to quote the following glance backwards that he takes in his preface:

"It is something to be able to tell the present generation that I have seen Louis Philippe while he was still King of the French; that I have seen Soult, Thiers, Guizot, and Lamartine; that I have witnessed three revolutions in the French capital; that I followed Garibaldi in his campaign in the Tyrol; that I have heard Daniel O'Connell deliver a speech at the London Tavern; that I knew Lord Palmerston; that I knew the first Lord Brougham; that I was in the Franco-Mexican War and at the storming of Puebla; that I spent thirteen months in America when she was in the midst of war; that I was personally acquainted with Abraham Lincoln, with Seward, with Staunton, with Charles Sumner, with Bancroft (the historian), with Longfellow and with Bayard Taylor, with Grant and with MacClellan, with Horace Greeley, Raphael Semmes, and Jefferson Davis. I have conversed at Algiers with the Emperor Napoleon III.; I have been patted on the head by the great Duke of Wellington; I lived in Cuba when there were negro slaves there, and in Russia when there were millions of white serfs in the dominions of the Tsar. I can remember to have seen the Tsar Nicholas himself at Ascot races; I attended the funeral of the assassinated Alexander II. and the coronation of Alexander III.; I was in Constantinople when the first Turkish Constitution was proclaimed from the steps of the Old Seraglio, and I can hear now the unanimous shouts of 'Amin' from the Moslem troops present. From the organ loft of St. George's Chapel, Windsor, I have witnessed the funerals of the Duchess of Kent, of the Prince Consort, of the King of Hanover, and of the Duke of Clarence. From the same coign of vantage I have watched the nuptials of the Prince of Wales and the Princess Alexandra of Denmark, of the Duke of Connaught, and of the Duke of Albany. I saw the coronation procession of Her Majesty Queen Victoria, and I was in Westminster Abbey at the royal Jubilee service, and in St. Paul's Cathedral at the thanksgiving service for the recovery from sickness of the Prince of Wales; and I beheld the second funeral of Napoleon the Great. I have seen twelve murderers hanged, including Rush and the

Mannings. I have eaten the turtle of twenty-five Lord Mayors; and I was at the farewell banquet given to Charles Dickens prior to his second visit to America. Dickens and Thackeray were the friends of my youth, my editors in my maturity. I have been round the world, and seen things and people in California and the Sandwich Islands, in Australia and New Zealand, in India and Ceylon. I have seen Macready, Charles Kean, Tyrone Power, the elder Farren, Charles Mathews, Mme. Vestris, Mrs. Glover, Mrs. Nesbitt, Rachel, Déjazet, Frédéric Lamaitre act. I have heard Pasta, Malibran, Grisi, Persiani, Rubini, Tamburini, Lablache sing; and have seen Taglioni, Fanny Ellsler, Cerrito, and Duvernay dance. I have watched for more than half a century the transformation of the British metropolis, and the wonderful changes which have come over the manners of the English people."

It would be strange indeed if a clever writer with a record like this could not give us a delightful collection of reminiscences.

Mr. Sala has made a good use of his opportunity. His style is marked by much of its old graphic force, and the attractiveness of his matter has not been discounted to any large extent by his familiar "Echoes of the Week." Not a few readers will turn at the outset to his impressions of Thackeray and Dickens, with whom, it will have been seen, he was intimately acquainted. Of the former he writes:

"From the bottom of my heart I contend that he was not a cynic. I mean that he entertained no morose nor contemptuous views and tenets touching human nature. The real cynic has the qualities of the surly dog: he snarls, he is capacious, he is surly, curish, ill-conditioned. Bishop Berkeley speaks of 'cynical content in dirt and beggary.' Thackeray, on the contrary, loved light and culture and luxury. I have heard him say that he liked to go to his bed-chamber at night with a wax taper and a silver candlestick. That was merely a frank way of saying that he preferred the elegancies of life to squalor and ugliness. He has been unjustly termed a cynic, because he could not help being a satirist; but although he was a master of irony, and on occasion could use the scalpel with effect as terrible as ever it had been used by Juvenal, by Dryden, or by Pope, I never heard him say one unkindly thing of human weakness or frailty or misfortune. Like Fontenelle, he might have averred on his death-bed that he had never uttered the slightest word against the smallest virtue."

One essential difference between Thackeray and Dickens is thus noted:

"The author of *Vanity Fair* was a master of anecdote, *persiflage*, and repartee; he was a varied and fluent linguist; he was a lover and practitioner of art; he was saturated with seventeenth and eighteenth century literature, both French and English; and he could hold his own with such masters of conversation as Abraham Hayward and Richard Monckton Milnes (Lord Houghton), and with such a formidable epigrammatist and wit as Douglas Jerrold. Dickens, on the other hand, seldom talked at length on literature, either of the present or the past. He very rarely said anything about art; and for what is usually termed 'high art' I think that he had that profound contempt which is generally the outcome of lack of learning. Indeed, when I first visited Venice, and wrote for him an article called "A Poodle at the Prow"—my text being a gondola on the Grand Canal and the gondolier's dog—he expressed himself as especially pleased with my production, on the ground that it contained 'no cant about art.' What he liked to talk

about was the latest new piece at the theatres, the latest exciting trial or police case, the latest social craze or social swindle, and especially the latest murder and the newest thing in ghosts. He delighted in telling short droll stories, and occasionally indulging in comic similes and drawing waggish parallels. . . . His conversation, I am bound to say, once for all, did not rise above the amusing commonplaces of a very shrewd, clever man of the world, with the heartiest of hatred for shams and humbugs."

Dickens, like his friend Delane, was ardently attached to the principle of impersonality in periodical literature. If the young men whom he gathered round him to write for *Household Words*—Blanchard Jerrold, Sala, Sydney Blanchard, Moy Thomas, Walter Thornbury, John Hollingshead, James Payn, and the rest—were accused of being imitators of his style, it was partly because, their names not being printed, he interpolated characteristic touches of his own in their articles. Mr. Sala, as may be supposed, is by no means in favour of such secrecy:

"It had two evil consequences to us, 'the young men.' In the first place, when an attractive article appeared in *Household Words*, which might have been the work either of one of my colleagues or of myself, people used to say that 'Dickens was at his best that week,' whereas in many cases in that particular number he had not written a single line except the weekly instalment of the 'Child's History.' . . . I can say, for one, that I materially suffered from this systematic suppression of my name, for about 1853 or 1854 I purchased at M. Dentu's bookstall, in the Palais Royal, Paris, a work in French purporting to be the 'Nouveaux Contes de Charles Dickens,' translated by M. Amédée Pichot, and among the ten or twelve stories in this collection I recognised translations of my own 'Key of the Street,' and, I think, of another article of my writing. Now this, judged by the present standard of literary ethics, was decidedly unfair to the rising authors who served their Chief with so much enthusiastic loyalty. In the next place, by the strict preservation of the anonymous, Dickens unwittingly retarded, not only the literary, but also the commercial prospects of his staff. I did not repine: . . . still now, in my old age, I cannot be blind to the fact that I began to work with Dickens in 1851, and that when I temporarily severed my connexion with him, about seven years afterwards, I was wholly and entirely unknown to the general public."

Not that the illustrious novelist wished to have any credit except that which rightly belonged to him:

"I do not think that Dickens, who was one of the kindest, the justest, and the most generous of mankind, had the remotest notion that he was putting a bushel over the lights of his staff, that he was keeping them in that obscurity which inevitably meant indigence, while he was attaining, and properly attaining, every year greater fame and greater fortune. It was a mistake on his part; but it was one that was shared by very many of the conductors of magazines and periodicals of his time. Only very few of those magazines and periodicals were of the literary calibre of *Household Words*."

Considerations of space prevent me from giving more than a brief indication of the scope of Mr. Sala's work. Besides the recollections of Thackeray and Dickens, he speaks, among other things, of Paris fifty years ago, the removal of the remains of Napoleon I. to the Invalides, the early days of the English railway, the American

Civil War, experiences in a Mexican sombrero, London life in the past, taverns that have vanished, and old pantomimes, operas, songs, and pictures. On all these subjects he may be heard with equal profit and pleasure.

FREDERICK HAWKINS.

History of the English Landed Interest: its Customs, Laws, and Agriculture. Vol. II. Modern Period. By Russell M. Garnier. (Sonnenschein.)

In the present volume Mr. Garnier continues his earlier work on the same subject, and traces the agrarian history of the eighteenth and nineteenth centuries.

There was certainly much room for a book of this nature. Though of course many of the topics here dealt with have been often treated of by different writers in various connexions, yet the field as a whole has hardly been occupied before, and our author has certainly many qualifications for the task he has set before himself.

As we gather from an incidental allusion, he has himself been a land agent, and his knowledge of the practical and technical details of his subject is amply evidenced in the pages before us. At the same time, he cannot be said to be entirely free from prejudice. He writes throughout in the tone of a decided partisan of the landed aristocracy of England, and has but little liking for those who have sought to curtail their powers and privileges. The words which he applies to the late Prof. Rogers are equally applicable to himself, if for "labourer" in the following passage we substitute "landlord":—"The learned historian holds a brief for the labourer, and cross-examines with all the severity of a special pleader any witness hostile to his cause."

There is a kind of melancholy ring in the chapter in which Mr. Garnier describes "The descent of the landlords from political supremacy." "Where," he mournfully asks, "shall we look for a substitute of that aristocracy of the soil, which it is part and parcel of the Englishman's idiosyncrasy to venerate?"

In spite of this "idiosyncrasy," however, it appears that things are in a bad way with the landed proprietors:

"No one can foretell how long the hereditary right of the peer to legislate, which owes its origin to the ancient claim of the tenant *in capite* to a seat in the *curia regis*, will be suffered to continue. The political supremacy of the landlord was wrested from him by the Reform Bills. Most of his powers over the peasant went early in this century. . . . Now his judicial powers are menaced with extinction. . . . Are we soon then to witness his final extinction; an inevitable occurrence, if only our legislators proceed much further with their present policy?"

There is here, it may be noted, the old confusion between the *curia regis* and the *magnum concilium*, which a more careful reading of Bishop Stubbs would have enabled the author to avoid. The *curia* was a judicial body, and never comprised more than a small number of royal officials. It was the *concilium*, the representative of the

ancient Witenagemot, which every tenant in chief had a theoretical right to attend.

The following assertion, too, seems to imply a very questionable theory as to the origin of property in land. "Surely the rights of property are an institution which antedates that of society, and for the defence of which society was created." This appears to indicate an imperfect acquaintance with the researches of Sir Henry Maine and others of the same school, which have made it evident that individual ownership was a comparatively late development out of the earlier system of tribal holding. Though he avows himself a free-trader, Mr. Garnier has a kind of hankering after protection, and looks back with a certain regret upon the Corn Laws.

"It is even yet too soon to pronounce a decided opinion whether the requirements of the community as a whole demand this entire and permanent sacrifice of the English landlord in favour of the foreign agriculturist. We cannot tell what might not have occurred had even slight duties on imported grain been in force when, for example, the Trafalgar Square meetings of the unemployed were taking place, or now that the excess of the labour supply over the demand is prompting men to advocate the diminution by the state of their working hours."

Certainly we cannot tell exactly what might have happened in these cases; but one thing we may be sure of, that dearthness of provisions could only aggravate and not mitigate the social evils of our time. Perhaps it is doing the author an injustice to suppose that he seriously intends to dispute this; but if so, the first sentence of the above quotation is hardly consistent with the last.

Apart, however, from matters of controversy, there is much that is valuable and interesting in this volume. In a chapter entitled "Amateur Farming" we have graphic sketches of several distinguished theoretical and practical agriculturists of the last century. Especially may be mentioned an excellent estimate of the merits and defects of the character and writings of Arthur Young. There is also an interesting account of the agricultural side of George III., or "Farmer George," for whom the writer has clearly a sneaking kindness.

"Let, then, all who are interested in agriculture forget the poor old king's stubborn prosecution of the American War, and other political blunders, for the sake of those benefits he undoubtedly conferred by the force of his example upon farmers. We, for our part, would fain obliterate from our thoughts the sad significance of the padded room at Kew, and remember only the red face beaming with suppressed merriment over the Windsor uniform as, like Alfred of old, its owner turned the piece of roasting meat in the cottage kitchen. We prefer to dwell on his attempts to get rid of *tritium repens* from the farm, rather than on his efforts to weed the high seas of the French."

In a chapter on "Minerals and Mines" the author has brought to light some interesting facts in the department of mining antiquities. It appears that the claim to exact tithe on minerals had its origin in a curious popular superstition.

"The people ignorantly imagined that the ore was a living organism; and the clergy probably shared this superstition, for we decline to accuse them of dishonestly trading on it. At any rate, they extracted therefrom no little profit to their own pockets. Tithe was only legal on such products of the earth as renewed themselves annually, and this definition was considered by the clergy to include the lead ore in the vein—a delusion which remained universal up to a very late date."

R. SEYMOUR LONG.

NEW NOVELS.

A Hunted Life. By J. Fogerty. In 3 vols. (Hutchinson.)

A Bankrupt Heart. By Florence Marryat. In 3 vols. (White.)

The Boss of Taroomba. By Ernest William Hornung. (Bliss, Sands & Foster.)

Doctor Quodlibet. By the Author of "John Orlebar." (The Leadenhall Press.)

Shallows. By Myra Swan. In 2 vols. (Hurst & Blackett.)

A Daughter of To-day. By Mrs. Edward Cotes (Sara Jeannette Duncan). In 2 vols. (Chatto & Windus.)

Vignettes. By G. E. Hodgson. (Fisher Unwin.)

The Shadows of Life. By Charles Moyer. (Frederick Warne.)

IRISH vendettas have formed the groundwork of many novels; and the latest worker in this field is Mr. J. Fogerty, whose exciting story, *A Hunted Life*, is just clever enough to make us wish it were cleverer. It is a pity that the author, when planning his work, did not make up his mind what he was going to do with his characters. For example, throughout his first volume by far the most piquant personage is Juanita Morony, a beautiful Spanish-Hibernian maiden. We think there are interesting passages in store between her and James Forbes, and we have just got deeply interested in her, when she suddenly drops out of the narrative, never to be seen or heard of again. It is this failure in construction which is inimical to Mr. Fogerty's success. We can scarcely believe that the writer of *A Hunted Life* is the same person who wrote that remarkable novel, *Lauterdale*, nearly twenty years ago. Yet he has plenty of talent, and humour and pathos at his command. The first volume of the story before us is full of smart sayings, and Irish life and character are delineated with real insight. The second and third volumes, with the terrible war waged by the brothers Ryan against their landlord, Mr. Power, and his son—which ends fatally in the latter case—contain several scenes of a powerful and tragic nature; but the general impression left by the novel as a whole is unsatisfactory. We get rather a series of pictures skilfully drawn than a homogeneous work; and for this reason we must still wait for Mr. Fogerty to redeem the promise of his earlier days.

It is impossible to congratulate Miss Marryat on the production of *A Bankrupt Heart*. Most of the characters are sordid, sensual, and despicable. The book opens

with a sketch of the handsome Miss Llewellyn, a Welsh farmer's daughter, ostensibly the housekeeper but really the mistress of the Earl of Ilfracombe. Into her gilded cage of vice at Grosvenor Square falls the bombshell of an announcement that Lord Ilfracombe, who is at Malta, has cast her off in order to marry the daughter of Sir Richard Abinger. To do her justice, Nell Llewellyn seems to have loved the fickle peer deeply, and she now renounces all his offers of a settlement, and then proceeds to throw herself into the Thames. She is long supposed to be dead, but she was taken out of the river alive, and went back to her old home in Wales. Miss Abinger, who became Lady Ilfracombe, had been a fast young person, but she had just managed to save her virtue. However, she had had some discreditable passages with a certain "Jack" Portland, and to her horror she discovers that he is her husband's most intimate friend, and that he is doing his best to ruin him by cheating at cards. Lady Ilfracombe almost compromises herself to get back from Portland certain letters which she had written during their flirtations. Now comes in the Quixotic conduct of Miss Llewellyn. She loves Lord Ilfracombe with every fibre of her being, and finding that he loves his wife, she assists in bringing about a happy understanding between them. Not content with this, when she learns the nature of Portland's hold over Lady Ilfracombe, she promises to marry him—though she absolutely loathes him—on his delivering up to her the packet of letters. Having obtained it she gives it to Lady Ilfracombe amid much shedding of tears, and then she goes and takes poison to avoid marrying Portland. Sir Archibald and Lady Bowman are social harpies worthy of Portland. There is unfortunately not the faintest scintillation of talent in the narrative to redeem its unsavouriness.

Mr. Hornung gives us a clever and exciting Australian bush story in *The Boss of Taroomba*. The "boss" is not, as might be supposed, a rough, coarse settler, but a magnificent young woman named Naomi Pryse. Her physical beauty and noble disposition quite captivated young Engelhardt, a musical composer, who was driven for a time to pick up his living by tuning bush pianos; and Engelhardt himself was so different from all those by whom Naomi was surrounded that she returned his affection. But there were men on the station who were little better than demons, and the vilest of these was determined to wreak the foulest vengeance on Miss Pryse because she had rejected his overtures. Reinforced by two despicable villains, he made a night attack on the station, and it would have gone hard with Naomi and Engelhardt if they had not anticipated the assault and established a barricade. There are many strong scenes in Mr. Hornung's story.

The author of "John Orlebar" never wrote a better story than *Doctor Quodlibet*, which is a fine, healthy study of human nature under its nobler aspects. One scarcely knows whether to admire more the goodness of Bishop Quodlibet, with his daily

acts of philanthropy; or Dr. Siegersson, who, to shelter the name of the woman he loved, suffered the prison stigma for a crime he had never committed. The nobility of his nature is only equalled by that of Jenny West, the heroine of this little sketch. We feel pity for Jenny's uncle, the Rev. John Meredith, one of those over-scrupulous, unworldly spirits who are left behind in the world's race. The author calls his narrative "a study in ethics"; but we like the extremely human way in which Doctor Quodlibet solved all difficult ethical problems by practical deeds of Christian kindness.

The writer of *Shallows* is evidently inexperienced in literature, but she possessed the root of the matter. Closer attention to construction, and a larger breadth of canvas, will make a novelist of her. Her present—shall we say her first?—venture in fiction is noticeable for its character studies; and chief of these is the little child Algy. It is difficult to draw children without making them either goody-goody with their wings spread for an angel-flight, or unconscionable prigs. Miss Swan has avoided these extremes, and sketched a child who is really natural. His little sayings are most amusing. When he visits Tattersall's with his father, and sees that "dogs are not admitted," he is so struck with the frequency of this announcement at public places, that he naively remarks, "There don't seem to be many amusements for dogs in London, daddy." But Algy Drummond is also a manly little fellow, and the part he plays in the reconciliation of his father and mother after their long estrangement is very touching. We cannot quite understand a young and happy wife behaving as Mrs. Drummond did, and going off to Homburg with a grass widow and a couple of officers; but as there is a happy issue to all jealousy and misunderstanding between husband and wife, the escapade has no disastrous consequences. The novel reveals considerable promise, but the author wants more grip and less effusiveness.

Sara Jeannette Duncan is an able and a thoughtful writer, but we do not think she has done herself justice in *A Daughter of To-day*. She has caught certain artificial developments of modern society, especially as affecting the "emancipated" young woman, and she has cleverly reproduced them. We are only speaking of the literary merits of the book, which are not so high as those of Miss Duncan's previous works; but as regards the chief character depicted, the failure is only attributable to the heroine herself, one Elfrida Bell, from the land of the Almighty dollar. It is rather hard to discover what the author is driving at; but at any rate Elfrida is a girl of decided talent, though it is by no means original as regards art, her first love. She drifts into journalism, first in Paris and then in London, but, although she succeeds by great smartness, she is distanced by people inferior in literary ability, such as her friend Janet Cardiff. Elfrida's ideas on art, love, marriage, &c., are crude; and at length—unable to reconcile her theories with life's experience—she commits suicide.

There is a nice touch in some of Mr. Hodgson's *Vignettes*, but beyond that we cannot go. There is the smallest quantity of matter that we have ever found in a volume of its size and price; but that of course would not matter, if the quality was all right. Here, however, lies our difficulty: Mr. Hodgson occasionally gives utterance to pretty sentiments and poetic thoughts, but some of his sketches are as without end as they might well have been without beginning. We must wait, as Carlyle said, to see what he is like when he writes a real book.

There is a fearsome illustration, portending trouble of some kind, on the back of Mr. Charles Meyer's shilling "shocker," *The Shadows of Life*. The author states that he has drawn his characters from life, and some of his sketches are undoubtedly exciting. But we hope that detective stories are coming to the end of their reign; it is quite time that the higher class of literature had its turn.

G. BARNETT SMITH.

SOME VOLUMES OF VERSE.

Lallan Songs and German Lyrics. By Ralph Macleod Fullarton (Blackwoods). There is much to welcome in Mr. Fullarton's book. It appears from a preface that some of the translations from Heine and Goethe, which now follow the Lallan Songs, appeared so long ago as 1858 at Cambridge in one of those undergraduate magazines which come and go with such rapidity. We may say at once that we are glad to have these scholarly renderings of foreign masterpieces put within our reach, for indeed they are worth perusing, and worth remembering. Surely all those who know the original of the translation quoted below, will be prepared to acknowledge that the English version is skilled work, a piece of very wise simplicity.

"Once in a dream I wept;
In the grave I saw thee lie;
I woke ere yet the tear
Upon my cheek was dry.

"Again in a dream I wept;
I dreamed thou deserted'st me;
I woke, and a long long time
I wept on bitterly.

"Once more in a dream I wept;
I dreamed thou wast true to me still;
I woke, and have wept ever since,
And never can weep my fill."

Among these translations there are other specimens of Mr. Fullarton's exceptional ability in representing German lyrics in English, which deserve more recognition than we are able to give in the brief space at our disposal. We are tempted to leave the excellence of the second part of this volume by the undoubted beauty of some of the songs in Scots, which represent the author as a creator of melodies. In these poems there is sun and shadow, country dances, and tears. That particular pathos which belongs to the North is beautifully present, and we can say with confidence that it is many a long day since we were so much refreshed and established by a bundle of songs from across the border. There are three Highland reels which delight by their speed. Here is a stanza from the third:

"But there is ane among them a'
Wi' cheek o' wild rose, breist o' snaw,
Her way looks around her fa',
She needs nae mair adornin'.
Blaw me, blaw fu' cannillie,
Safely, pipers, sweetly, pipers;
Annie mine, O dance wi' me
Ae blissfu' nicht to mornin'."

A Little Child's Wreath. By Elizabeth Rachel Chapman. (Elkin Mathews & John Lane.) There is the grief that prevents utterance and the grief that finds a consolation in utterance. It is easy to understand that, in the task of composing a poetical tribute to a child unhappily lost, there resides for many a mother a tonic of the best; but whether it is very wise or very kind to publish 550 copies of this expressed sorrow is a matter over which critics, amateur and professional, are not likely to agree. To us it seems that a grief so sacred should hardly be retailed for three shillings and sixpence. It might be logically objected to this argument that there are some joys too sacred for public celebration in verse. Well, we should not like a gentleman to write for the perusal of all and sundry forty sonnets upon winning his sweetheart, and we cannot help feeling that Mrs. Chapman has exceeded the bounds by issuing this number of poems in memory of her great grief. Of the sonnets themselves there is not a great deal to be said. If there are few flaws, there are few glories. Mrs. Chapman's gift of graphic expression may very easily be mistaken for something finer; but it is a genuine gift, which must not be allowed to pass unregarded by. A power of concentration, too, is very observable. Mrs. Chapman closes each sonnet with the rhymed couplet; and this couplet is, in many instances, weighty with beautiful sense beautifully set forth. Scattered throughout the book there are lovely lines, but we must be allowed to say that we believe the authoress would have produced a better book if she had sung her pain in many metres.

Persephone and Other Poems. By K. McCosh Clark (Sampson Low). It is very pleasant to be able to praise, and we should like to write a few kind lines about Mrs. Clark's volume of verse; but, truth to tell, this would be a difficult task, unless faulty work were allowed to escape censure. We can detect in these two hundred pages no reason for their existence. A certain facility for stringing rhymes is apparent, love of flowers and Nature in all her guises is undoubtedly present; but the power to write down poetry—actual, elated, arresting poetry—is as absent from *Persephone and Other Poems* as tropical heat is from the North Pole. Under these circumstances it is not surprising to find Mrs. Clark using unbecoming means for ambitious subjects. Is it not something more than a pity to sing the return of Ulysses in stanzas so ordinary as these?

"What beggar at the gate doth stand,
Unkempt, in sorry garments clad,
And, leaning on his staff, with sad,
Grey eye surveys the glutton band?

"Lo! from within fall on his ear
Loud song and strains of lute and lyre;
Scarce bridle he his rising ire
At the rude scoff and ribald jeer.

"He scans the revellers round, as one
Who knows, and yet knows not, the throng
Of faces, and who, absent long
Returns to find some changed, some gone."

Not wishing to be unduly severe, we have searched this book carefully in the hope of finding some poems to commend. It is the fault of the authoress that we are disappointed.

A Lover's Diary: Songs in Sequence. By Gilbert Parker. (Methuen.) It is all very well for Mr. Gilbert Parker to call his diary "Songs in Sequence." In reality this is a sequence of sonnets in the form affected by Shakespeare; and, to our thinking, 147 sonnets make too severe a call upon the chance reader. Only a very great poet can render a sequence of such a length tolerable. We can respect the talent, the enthusiasm, the energy

which are inseparable from the production of *A Lover's Diary*; but we cannot pretend to be much moved by Mr. Gilbert Parker's lyre. Let him give himself to us in prose. We know him for one of that small band of men who possess the right magic for telling a story as it should be told. In verse he loses vitality, though many of his sonnets are resonant and graphic. Sometimes, in common with most of those who handicap themselves by writing sequences of sonnets, Mr. Parker neither knows what to aim at nor what to miss. For instance, such a couplet as the following were better absent:

"My lady, bright benignant star, shine on!
I lift to thee my low Trisagion."

This is no way to rhyme, and one of the three epithets is unfortunate. In the fragment we are about to quote there is a fine image, but why did the author allow the *tall* and *bal* to come so close together?

"When you and I have played the little hour,
Have seen the tall subaltern Life to Death
Yield up his sword. . . ."

There is a good thought spoiled by an ugly similarity of sound.

Anthero de Quental: Sixty-four Sonnets Englished by Edgar Prestage. (David Nutt.) In translating these sonnets from the Portuguese, Mr. Prestage set himself a hard task. He makes no claim to a perfection of rendering: he only wishes to arouse an interest in the extraordinary personality of Anthero de Quental. This he will certainly accomplish; but we cannot help regretting that he has printed many of his uncouth lines, for some readers will surely form an incorrect opinion of the original. He should have taken a poet for mate. Though much may be gathered from these poems as to the individuality of their author, we have not found them the most interesting part of this beautiful little book. The autobiography which is included is a most important section, and may be cordially recommended to the attention of all those who are not stupidly insular. NORMAN GALE.

NOTES AND NEWS.

MR. JOHN MURRAY will publish during the autumn Lady Blennerhassett's *Life of Talleyrand*, translated from the German by Mr. Frederick Clarke.

MESSRS. LONGMANS have in the press a book by the late Canon Liddon, entitled *Clerical Life and Work*.

FOR the series of "Great Educators," published by Mr. Heinemann, Mr. J. G. Fitch is writing a volume on Dr. Arnold and Matthew Arnold, with special reference to their influence on education.

ENCOURAGED by the reception given to M. K. Waliszewski's *The Romance of an Empress* (Catherine II. of Russia)—which has passed into a second edition—Mr. Heinemann has made arrangements for the translation of another of the same author's works, *Autour d'un Trône*, or "Royal Surroundings."

MR. T. FISHER UNWIN will publish in the autumn all the collected stories of John Oliver Hobbes in a single volume, with illustrations by Mr. Aubrey Beardsley.

UNDER the title of *The Scottish Songster*, Messrs. Oliphant, Anderson & Ferrier announce a sketch of the life of Caroline, Baroness Nairne, author of "The Land of the Leal." It is written by her great grand-niece (Mrs. A. R. Simpson), and will contain a number of portraits, a facsimile of handwriting, and a reproduction of a drawing by Lady Nairne of "The Auld House" at Gask.

THE "Fur and Feather" series will be completed by the addition of three more volumes: *The Pheasant*, written by Mr. A. J. Stuart-Wortley, the Rev. H. A. Macpherson, and Mr. A. J. Innes Shand; *The Hare and the Rabbit*, by the Hon. Gerald Lascelles and others; and *Wildfowl*, by the Hon. Scott-Montagu and others.

It is stated that Mr. J. B. Bury, of Trinity College, Dublin, has undertaken to prepare a new edition of Gibbon's *Decline and Fall of the Roman Empire*, with introductions, notes, and appendices, showing the results of recent knowledge.

THE next volume in the series of "Heroes of the Nations," published by Messrs. G. P. Putnam's Sons, will be Mr. Strachan Davidson's *Cicero*, and the Fall of the Roman Republic.

MR. ALEXANDER GARDNER, of Paisley, will publish next month a story by Mr. J. Gordon Phillips, entitled *A Highland Freebooter*, dealing with the romantic career of James Macpherson—he who "played a spring, an' danced it round, below the gallows tree"—and giving a picture of life and manners in the north of Scotland in the eighteenth century.

MR. ELLIOT STOCK announces for early publication a work entitled *The Power of the Will*, by H. R. Sharman.

A VOLUME entitled *Parables and Sketches*, by Mr. Alfred E. Knight, will be issued shortly by Messrs. Oliphant, Anderson & Ferrier, with four illustrations by the author.

MESSRS. OLIPHANT, ANDERSON & FERRIER will also publish shortly a story by Evelyn Everett-Green, entitled *Miss Uraca*, with four illustrations by Ella Burgess.

MESSRS. PERCY LUND & Co., have in the press a brochure entitled *Snap Shot Photography*, or the Pleasures of Hand Camera Work, by Mr. Martin J. Harding, illustrated with reproductions from his own photographs.

THE Sunday School Union announce the following for early publication:—*The Perfect Home*, by the Rev. Dr. J. R. Miller; *The Teacher and the Class*, containing contributions from Archdeacon Farrar, the Rev. Dr. Stalker, the Rev. Dr. R. F. Horton, and the Rev. W. Douglas Mackenzie; *Under the War-Clouds*: a Tale of 1870, by E. F. Pollard, a lady who was attached to the nursing staff during the Franco-Prussian War; and, in the "Splendid Lives" series, *John Horden, Missionary Bishop*: a Life on the Shores of Hudson's Bay, by the Rev. A. R. Buckland, with illustrations.

THE *New Review* for September will contain a story by Sarah Grand, entitled "The Undefinable"; and reminiscences of Rossetti, by Miss Hall Caine, who knew the poet-painter when she was a child.

A SERIAL story by Mr. G. Manville Fenn, entitled "The Queen's Scarlet; or, by your Right" will be commenced in the number of *Chums* published next week. A tinted plate of "Wellington's First Encounter with the French," from the picture by Mr. George Joy, will also be given with this number.

THE Rev. W. J. Stavert, rector of Burnsall, in Yorkshire, has printed (in a very limited issue) the register of St. Mary's Chapel at Conistone in his own parish, which goes back to 1567; and also the first part of the parish register of Skipton-in-Craven, from 1592 to 1680. The latter, we may mention, contains entries concerning the Longfellows and the Wadsworths, from whom the American poet was descended.

WE learn from the *New York Critic* that Mr. Francis P. Harper has acquired the manuscript of Lamb's "Confessions of a Drunkard." It

fills eighteen pages and a half, and is bound at the end of a copy of the author's works in two volumes (London, 1818), a presentation set to Lamb's friend Barron Field. Each volume contains Field's book-plate; and the text has been enriched with many explanations and additions, presumably by that gentleman's hand.

MR. JOSEPH JACOBS has reprinted from the *Jewish Chronicle* a paper which he read last May before the Jewish Historical Society of England, upon "Little St. Hugh of Lincoln." As those who have read the author's *Jews of Angevin England* will anticipate, he does not content himself with telling again the old story; but he examines it critically, from the point of view of chronicle, ballad, and tradition, and is able to contribute a few fresh suggestions. The contemporary documents of the trial of the Jews for child-murder are not to be found at the Record Office; but Mr. Jacobs has been able to discover some which refer to subsequent proceedings. With the aid of Jewish names thus supplied, and other scattered evidence, he has attempted to piece together an ingenious narrative of the facts, as they may have actually occurred. It is a very pretty piece of historical reconstruction.

THE August number of the *British Chess Magazine* (Kegan Paul & Co.) contains an interesting document for the early history of chess. It is a MS. in Italian, describing and commenting upon a number of games; and both internal and external evidence seem to concur in assigning it to Polerio, a famous player of the end of the sixteenth century, who left other similar MSS., which have been described by Dr. Van der Linde.

THE name of Mr. Silva White was erroneously given in the last number of the ACADEMY as executor of the late Sir Samuel Baker.

ORIGINAL VERSE.

FREEDOM.

WHEN I would think of what is free,
O timeless one, I think of thee!
Thou hast forgotten how we went together
Across the heather
Where I am left behind;
And I rejoice thy motions are
Swift, indifferent and far:
The birthsprings of the mind
Are for thy roving; and for me
The joy of bringing all these things to mind
We thought together,
Treading the little pathways of the heather.

MICHAEL FIELD.

On the Moors, Yorkshire.

MAGAZINES AND REVIEWS.

THE most important article in the current number of the *English Historical Review* (Longmans) is "The History of a Cambridgeshire Manor," by Prof. Maitland. The manor in question is that of Wilbarton, which formed part of the ancient estates of the see of Ely, but was surrendered by the bishop to Queen Elizabeth, and now belongs to Mr. Albert Pell. The series of its court and account rolls extend almost continuously from Edward I. to Henry VIII. Prof. Maitland—who is careful not to generalise from a single example—first explains the administrative and economical system of the manor in the thirteenth century, showing how the main features continued practically unmodified for some four hundred years. The only material change is that the agricultural service due from the customary tenants was gradually commuted for a money rent, and this money rent, when once fixed, became permanent. Prof. Maitland also gives evidence to prove how the customary tenants slowly

acquired the status of freemen. The phrase of holding "by the rod and at the will of the lord according to the custom of the manor" goes back to the time of Richard II. The other articles are—the story of the conspiracy of Dr. Lopez, in the later years of Elizabeth's reign, by the Rev. Arthur Dimock; a continuation of Mr. M. Oppenheim's elaborate report on the administration of the navy under Charles I., in which he incidentally remarks that the present admiral's flag (St. George's cross on a white ground) dates from 1649; and a sketch of the career of Marshal Catinat, by Lieut.-Col. E. M. Lloyd. Among the original documents we may mention some papers of Holgate, Archbishop of York, in the time of Edward VI., edited from copies in the Bodleian by the Rev. Nicholas Pocock.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CHETTEL, H. *The Tragedy of Hoffmann*. Nach d. Quarto v. 1631 im British Museum, hrsg. v. R. Ackermann. Bsmberg: Uhlenhuth. 1 M. 50 Pf.
LANDSHAM, E. *Zur Biographie v. Chr. Thomasius*. Bonn: Cohen. 2 M.
LIVET, Ch. L. *Dictionnaire de la Langue de Molière comparée avec celle de ses contemporains*. Paris: Welter. 30 fr.

THEOLOGY, ETC.

- CORPUS scriptorum ecclesiasticorum latinorum. Vol. XXXI. S. Eucherii Lugdunensis opera omnia. Pars I. Rec. O. Wotke. Leipzig: Freytag. 5 M. 60 Pf.
USNER, H. *Acta martyris Anastasi Persae, graece primum edidit H. U. Bonn: Cohen. 2 M.*

HISTORY, LAW, ETC.

- BLODIO, H. *Die Selbstverwaltung als Rechtsbegriff*. Wien: Braumüller. 8 M.
KINDER v. KNOBLOCH, J. *Oberbadiisches Geschlechterbuch*. 1. Bd. Heidelberg: Winter. 6 M.
KÖHLER, J. *Gesammelte Beiträge zum Civil-process*. Berlin: Heymann. 12 M.
QUELLEN zur Geschichte der Stadt Hof. Hrsg. v. Ch. Meyer. Hof: Lion. 11 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- FAITSCH, A. *Der Elbelachs. Eine biologisch-anatom. Studie*. Prag: Rivoise. 5 M.
LEIMBACH, K. A. *Untersuchungen ü. die verschiedenen Moralsysteme*. Fuld. 1 M. 80 Pf.
OSTEN SACKEN, C. R. *The oxen-born Bees of the Ancients (Buginia)*. Heidelberg: Hörning. 2 M.
PÄNZIG, O. *Pflanzen-Teratologie, systematisch geordnet*. 2. B1. Berlin: Friedländer. 20 M.

PHILOLOGY, ETC.

- BOAS, F. *Der Eskimo-Dialekt d. Cumberland-Sundes*. I. Wien: Holder. 8 M.
KIRTEL, F. A. *Kanada-English Dictionary*. Basel: Mission-Buchhandlung. 32 M.
KUNZ, F. *Realien in Vergils Aeneis*. 1. Thl. Kriegswesen u. Privatleben. Leipzig: Fock. 1 M.
ZUMETTES, A. M. *De Alexandri Olympiadicae epistularum fontibus et reliquiis*. Berlin: Mayer & Müller. 2 M.

CORRESPONDENCE.

WILLIAM BROWNE, OF TAVISTOCK.

Aug. 16, 1891.

While engaged on the pleasant task of editing the poems of William Browne, of Tavistock, for Messrs. Lawrence & Bullen's "Muses' Library," I was fortunate enough to make several small discoveries concerning Browne's life and writings which were handsomely acknowledged by Mr. A. H. Bullen in his introduction to the book.

Perhaps the most important of these finds was the administration act relating to Browne's property, dated November 6, 1645, which affords positive proof: first, that the poet died in the 'poore cell' which, as he tells Sir Benjamin Rudyard, he had chosen for his "sequestration from all business" at Dorking, in Surrey; and secondly, by a comparison of dates, that the William Browne who was buried at Ottery St. Mary on December 1, 1645, could not possibly be the author of "Britannia's Pastorals," as Anthony à Wood surmised (*Athenae* ii., 366).

Wood's careless conjecture has been repeated as an absolute certainty by many writers on Ottery St. Mary, among others by Mr. F. G. Coleridge in the *Transactions* of the Exeter

Diocesan Architectural Society (i., 52). Without adducing a particle of evidence for such a statement, Mr. Coleridge informs his readers that Browne was "for many years a resident at Ottery," and adds that Robert Southey, when visiting the church, told him that from "internal evidence," as well as from the "fact" of Browne's residence at Ottery, he thought the fine epitaphs in St. Stephen's Chapel, commencing with "Under this monument lyes one" (1617) and "If wealth, wit, beauty, youth, or modest mirth," (1618) were written by him. Archdeacon Cornish, too, in his *Short Notes on Ottery St. Mary* (p. 34) gives Browne a place in "biographical notices of deceased persons connected with the parish." There is nothing in Browne's writings or in the parish register to connect him with Ottery; I have proved that he cannot be the man buried there in 1645; while to establish the authorship of the epitaphs, it would have to be shown that Browne, who was certainly no professional epitaph-maker, had acquaintance with the persons whose virtues they celebrate.

While on the subject of anonymously-written epitaphs, I may mention that Browne's versicles on "Man" (*Poems*, ii., 285), which he has also introduced into the first song of the third book of "Britannia's Pastorals" (*ib.*, ii., 44), appear to be a feeble imitation of the poem beginning "Like to the falling of a star," which is found among the poems of both Francis Beaumont and Bishop Henry King, and which in turn bears a striking similarity to the twelve pretty lines engraven on Alderman Humble's monument in St. Saviour's Church, Southwark, commencing, "Like to the damask rose you see."

Nor do I think that Tavistock can claim the honour of being Browne's burial-place. Through the kindness of the vicar, I have satisfied myself that the register is saturated with Brownes, people of low degree, in no way connected with the poet. The man interred there on March 27, 1643, might well be one of these. Were he the poet, it is scarcely likely that his widow would neglect to take out letters of administration until two years after his death, especially as the property left by the poet appears to have been of considerable value. In the unsettled state of the country, anyone interested in the estate of a deceased person would promptly take all necessary measures to get possession of it by application to the proper court. Besides, Browne in his latter days was oftener seen, I suspect, at Horsham in Sussex—an easy distance from Dorking, where too his wife's relatives lived—than at Tavistock; and he might, with far greater show of reason, be identical with the William Browne, "householder," buried at Horsham on September 9, 1642, than with the man interred at Tavistock in the following year.

I believe that Browne was buried where he died, at Dorking, despite the silence of the register. The one entry in the Dorking register which relates remotely to him is that recording the burial of his sister-in-law, Joyce, the wife of Robert Coytmore, and youngest daughter of Sir Thomas Eversfield, Knt., of Den, Horsham. She died at Dorking, probably in Browne's house, on October 24, 1643, after a brief experience of married life, and was buried on the 27th in the chancel, a circumstance noted very conspicuously in the register. Certainly nothing is to be found concerning Browne and his family in the registers of the parishes round Dorking, such as Leigh, where there is a Browne vault, Reigate, and Betchworth, the family seat; nor was he buried in Salisbury Cathedral, near his patrons, the Herberts. The registers of the Temple Church have also been searched for traces of him, as have those of the neighbouring churches of St. Dunstan and St. Bride, Fleet-street.

GORDON GOODWIN.

ON AN ANCIENT METHOD OF COMPUTING LOSSES IN WAR.

Oxford: Aug. 14, 1891.

According to Procopius, when an ancient Persian army set out on an expedition, each soldier, in the presence of the king and his general, threw an arrow into a wicker basket (*τάπη, ἄρριχος*), which was then sealed up with the royal signet. When the expedition was ended, the baskets were unsealed, and each soldier that returned drew out one of the arrows, the remainder whereof, being counted, showed the number of his comrades that had been killed in battle or taken prisoners. As the Byzantine historians are not always at hand, I will quote the original from Dindorf's edition (Bonn, 1833, pp. 97, 98):

νόμος ἐστὶ Πέρσαις, ἥνικα ἐπὶ τῶν πολεμίων τινὰς στρατεύεσθαι μέλλουσι, τὸν μὲν βασιλεῖα ἐπὶ θρόνῳ τοῦ βασιλείου καθήσθαι, κοφίρους δὲ οἱ πολλοὺς ἐν ταῦτά πη εἶναι, καὶ παρῆναι μὲν τὸν στρατηγὸν, δι' τῆς στρατῶ ἐπὶ τοὺς ἐναντίους ἐξηγησεσθαι ἐπιδοξὸς ἐστὶ, παρῆναι δὲ τὸν στρατὸν τοῦτα ἐς τοῦ βασιλέως τὴν ὕψιν κατ' ἑνὸς ἄνα, καὶ αὐτῶν ἕκαστων βέλος ἐν ἐς τὰς τάπας ῥιπτέιν, μετὰ δὲ αὐτὰς μὲν τῇ βασιλείᾳ σφραγίδι κατασημασμένας φυλάσσεσθαι, ἐπειδὴν δὲ ἐς Πέρσας ἐπαναίῳ τὸ στρατεύμα τοῦτο, τῶν στρατιωτῶν ἕκαστον ἐκ τῶν ἄρριχων ἐν ἀφαιρῆσαι βέλος. ἀριθμοῦντες οὖν τῶν βελῶν ὅσα πρὸς τῶν ἀνδρῶν οὐκ ἀνήρηται, οἷς ἐπὶ αὐτῇ ἡ τιμὴ αὐτῇ, ἀγγέλλουσιν τῷ βασιλεῖ τὸ πλῆθος τῶν οὐκ ἐπανήκοντων στρατιωτῶν, ταῦτη τε ὅσοι ἐν τῇ πολέμῳ τετελευτήκασιν ἐνδὸλοι γίνονται. οὕτω μὲν οὖν Πέρσαις ὁ νόμος ἐκ παλαιῶ ἔχει.

The late Sir Samuel Ferguson, in a prefatory note to his noble poem of "Conary," pointed out the similarity of this Persian practice to the following incident in the ancient Irish romance, "The Destruction of Da Derga's Hostel," of which there is a copy in a MS. of the end of the eleventh, or the beginning of the twelfth, century:

Toscurethar bedg na díbergaig a Tracht Fairbthen 7 doberat cloich cach fir leo do chur chaidr, ar ba sí deochair lasna fianna hī tossuch ether orgain 7 maidm n-imairic. Corthe nochlauntas intan bad maidm n-imairic. Card immorro fochertitis intan bad n-orgain. Carnd rolaiset iarom intan ain uairo ba orgain. . . . Ar díb fáth[h]aib dorig[én]et a carnd .i. ar ba bés carnd la díbrig 7 dano co intais a n-esbada oc Brudin. Cach óen nothicfad slán ádi noberad a cloich asin charnd, co farctais immorro cloch[a] in lochta no maifritis ooci, conid asin rofessatár a n-esbada. Conid ad árnit éolais in tsechaasa conid fer cach cloich fi hi Carnd Leca romarbaít dona díbergaib oc Brudin.

"The marauders started from Tracht Fairbthe,* and they bring a stone for each man to build a cairn, for this was the distinction which the Fianna formerly made between a Massacre and the outbreak of an Onslaught. When it was the outbreak of an Onslaught they used to plant a pillar-stone; but, when it was a Massacre, they used to build a cairn. On that occasion it was a Massacre, so they set up a cairn. . . . For two causes they made the cairn, (first) because it was the custom of marauders (to do so), and (secondly) in order that they might know their losses at the Hostel. Whoever came thence safely would take his stone from the cairn, and the stones of those that were slain were left therein. And hence they would ascertain their losses. And those that know the story relate that for every stone which is (now) in Carn Leca there was one of the marauders slain at the Hostel."—*Lebor na hUidre*, pp. 86^v-87^a.

At the end of the tale we have:

Imthús immorro na [n]díbergach cach oen terna díb ó Brudin dollotar cosin carnd dendrónsat iséid áidich remideogaid, 7 bertatar cloich cach fir beogáiti leo ass. Conid ed romárbad díb oc Brudin, fer cach cloich fi hi Carnd Leca.

"But, as for the marauders, everyone of them that escaped from the Hostel went to the cairn which they had built on the night before last, and

* A strand near Malahide, about nine miles north of Dublin.

thereout they took a stone for each man of them not mortally wounded. So that this is what was slain of them at the Hostel, a man for every stone in Carn Lecca."—*Lebor na hUidre*, p. 99^a.

The instance just quoted is thus referred to in the *Dindsenchas*, that curious collection of topographical legends compiled, probably, in the twelfth century. I will quote from the copy in the Irish MS. at Rennes (fo. 99^b 2^o):

dia tu[d]eadar tri meic Conmind meic Conmaic [7]
tri hui Désa oidhei samna do thigh Deirg do gabail
Buidno da Derga for Conaire, commus tor[r]ach-
tadair hi Sléib Lecca, co n-éabart Lomna Druth
friú cloch each fir do fuirmedh isin taleib, ar co
fesdaia a lin ae dul 7 co fesdaia a tesbuidie ie
tuidecht on togailt sin, 7 faebait cloch each mairb
ann.

"When the three sons of Conmenn son of Conmaic and the three grandsons of Désa, marched on Halloween to Derg's house to take Da Derga's Hostel on Conary, they arrived at Slíab Lecca, and Lomna Druth told them to set a stone [a handstone, *lige láime*, according to the Book of Leinster] for each man of them on the mountain, so that they might know their number when going to, and their losses when coming from, that Destruction; and there for every dead man they leave a stone."

The same tale is told in verse in the Book of Leinster, p. 195^a, ll. 11-26.

In the *Dindsenchas* of Carn Máil we seem to have another instance of the practice. I quote the oldest copy—that in the *Book of Leinster*, p. 170^b 17^l:

Luigaid Mál roicuid a Herinn lucht cethri long
co hAlbain, co toracht afrithisi dochum Herenn
co mórlongas Alban, co tuacastar cath do Ulaib
7 co roemid riam. Cloch dano each fir doriacht
don chath la Lugaid, is de dorand in carn, 7 is
fair roibá Lugaid oc cur in chatha.

"Lugaid Mál ('Lord') was driven out of Ireland to Scotland with the crews of four ships. But he came again to Ireland with Scotland's great fleet, and gave battle to the Ulstermen and routed them. For each man who came with Lugaid to the battle there was a stone, and thereof was built the cairn (called Carn Máil), and Lugaid was on that cairn while fighting the battle."

So far as I know, the history of the Farquharsons (*Clann Ferchair*) furnishes the latest instance of the practice in question. According to the *New Statistical Account of Scotland*, vol. xii., p. 650,

"about seven milca down [the Braemar valley], on the north side of the river Dee, there is a narrow pass between the water and the base of a high hill, and through this pass runs the line of road leading to Aberdeen and also to Fort George, and close by is a large cairn of small stones, which is called *Carn na Cuimhne*, that is, the *cairn of remembrance*. Under the feudal (*sic*) system, when the chieftains on any alarm being given called out their adherents, they had to march through this pass, and on the said cairn each laid down a stone, by which means every successive party could discern the number that had advanced towards the scene of action, and upon their return, by counting the stones thus deposited, it was discovered how many of the men were amissing, or had fallen in the field of battle."

Nearly to the same effect writes Mr. McConnochie in his *Deeside*, p. 128:

"*Carn na Cuimhne* was the slogan of the Farquharsons. The story told of this cairn is that when each clansman attended at the muster-ground he brought a stone which he laid down near the cairn. On the return from the expedition to which they had been summoned each survivor removed a stone from the heap, and the stones thus left

answered to the number of the slain, and were then added to the cairn."

This, or a similar oral tradition, seems to have been the source of some touching verses in *Ionica* (London, 1891), p. 49. The deceased author was Mr. Wm. Johnson (afterwards Cory), a fellow of King's, Cambridge, and an Eton master:

"A prince went down the banks of Dee
That widened out from bleak Braemar
To drive the deer that wander free
Amidst the pines of Lochnagar.

"And stepping on beneath the birks
On the roadside he found a spot
Which told of pibrochs, kilts and dirks,
And wars the courtiers had forgot;

"Where with the streams, as each alone
Down to the gathering river runs,
Each on one heap to cast a stone,
Came twice three hundred Farquharsons.

"They raised that pile to keep for ever
The memory of the loyal clan;
Then, grudging not their vain endeavour,
Fell at Culloden to a man.

"And she whose grandsire's uncle slew
Those dwellers on the banks of Dee,
Sighed for those tender hearts and true,
And whispered: Who would die for me?"

Perhaps some Highlander who knows will say (1) whether the Farquharsons who marched to Culloden under Farquharson of Monaltrie erected a cairn? (2) if so, whether this cairn is identified with the *Cairn na Cuimhne*? and (3) whether there is any other instance of the practice described in this letter?

WHITLEY STOKES.

THE OGHAM X AT DONARD.

Kinnaird Castle, Brechin, N.B.: Aug. 10, 1891.

I have read with much interest Mr. Macalister's remarks on the Ogham inscription at Donard, which, from the INIQI or INIGI of Mr. Brash and Sir Samuel Ferguson, he has developed into IAQINIXOI, assuming the imperfect seventh character to be the Ogham sign X.

In reference to the writer's courteous mention of my attempt to fix the value of that sign, permit me to explain that the doubt he indicates as to my concurrence with him in judging that "Y hardly expresses the guttural sound of the letter," and that it is only an "approximate equivalent," bespeaks on his part some slight misapprehension of my views, which were fully stated in the *ACADEMY* of March 17, 1894.

To make this clear—the question being important—perhaps I may be allowed to quote a few sentences from the statement referred to:

"The Ogham X," I wrote, "cannot in some cases have the value of EA, but can only represent a consonant . . . possibly G or K passing into semi-vowel sounds, . . . like one of the Runes, which 'had the power of o, sometimes of n, and often of æ or a' (Canon Taylor). . . I am inclined to think that the Ogham sign was a semi-consonant, with a pronunciation variously combining n with c or o, or softening into x. Among modern letters, perhaps x in its various functions is the nearest general equivalent to the Ogham sign X."

It is this last sentence which Mr. Macalister has too exclusively considered; it was merely illustrative, my rendering of the sign is offered in the sentences that go before.

In the Donard inscription, dealing with the same character, Mr. Macalister seems inclined to read it as R, which he tentatively adopts in his diagram. Frankly speaking, I cannot persuade myself that the sign ever signified R. The "Turpili" bilingual legend furnishes the sole reason for such an inscription, yet the letter and the sign there seems to be alterna-

* Farquharson of Invercauld did not, I believe, "go out" in the Forty-five.

tives more probably than equivalents. It has been but little noted that the Ogham alphabet did, at some period, possess an equivalent for R: "A short line drawn parallel to the stem-line represents the consonant r" (O'Donovan *Ir. Gram.*, p. xlviii). Viewing this even as a late and pedantic fancy, it tends to show that the letter thus provided for had no existing representative.

Accepting—in the Donard inscription—Mr. Macalister's IAQINI, may we suppose these letters to be the genitive termination of a proper name, incomplete perhaps at the outset as the stone is partly buried? The X might then begin another word, as at Monataggart—BROINIENAS XOIENAT DRENALUGOS?

In confirmation of the view that X sometimes represents a guttural consonant, compare two Ogham legends found in a cave at Dunloo—MAQI TTAL MAQI FORGOS MAQI MUCCI TOICAC, and DEGO MAQI MUCCI TOICAXI (Brash, *Og. Mon.*, pp. 232-4).

SOUTHESK.

HONORARY DEGREES AT HALLE.

Cambridge: Aug. 18, 1894.

I am glad to find that the *ACADEMY* is quite right, and that I was in the wrong. The notice that the honorary degree of Doctor of Philosophy was conferred upon me at Halle on August 3 reached me on August 17: a fortnight after the event. It seems probable that some previous communication, intended for me, was lost in the post.

I apologise for the mistake, a natural one under all the circumstances.

WALTER W. SKEAT.

[The name of Mr. F. H. M. Blydes ought to have been included among the Englishmen upon whom the University of Halle conferred the honorary degree of Ph.D. Mr. Blydes was, indeed, the centre of the proceedings. The "Vespæ" was performed in his honour; and he made a large present to the printer at Halle who had carried through his monumental edition of Aristophanes.

We may add that Mr. Blydes has just published *Adversaria in Tragicorum Græcorum Fragmenta* (423 pp.). It is dedicated to Prof. Robinson Ellis, "studiosissimo et in auctoribus tum Græcis tum Latinis emendandis feliciter versato."

We may further take this opportunity of stating that the University of Königsberg has conferred the honorary degree of Ph.D. upon Prof. Robinson Ellis, who is thus described in the diploma: "summo philologorum Britanniae decori, faustissima Latinorum poetarum censura præcipue Catulli carminum doctis et laboriosis editionibus principi non superato."—*ED. ACADEMY.*)

SCIENCE.

SOME BOTANICAL BOOKS

FOUR parts have now been issued of Prof. F. W. Oliver's *Natural History of Plants*, translated from the German of Kerner von Marilaun (Blackie). When completed, this will be a Text-book of Botany such as has never yet appeared in the English language, not only adapted for the general reader, but indispensable also to the scientific botanist who desires to keep abreast of his subject. If the promise of the early numbers be fulfilled, it will deal in the most exhaustive way, not only with the structure of plants, but with all the intricate and difficult questions connected with their physiology. The illustrations are numerous and excellent, and possess the unusual merit of being also original. Each part has also a beautiful coloured frontispiece. The work is intended to be completed in sixteen monthly

* Other copies are in the Book of Ballymote, p. 366^a; the Book of Lecan, p. 463^a; and H. 3.3, p. 21^a.

† MS. tocbaill.

‡ Other copies are in the Rennes MS., fo. 118^a 2; the Book of Ballymote, p. 402^a 6; the Book of Lecan, p. 511^b; and H. 3.3, p. 63^a.

parts, and will be one of the best and cheapest scientific works ever produced in this country.

An Introduction to Structural Botany. By D. H. Scott. (A. & C. Black.) Notwithstanding the numerous existing manuals of botany, this fills a useful place not previously occupied. It has the advantage of not having been written as a text-book for examinees, and is therefore independent of any arbitrary syllabus. Three types—the wall-flower, the white lily, the spruce fir—are taken as representing the three great divisions of flowering plants, Dicotyledons, Monocotyledons, and Gymnosperms; and all the important points of structure and physiology are adequately treated. Many of the illustrations have been drawn specially for the work; others have been selected with discretion. The work ought to be widely used by botanical students.

PROF. F. O. BOWER'S *Practical Botany for Beginners* (Macmillans) is an abridgment of the elementary portions of his standard *Course of Practical Instruction in Botany*. It is intended as a guide to beginners in the first steps of their laboratory work, and may be trusted as such. The drawback to its use is the very small number of illustrations, without which the clearest description is often unintelligible to the beginner. This defect will almost compel the student to have also at hand some other more copiously illustrated handbook.

HIEROGLYPHS IN CRETE.

WE quote from the *Times* the following report of a paper on "A New System of Hieroglyphs and a Pre-Phœnician Script from Crete and the Peloponnese," read by Mr. Arthur J. Evans before the British Association in the section of anthropology:—

"Mr. Evans called attention to the widespread existence of forms of picture-writing among primitive peoples. It stood to reason that analogous systems had once existed within the European area, and some traces might still be perhaps found in such prehistoric relics as the mysterious figures known as the Maraville, carved on a limestone rock in the heart of the Maritime Alps. He himself had found painted pictographic designs of a like nature on a Dalmatian cliff, and in Lapland they might still be said to survive. But evidence of the existence of a fully-developed hieroglyphic system on European soil had been hitherto lacking, though recent discoveries had established the fact that in Asia Minor, the prehistoric remains of which showed such intimate connexion with those of the Greek and Thracian lands, a hieroglyphic system had grown up, independent of the Egyptian, to which the general name of 'Hittite' had been given. The revelations, begun by Dr. Schliemann at Tiryns and Mycenæ and still accumulating every day, had brought to light on the soil of Greece itself a very ancient civilisation, in many respects the equal contemporary of those of Egypt and Babylonia; and they might well ask themselves, 'Was this civilisation wholly dumb? Were the Mycenæans so far below many savage races as to have no written form of inter-communication? Homer at least contained a hint that some form of written symbols was in use. During a journey to Greece in the preceding year, he himself had obtained a clue to the existence of a peculiar kind of seal stones, the chief find-spot of which seemed to be Crete, presenting symbols of a hieroglyphic nature. This spring he had been able to follow up his inquiries by the exploration of the ancient sites of Central and Eastern Crete; and the result of his researches had been to bring to light a series of stones presenting pictographic symbols of the same nature, so that he was now able to put together over seventy symbols belonging to an independent hieroglyphic system. More than this, he had discovered, partly on stones of similar form, partly engraved on prehistoric vases and other materials, a series of linear characters, a certain proportion of which seemed to grow out of the pictorial forms. Both these sys-

tems of writing were represented on the diagrams before them. It would be seen that, as in the case of the Egyptian and Hittite symbols, the Cretan hieroglyphs fell into certain distinct classes, such as parts of the human body, arms and implements, animal and vegetable forms, objects relating to maritime life, astronomical and geometrical symbols. Some of them, such as the two crossed arms with expanded palms, belonged to that interesting class of pictographs which is rooted in primitive gesture language. The symbols occurred in groups, and there were traces of a boustrophedon arrangement in the several lines. The comparisons instituted showed some interesting affinities to Hittite forms. Among the tools represented, Mr. Evans was able to recognise the 'template' or 'templet' of a decorative artist, and with the assistance of a model of this symbol; taken in connexion with a design supplied by a Mycenaean gem found in Crete, he was able to reconstruct a Mycenaean painted ceiling analogous to those of Orchomenus and the XVIIIth Dynasty Egyptian tombs of Thebes (circa 1660 B.C.). The linear and more alphabetic series of symbols was shown to fit on to certain signs engraved on the walls of what was apparently a Mycenaean palace at Knossos, and again to two groups of signs on vase handles from Mycenæ. It was thus possible to reconstruct a Mycenaean script of some twenty-four characters, each probably having a syllabic value. It further appeared that a large proportion of these were practically identical with the syllabic signs that survived among the Greeks of Cyprus to a comparatively late date. This Cypriot system threw a light on the phonetic value of the Mycenaean. Resuming the results arrived at, Mr. Evans said that they had now before them two systems of primitive script—one pictographic, the other linear—both, as was shown by the collateral archaeological evidence, belonging to the second millennium before our era and to the days before the Phœnician alphabet had been introduced among the Greeks. The relations of these two forms of script to one another still needed elucidation, and they certainly overlapped one another chronologically. Some pictorial forms, however, of the one class clearly appeared in a linear form in the other, the double axe, for instance, being found in two stages of linearisation—the simpler form identical with the Cypriot character *le*. On the whole, the pictographic or hieroglyphic series seemed more peculiarly indigenous to Crete, and the linear forms to be Mycenaean in the widest sense. The Eteocretans, or indigenous stock of the island, who preserved their language and nationality in the easternmost district of Crete to the borders of the historic period, certainly used these hieroglyphs. Mr. Evans gave reasons, based on his recent archaeological discoveries in Eastern Crete, for believing—that had long been suspected on historic and linguistic grounds—that the Philistines, who, according to unanimous Hebrew tradition, came from the Mediterranean islands, and who were often actually called Krethi in the Bible, in fact represented this old indigenous Cretan stock, and that they had here the relics and the writing of 'the Philistines at home.' In Egyptian monuments these people, who came from the 'islands of the sea,' were seen bearing tributary vases of forms which recurred on a whole series of engraved gems seen or collected by Mr. Evans in Eastern and Central Crete. Their dress, their peaked shoes, their long hair falling under their arms, all reappeared on Cretan designs representing the inhabitants of the island in Mycenaean times. In view of these facts, Mr. Evans asked whether certain remarkable parallels observable between some of the Cretan photographs and the earliest forms of Phœnician letters might not best explain themselves by this early Cretan colonisation of the Syrian coasts."

In continuation of the above, we quote from the *New York Nation* the following letter, addressed by Dr. Halbherr to Prof. A. C. Merriam, describing the results of his excavations in Crete, under the auspices of the Archaeological Institute of America:—

"My recent explorations have extended from the heights of Camares, upon the southern slopes of Ida, as far as the mountains of Lassithi toward the provinces of Pediada and Rhizokastron. After

the partial examination of the necropolises of Curtes and Camares, I made an important investigation in the necropolis of Erganos, where I searched three beehive tombs of the Mycenaean epoch, one of which was quite intact and completely preserved. It contained the remains of six bodies with all their funeral furniture, consisting of a varied collection of Mycenaean vases, almost unharmed, and in the original position in which they were deposited a thousand years before Christ. These were all gathered after their position had been noted, careful plans were made of the tombs, and the best preserved skulls were deposited in the museum at Candia, where they will serve for the study of the race which spread the Mycenaean culture in Crete. The importance of this discovery is enhanced by the fact that no necropolis here has ever been studied before with scientific accuracy. Now we have the materials from Camares, Curtes, and Erganos for the first essay upon these primitive remains in Crete, and for considerably advancing the question of the Mycenaean culture in the isles of the Mediterranean.

"Besides this, I have discovered two towns hitherto unknown. The one is that to which the necropolis upon the mountains of Erganos belonged, the other a large city situated upon a height between Lyttos and Tnatos. The former was rather poor; the latter has furnished me with some inscriptions, one of which was archaic, and also a good harvest of fragments of fine Mycenaean vases and of archaic Greek pottery with representations in relief. I obtained here also some small prehistoric or Eteocretan stones, bearing new syllabic signs which connect them with the discoveries made recently by Mr. Arthur J. Evans. I too have turned my attention to the study of this prehistoric writing of Crete, and am adding some contribution each day. During the past week I have entered in my list two new signs on two stones discovered at Vorus, near Phaestus.

"We have also explored a grotto near Lebena, where some vases were found similar to those called Theran (often placed about 2000 B.C.), some objects in stone, and a prehistoric habitation. In another grotto situated on the slopes of Ida, a large number of fragments of very ancient pottery have also been gathered."

Finally, we may mention that M. Salomon Reinach has an article on the subject in the current number of *L'Anthropologie*, in which he claims (not unnaturally) that the discoveries of Mr. Evans confirm his view of the independence of a primitive European civilisation. Incidentally he remarks concerning the anticipations of Prof. Sayce, "que l'on trouve de nos jours à l'avant-garde de toutes les grandes découvertes."

SCIENCE NOTES.

THE date fixed for the meeting of the British Association at Ipswich next year is September 11, with Sir Douglas Galton for president. Liverpool has been chosen as the place of meeting in 1896; and Toronto has been encouraged to give an invitation for the following year. It has also been decided that section D be henceforth called zoology, instead of biology; that a separate section be constituted for botany; and that section I consist of physiology, with experimental pathology and experimental psychology—the last mentioned change to come into operation at the Liverpool meeting.

THE following is a list of the grants of money appropriated to scientific purposes by the general committee:—

"*Mathematics and Physics.*—Prof. Carey Foster, electrical standards, £25; Mr. G. J. Symons, photographs of meteorological phenomena, £10; Lord Rayleigh, mathematical tables, unexpended balance; Mr. G. J. Symons, earth tremors, £75; Dr. E. Atkinson, abstracts of physical papers, £100; Mr. Howard Fox, reduction of magnetic observations made at Falmouth Observatory, £50; Prof. A. W. Rücker, comparison of magnetic standards, £25; the Rev. R. Harley, calculation of

certain integrals, £15; Lord M'Laren, meteorological observations on Ben Nevis, £50; Prof. S. P. Thompson, uniformity of size of pages of Transactions, &c., £5.

"*Chemistry*.—Sir H. E. Roscoe, wave-length tables of the spectra of the elements, £10; Dr. T. E. Thorpe, action of light upon dyed colours, £5; Prof. H. E. Armstrong, formation of haloids from pure materials, £20; Prof. W. A. Tilden, isomeric naphthalene derivatives, £30; Prof. J. E. Reynolds, electrolytic quantitative analysis, £40.

"*Geology*.—Prof. E. Hull, erratic blocks, £10; Prof. T. Wiltshire, palaeozoic phyllopora, £5; Prof. J. Geikie, photographs of geological interest £10; Mr. J. Horne, shell-bearing deposits at Clava, &c., £10; Dr. R. H. Traquair, eurypterids of the Pentland Hills, £3; Mr. H. B. Woodward, new sections of Stonesfield slate, £50; Mr. R. H. Tiddeman, exploration of Calf Hole Cave, £10; Prof. T. G. Bonney, investigation of a coral reef by boring and sounding, £10; Sir John Evans, nature and probable age of high-level flint-drifts, £10; Prof. A. H. Green, examination of locality where the cetiosaurus in the Oxford Museum was found, £20.

"*Biology*.—Dr. P. L. Sclater, table at the Zoological station, Naples, £100; Mr. G. C. Bourne, table at the Biological Laboratory, Plymouth, £20; Prof. W. A. Herdman, zoology, botany, and geology of the Irish Sea, £40; Dr. P. L. Sclater, zoology and botany of the West India Islands, £50; Sir W. H. Flower, index of genera and species of animals, £50.

"*Geography*.—Mr. E. G. Ravenstein, climatology of Tropical Africa, £5; Mr. H. Seebohm, exploration of Hadramaut, £50.

"*Mechanical Science*.—Prof. A. B. W. Kennedy, calibration and comparison of measuring instruments, £50.

"*Anthropology*.—Prof. A. Macalister, anthropometric measurements in schools, £5; Dr. R. Munro, lake village at Glastonbury, £30; Sir J. Evans, exploration of a kitchen-midden at Hastings, £10; Mr. E. W. Brabrook, ethnographical survey, £30.

"*Physiology*.—Prof. M'Kendrick, physiological applications of the phonograph, £25.

"Prof. R. Meldola—corresponding societies, £30.

"Total, £1093."

FINE ART.

Sandro Botticelli. Von Hermann Ulmann. (Munich.)

HERR ULMANN has done his work well. He has, perhaps, discovered nothing, but he has omitted nothing; he has grouped his facts, he has pondered their significance, he has carefully described everything he has seen, and, on the whole, temperately described it; he has inserted in his text process-plates, no worse, and some better than the generality of such wares; he has added an index (a good index) and a list, nearly complete, of his man's works. In this list he has, with a superfluity of exhaustiveness, given his notion of the authenticity of each piece; and if here he shows himself a Morellian or (even more trenchantly) a Frizzonian, it must be added of him that he has tempered his oracular dispensations with deliberate criticisms—which Signor Frizzoni with his swashing blow is not apt to do. It is not easy to find him tripping in this part of his book. There are, however, to be added a little Saint Barbara at Lucca, a Virgin and Child of Mr. Wayne's, lately at the New Gallery, and a beautiful Simonetta, once Lord Dudley's and sold at Christie's two years ago as a Filippino Lippi—which it transparently was not. But as to his critical decisions upon the genuineness of pictures bearing Sandro's name, that is another

affair. I hold him wrong in taking away from Botticelli and giving to a providentially named Botticini the National Gallery Assumption, wrong in giving to Piero di Cosimo the Chantilly Simonetta, and to Sandro the girl's portrait in the Pitti. The Duc d'Aumale's picture has the vigorous brutality and flatness of the Pollajuoli, the Pitti portrait can only be a Piero della Francesca and has nothing to do with Simonetta Vespucci, who, whatever else she was, was a beauty. On the matter of the Assumption in our gallery, I may be permitted to refer to the ACADEMY for January 9, 1892, where I adduced the reasons which led me to waive Signor Frizzoni's similar opinion. Herr Ulmann, who, like Frizzoni and everybody else, wholly misses the point of the picture and its heretical content, decides against Sandro's authorship, upon the ground that his drawing of a more or less identical subject—the cloud of angels in one of the Dante illustrations—is a much better piece of work. But the argument has no force. For, to begin with, the subject is not the same: in the Assumption the heavenly host is contemplative, in still ecstasy; in the Dante drawing they illustrate Dante, for

"Questi ordini di su tutti mirirano,
E di giù vincon sì, che verso Dio
Tutti tirati sono, e tutti tirano."

The "tanto disio" of Dionysius, and of Dante, and of Botticelli had to be expressed. Again, there was hardly a painter of Florence whose drawing was not bolder and technically better than his painting. Florence was pre-eminently a school of drawing; so, for that matter, was Umbria. Compare Perugino's drawing with his painting, compare Lippi's, Verrocchio's! They had a pen line not to be equalled for tenderness and expression; they could wash clouds of colour into their bistre and sepia, which never appear in their crimson and gold altar-pieces. Sandro with a pen and Sandro with his brushes were different men: one was an artist; the other, by comparison, a conscientious mechanic, before whose incrustations of detail and goldsmithry the creative line too often disappeared. On the Simonetta question I should like to enlarge, but forbear out of tenderness for my space. Tradition (not always, and never wilfully, a liar) gives her name to Sandro's most lovely and most girlish Venuses and Madonnas. She is said to endow the foam-born Venus (in the Uffizi) with her witchery and pathos; she is said to be behind the woful, wan Zipporah in the Sistine Chapel; again she is the Madonna Incoronata; in the magnificent *tondo* in the National Gallery (which Herr Ulmann, by some inconceivable aberration of insight, denies to Botticelli), it is she who gives our Lady the rapt gaze of a Mysteriarch.* If

* This beautiful piece has also led Mrs. Costelloe astray in the serious pages of the *Nineteenth Century*. She there announced three discoveries concerning it: first, it was signed on the back by Sangallo the architect; second (and consequently), it was painted by him; third, the National Gallery authorities had wickedly concealed the signature. It is only necessary to say that a signature on the back of a fifteenth-century picture does not denote authorship, but ownership; and that, if printing the signature in the Catalogue be concealment, then the Gallery has "wilfully hidden" Sangallo's name.

she is here, then, she is also, beyond all cavil, the original of the Frankfort and Dudley portraits; nor is there any difficulty in tracing her resemblance in the Chantilly portrait which has her name—SIMONETTA JANVENSIS VESPUCCI—incribed at its base. The difference of handling and the difference of conception, which betray a different authorship, would account for the fall from dignity to impudence, from debonnairetò to *chic*. Herr Ulmann is not ready with any decision. He does not, of course, accept the Pitti portrait. If *that* is Simonetta, she is in none of Sandro's pictures—

"Candida è ella, e candida la vesta,
Ma pur di rose e fior dipinta e d'erba:
Lo inanellato crin dell' aurea testa
Scende nella fronte umilmente superba"—

says Politian of her. None of that is in the drooping little girl of the Pitti. And on the other hand, he takes the Frankfort portrait to be merely a "Schönheitsideal" of the painter's, but compares it, truly enough, with one of the Hours (the central one) in the Primavera (whose gaze, oddly, is riveted on the Giuliano-Hermes), and with the Venus of the Nascità and of our Mars and Venus. So that, perhaps, with me, he has a sneaking kindness for the tradition which saw her filling these beautiful forms with their expressiveness.

Our age may claim, with some complacency, that it has discovered Sandro Botticelli. Perhaps he "supplies a want" brought upon us by the revival of Gothic and the Oxford Movement; for it is certain that he is much sought in circles to whom Madonnas are more than Venuses, and who take no satisfaction in the thought that to Sandro they were much the same. The fashion in pictures is a curious study. What young poet of Keats's temper would now set about decorating his walls with

"Pictures all Salvador's, save a few
Of Titian's portraiture, and one, though new,
Of Haydon's in its fresh magnificence"?

Surely not a Keatsian choice with the world before him and Spenser in his heart! How could he have mated Spenser better than with some Cassone-front of Sandro's—white-kirtled girls dancing in a sparsely flowered mead? The same frugality of material, the same throbbing imagination all riotous behind it, giving it all its extraordinary richness of effect. If Spenser is the poets' poet, Botticelli is the poets' painter.

For, after all, he was unique in an age where distinction was hereditary and in the blood. Idealism was spread deep and wide over Tuscany, but Sandro was the most diligent idealist of them all: not content to dream, struggling also, in whatever company or set of notions he might be drifting, to clothe the fair things which all Florence inhaled—to exhale them again crystallised in shapely bodies. Greece—dead and buried, dug up and set to flitting like a ghost in the brisk Tuscan land—Greece was of the essence of Tuscan dreams; and for Sandro, until his light died down and grew grey with Savonarola, "broken, hinted sights" of Greece sobered the Tuscan landscape, Venus lit to earth in a bay of the Mediterranean, and a staring, blue-eyed Judith (not Hobrew, not Tuscan, but Grook as he knew Greeks) sped

over the hills of Fiesole. While, however, there was much effort to reconstruct, passionate but pitifully dry effort to build up the bleached bones, Sandro's labour was to give them form and colour: not, indeed, like their comely old habiliments—less sure of themselves, looser fitting, worn more consciously than these—but beautiful always because of the added touch which betrays the spirit informing them, making them what they are—the wistful, misty surmise of one of the most inveterate dreamers of Florence. It is this, and Herr Ulmann does not fail to notice it, sets Botticelli over against Piero di Cosimo and Filippino Lippi, and even a greater man, Andrea Mantegna; it is this which makes him, as it were, the plaintive accompanist of Pico della Mirandola and Hieronimo Benivieni, and even of poor old Matteo Palmieri's orphic discords. It is this obviously ethical strain in him which ranges him with poets rather than painters, which distinguishes him finally from plastic artists pure and simple, such as Lippi and Luca della Robbia, and which, when he lit upon a paintable historical incident—the story of Apelles or the death of Lucrece—drove him into the heart of the story, to grasp the ethos of the matter rather than what *idée plastique* it might enfold. It is a pity, you may think, that a born poet should drift into illustration. It is a pity that we should like best in him what was least paint-worthy, because song-worthy. His exuberance has not the right play in such a medium. He was driven into indecorous corners: his *Fruchtbarkeit* (a word we may envy the Germans), his pregnant Venus, his snoring Mars, the disordered rout he makes of what would have been a solemn frieze in Lucian's day, arresting the supreme moment in the poisoning of calumny. We see in these things the straining of a caged imagination "mewing his mighty youth" in a prison which showed him the sun, yet hold him fast. It is a pity, but not uncommon in our own day. Every now and then Fortune—a cynical jade when all's said—gives a jerk to the skeins in her hand, and lives are at cross-purposes. She sets a painter jiggling in metres, or compels a poet to lie among the pots—to the high detriment of all and sundry. But for some such twist Sandro, subject of much surmise and (in his defects at least) imitation, would have been singing a broader stave than Politian and a deeper than Ariosto's. For with Politian (and it was the drawback to the art of his day) the pedant is at work as often as the poet. That made him sing the Elegy for Lorenzo before a looking-glass, and filled the *Orfeo* with the stores of a mythological dictionary. Sandro is never the mere archaeologist: not enough of one, say some people, who complain of his Gothic Nascità and bicker over Hermes or Favonius, the Zephyr of April or the Boreas of March. Instead, he broods over some far echo of Lucretius caught up by the rococo fluting of the *Giostra*, plucks out the heart of the story, and sets it to some stately old processional music of his own—his own and the anti-phonists' of his Catholic Church. That is a new thing: it may be a hybrid thing,

but it is Botticelli's own. No other Italian has done it quite, except (very differently) Giorgione. For the same method in a later day, for a similarly personal and poetical and vivid result, we must go to Corot. And if Corot's is a case of the essentially poetic genius set to painting of a high order—the highest order—Blake's example gives us another where the moral idea overflows and outmasters the expression in the proportion of three to one. Sandro comes somewhere between the two. We might put him level with Rossetti.

It is not Herr Ulmann's fault exactly that we cannot find these things explicitly in his book. He appears to prefer dates, and I do not say he is wrong. I should like dates very much if I could get enough of them; but I do not find many in his pages that I had not before I opened them. Sandro's birth-date and death-date we know. His fresco work is dated more or less exactly—the Saint Augustine, for instance, in 1480; the Sistine Chapel between 1481 and 1483, the Villa Lemmi somewhere about 1486. It was in 1490, it would seem, he painted the fine Annunciation for the Guardi Chapel in S. Maria de' Pazzi, and Herr Ulmann deserves the credit of having ascertained this approximately by his discovery of the date at which the chapel was consecrated. In 1503, as Mr. Colvin told the readers of the ACADEMY as long ago as 1871, he painted the Fuller-Maitland Nativity in the National Gallery. It was his last; in 1510 he died. Beyond this we have never certainly gone: beyond it Herr Ulmann cannot take us, unless as floating upon his floods of surmise.

The visit to Rome is the watershed of Sandro's life. Herr Ulmann is right to give it a prominent position and a chapter to itself. All that was best and most essential in the art of the fifteenth century, all the facets of Sandro's own spirit are reflected there:—His wistfulness, the kind of strain there was ever on him, his exuberance, and then the things which reveal these—his sensitive, nervous line, his pure and cool colour, his love of ornament and his architectural disposition of the masses of his picture. Every student in Rome must have been struck with the feeling of blessed relief with which his eye encounters this broad band of gracious antic figures moving as in some state revel or masque, these pure washes of wholesome silvery blue and green, the sense of something clean (as in early June mornings), contrasted as all is with the tarnished profusion of the sixteenth-century work, with which unhappy Rome is crammed. It is the most decisive object-lesson in Florentine art there can be. For Sandro it was the culmination of his golden time, his dallies with a faint delightful old Paganism and what not. After it came, for him, Savonarola and the gripping of poverty—relieved, we may hope with Herr Ulmann, towards the end—much darkling over the esoterics of the *Commedia* and much disillusionment. Indeed, so markedly does the stamp of his work alter from this time forth, that I cannot agree with Herr Ulmann when he puts the Primavera before and the Nascità di Venere after the Roman episode.

To my mind the Venus of the Nascità was painted while Simonetta Vespucci was still alive; I believe she was, in point of fact, his model. I see in the Zipporah of the Sistine a remembrance of her, saddened to the weebegone ghost she there is, by her untimely death some few years before the fresco was painted; and I cannot think that after painting that, he went back to the serene mystery of birth on the shore of his Tuscan Cythera. Herr Ulmann's reasons, lying principally in differences of handling, do not seem to me to outweigh this high improbability; it is highly improbable he would work a picture out of the *Giostra*, then go to Rome for two years upon an elaborate theological utterance, then return to Florence and pick up his *Giostra* where he let it drop. I suspect Herr Ulmann of hypercriticism here, but forgive him for his manly resistance of the many temptations to conjecture which a life so clouded with age and silence must throw out. In matters of fact it is but right to say that Herr Ulmann has proved himself diligent to seek and exact to record. I may tell him that the beautiful portrait belonging to Lady Alfred Seymour is undoubtedly of Giovanna degli Albizzi, who is, as he knows, the initiate in one of the Lemmi frescos. I should like to ask him why he calls Baccio Bandini a "mythischer"; and I would beg him, if he sees another edition, to correct his proofs. His pages are at present sadly at fault. The errors in the text one can correct in passing; but what is to be made of English like this: "But it in the instance it is difficult to give a decided opinion because the picture is hung high, and also because it is possibly repainted" (p. 124, n. 1)? There are some wild Italian passages too. They are all the more conspicuous because the book is such a conscientious, thorough, and thought-out piece of work.

MAURICE HEWLETT

CORRESPONDENCE.

THE WADI LULU.

London: August 20, 1894.

It is a well settled rule that, when a new place is added to a map, by virtue of discovery and survey, the discoverer has the right to give it the name by which it is thenceforward to be known. It is often his sole reward. In the exercise of this right, I gave the name of Lulu—"the pearl"—to the valley whose remarkable characteristics had escaped the attention even of the natives. Lying below the level of the hill, and immediately south of the Gharaq basin of the Fayoum, and communicating with the great Raiyan depression beyond, it has acquired importance in connexion with the topography of this district. The name was adopted by the British and Italian Governments in 1888 and 1891. It was recognised by the Inspector-General of Irrigation for Upper Egypt, and appears in his book on the Fayoum and Lake Moeris in 1892.

In the volume of plans published this year by the Reservoir Department, Mr. Willcocks has arbitrarily changed my descriptive term and called the Wadi Liernus, after an engineer now employed at the Barrage. This name, however, will not be adopted by the Egyptian Government; and I trust that no cartographer will, after this warning, be led to put it upon the map of Egypt.

CORE WHITEHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

THE Autotype Company will publish shortly, in a very limited edition, ninety-three drawings by Albert Dürer, reproduced in facsimile from the originals in the print-room at the British Museum, with descriptive letterpress by Mr. Sidney Colvin. The size of the volume will be imperial folio.

A PICTURE by William Dyce, representing St. John leading home the Virgin Mary from the Sepulchre, which exhibited at the Royal Academy in 1860, has been presented to the National Gallery. The donor wishes to remain anonymous.

DURING the past year the committee of the municipal art gallery at Leeds was fortunate enough to receive the sum of £700 from the Government grant for technical education. One-half of this was spent in the purchase of technical books; the other half was devoted to acquiring art works for the gallery. Among the works thus bought were—oil-paintings, by Mr. David Murray and Mr. Edwin Hayes; pen-and-ink drawings, by Mr. Joseph Pennell and Mr. Herbert Railton; and a number of proof etchings—including examples of the work of Méryon, Mr. Whistler, Sir F. Seymour Haden, Prof. Hubert Herkomer, Mr. Oliver Hall, and Mr. C. J. Watson.

M. GRANDIDIER has presented to the Louvre his collection of ceramics, which contains some unrivalled specimens of Oriental porcelain—the only condition being that he shall himself remain curator of it until his death.

WE hear from a correspondent that a project is being seriously discussed at Florence to profane the historic church of Or San Michele, so closely connected with the name of Orcagna, by converting it into a market or exchange of some sort.

THE committee of the Society for the Preservation of the Monuments of Ancient Egypt have published (Kenny) a useful pamphlet, dealing in a popular manner with the proposed reservoirs in the valley of the Nile. After a general statement of the question, a list is given of the chief objects of archaeological, historical, and artistic interest, that would be submerged by a dam at Assuan, showing that the Temple of Philae is by no means the only one, or even the most important; and at the end is a sketch map, on a large scale, marking the principal sites mentioned.

THE STAGE.

A PLAY, founded on Mr. Hall Caine's novel, *The Manxman*, was produced by Mr. Wilson Barrett at the Grand Theatre, Leeds, on Wednesday night, and met with a very favourable reception. Mr. Wilson Barrett himself took the part of Pete Quilliam.

DR. HEINRICH FELBERMANN has completed a four-act play of modern life, which will shortly be produced at a London theatre. A version of the same play will be acted almost simultaneously in Germany and Hungary.

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LITERATURE.

Ménéval's Memoirs of Napoleon. Translated by Robert H. Sherard. Vols. II. and III. (Hutchinson.)

THE second and third volumes of this interesting work comprise the period between 1805 and 1815, the zenith and the nadir of Napoleon's fortunes. They dwell at length on the external history of the time: the epic of marvels which saw the Empire rise as an exhalation, and as quickly vanish, and in which the idolatry lavished on the hero on the scene changed into the execration of a transformed world. But we shall not follow the course of a narrative which simply reproduces the Napoleonic legend. Some passages, indeed, in Ménéval's book referring to these events deserve attention. Enthusiastic Bonapartist as he was, he did not admire the policy of Tilsit; he confirms the worst that has been written, or said, of Talleyrand, from 1808 to 1814; and he has noticed points in Napoleon's public conduct which have been the subject of much controversy. There is little new, however, in these chapters: their most striking feature is the grotesque hatred of England appearing in every page, and the deep devotion the author felt for his master. Historically, the most remarkable part of the work is Ménéval's account of the artful intrigues which kept Marie Louise and Napoleon apart in 1814-15. This does not excuse what was worst in her conduct, but it relieves her character, in some measure, from charges that have been made against her. But what is most instructive and important in these volumes is this: a continual eye witness gives us a view of Napoleon in his camp, his closet, his court, and his home, no doubt favourable, but essentially correct; affords us an estimate of the acts, the habits, and the daily life of that wonderful being which puts to shame his lying detractors; and throws a steady and searching light on the grandest personage of modern times. Ménéval has grouped, too, around the great central figure most of the subordinate figures of Imperial France, and his portrait of Marie Louise is drawn with much care and skill.

We pass over the settlement made of the Continent, and of Germany, after the Peace of Pressburg. This was the real climax of the Napoleonic Empire. England, according to Ménéval, was to blame for the rupture with Prussia, the Continental System, and the events that led to Jena and Friedland; but we need not notice extravagance of this kind. Frenchmen of our day might do well to recollect that the author disapproved of the Russian alliance of 1807, though he

almost always extols Napoleon's foreign policy.

"The treaty of Tilsit, which inaugurated this alliance, brought with it a system of concessions, the entire advantage of which was in favour of the Russian empire. Disadvantages and dangers were all that France ever derived from the treaty."

Like Lanfrey, Ménéval also believes that Alexander really tricked Napoleon, and got the better of him on the raft on the Niemen:—"The Russian monarch's affection for Napoleon was never sincere. As to the latter, he succumbed to the charm of the cunning Alexander."

England, of course, comes in for violent abuse for the bombardment of Copenhagen, and her intervention in Spain. Ménéval examines at length Napoleon's Spanish policy; declares that Talleyrand was the Emperor's tempter, a fact, we think, now completely proved; and pronounces the celebrated letter, supposed to be addressed to Murat, before Bayonne, genuine. This, we are convinced, is a mistaken notion. Ménéval admits that Napoleon felt compunctious visitings for what he had done to gain the crown of Spain:—

"The illegality, however, of the means employed was the frequent subject of Napoleon's reflections, and maintained him in a continual state of perplexity. His mind revolted against perfidious conduct, for he had an instinctive loathing for crooked and tortuous ways."

Napoleon's invasion of Spain was followed by the war with Austria, stirred up, Ménéval has no doubt, by Machiavellian England. We cannot dwell on Essling, Wagram, and Walcheren, or notice the provisions of the Peace of Vienna, the *no plus ultra* of the abasement of the House of Hapsburg. The divorce of Joséphine was succeeded by the Austrian marriage; Fate, in her irony mocked at this stroke of policy. Ménéval thus introduces Marie Louise on the scene—no Frenchman of the time had, perhaps, such means of watching and understanding her character:

"Accustomed to look upon the princesses of her family as instruments of the greatness of their House, and as destined to avert the storms which threatened it, she did not consider herself the victim of a sacrifice, but contemplated the part which she was called on to play not without pride. . . . She left Vienna with the wish to please Napoleon; her subjugation was completed when she had yet to know his character."

The policy of Austria on this occasion is fairly described:

"When she had been destined to become Napoleon's wife, her father, the Emperor, had said, on taking leave of her, 'Be a good wife, a good mother, and render yourself agreeable in everything to your husband.' Austrian politics had mentally added, 'as long as he is powerful, happy, and useful to our House.'"

The splendour of her position, the homage of France, and Napoleon's devoted and constant attentions, unquestionably turned the heart of Marie Louise to him: her letters and conversations clearly prove that she loved him, as much as love was possible in that feeble and easily yielding nature. Meanwhile, the excesses of the Continental System, impelling Napoleon to universal conquest, the devouring waste of the war

in Spain, and the growing hatred of five-sixths of Europe, were undermining the overgrown Empire, which became rapidly weakened as it was enlarged. Ménéval tells us curious details respecting Napoleon's quarrel with Louis, which led to the annexation of Holland: a characteristic letter, too long to be quoted, and revealing the Emperor's mind on this subject, is omitted in the Correspondence published under the auspices of the son of the King of Holland. A very few words must suffice here:

"It is my intention to annex Holland to France, both to add to my territory, to strike the most terrible blow in my power against England, and to deliver myself from the continual insults which the ringleaders of your Cabinet never cease to direct against me."

Another letter of the kind omitted from the same collection has been published in Prince Napoleon's works on his uncle's detractors.

In these and other passages these volumes throw light on disputed parts of Napoleon's policy abroad; but we can do no more than refer to them. Ménéval makes a lame excuse for what was, perhaps, one of the most decisive mistakes of Napoleon's reign: his embarking in the crusade against Russia before bringing the war in Spain to a close. He accompanied Napoleon in the campaign of 1812, saw the Continent bow before its lord at Dresden, reached Moscow, and shared in the horrors of the retreat. There is nothing new in his account of these events. As usual, he sees the hand of England in them: "When the government of the Empire was rendering our nation great and powerful, the English Cabinet had but one thought, to strike it down, and to interest the continental powers in its fall."

Ménéval's health having been impaired by the retreat from Moscow, he was attached as a secretary to Marie Louise, by a master always indulgent to faithful servants. He describes the events of 1813 and 1814, but he heard, as it were, their echoes only; and his narrative is not of much value. He condemns Talleyrand severely, and not unjustly, for the conspiracy that overthrew Napoleon, and follows, as it were, the trail of the serpent from Erfurt to the last scenes in Paris. Time has not improved the fame of Talleyrand; great as his services were to France in 1814, his corruption and treachery were detestable. Lannes, Ménéval tells us, referred to him in this military phrase:

"He summed him up in this saying, which is perhaps strictly true, if expressed in somewhat too military language, 'It's a lot of — mud in a silk stocking.'"

With Pasquier, Ménéval ascribes the resolve of the allies to march on Paris in 1814 to the daring advice of Pozzo di Borgo; but this, we believe, is not correct. Pozzo risked his neck, it is said, in this venture.

"His head was at stake if his promises could not be realised. On the morrow he triumphed, as he joined in the procession of the sovereigns on their entrance by the Pantin Gate. Grand Duke Constantine came up to him and said, 'Pozzo, it is a happy day for you. If we were not here you would be hanging!'"

England, in Napoleon's language, was the most persevering as well as the most

powerful of his foes. One of the reasons of this constancy was that England embodied institutions and ideas in direct conflict with the revolutionary Napoleonic Empire. This was not the case with the continental sovereigns, who, if vassals, had a kind of sympathy with an order of things that made them despotic at home over subjects set free from feudalism alone. There is truth in the following :

"As a general rule the sovereigns personally were not at all hostile towards the Emperor. They were influenced and even dominated by the ascendancy which England and the high aristocracy of Europe exercised in their cabinets, and in the leaders of their armies."

Ménéval listened from afar to the fall of Napoleon, and, as secretary to Marie Louise, shared in the distracted councils of her short-lived government. The sympathies of the Empress were sincerely with France; she acted the part of Regent with dignity; she was not to blame for the neglect that left Paris defenceless. It was at the pointed command of Napoleon in writing that she took the fatal step of going away from the capital; but when called upon to form a decided purpose, her weakness betrayed itself, and she completely broke down :

"Resting her head in her hands she began to cry. In the midst of her complaints, broken with tears, she was heard to repeat with impatience, 'My God, let them make up their minds, and put an end to this agony.'"

It was not thus that Maria Theresa confronted adverse fortune.

The first impulse of Marie Louise was to leave Blois, and to rejoin, at Fontainebleau, her discrowned husband. She sought the advice of Mme. de Montesquiou, the governess of her ill-fated child, who bore herself admirably amid these scenes of trouble :

"She threw herself into the arms of Mme. de Montesquiou, whom she held in great esteem. . . . This lady had never any other thought than to remain faithful in adversity. The Empress strengthened herself under her influence in her resolution to go and join the Emperor at Fontainebleau."

Napoleon, however—he had faith in the ties of family—was desirous that the Empress should see her father, in the hope of securing an appanage for herself out of the huge spoils of his vanishing empire. The following words of the Emperor Francis ought to have been a warning to the unhappy woman: "As my daughter, all that I have is yours, even my blood and my life; as a sovereign I do not know you."

Metternich, true to this cold-blooded policy—it was the tragedy of Iphigenia over again—lured the fallen Empress to go to Vienna, and to seek a temporary home at Schönbrunn. Marie Louise was still anxious to join her husband; and Maria Caroline, of Naples, her strong kinswoman, pointed out to her the plain path of duty: "Marie Louise ought to tie her bed sheets to the window, and escape under disguise. That is what I should do in her place," she said, "because when a woman is married, it is for life."

At Vienna the Empress was placed between the temptations of interest and the appeals of conscience. She was artfully told—the leperous distilment of Metternich's counsels filled her ears—that she would obtain

nothing for herself and her son unless she chose to give up her husband; and saying she would not consent, she consented. A subtle and evil influence, too, was employed without scruple: she was placed under the care of Neipperg; and honour and virtue were before long forgotten. Ménéval sketches the adventurer, who supplanted Napoleon in the heart of Marie Louise years before St Helena beheld his end :

"His general appearance was an amiable one, mingled with alacrity and gravity. His manners were polite, insinuating, and flattering. He possessed agreeable talents, and was a good musician. Active, clever, possessed of little scruple, he knew how to conceal his acuteness under an exterior of simplicity. He expressed himself and wrote with grace. He added to much tact a spirit of observation, and he knew how to listen, listening with studied attention to what was said to him. His face would now assume a caressing expression, and now his glance would seek to fathom the secret thoughts."

It was for this Fouché of the Salon that Marie Louise betrayed Napoleon!

Through these abominable and cruel intrigues the Empress forgot what was due to herself and her husband; consented to have no correspondence with him; placed his letters into the hands of the allies—truly the Holy Alliance were honourable men; nay, gave her son over to Austrian guardians, and he was dead to Napoleon when he returned from Elba; and promised to act as the Coalition should direct, even though it had proclaimed him an outlaw. Yet the still small voice of conscience made itself heard; and, as Ménéval bade her farewell, she spoke piteously :—

"The Austrian princesses were mere instruments in the hands of the head of the House; she had been brought up in the principle of absolute submission to this authority; she was no longer an independent sovereign; she was without protection and incapable of resistance; she could but yield to the yoke which would be put upon her, or openly rebel against her father and her family; I could imagine what would be the consequences of such rebellion on her son's future; she had been born under a fatal star; she was doomed never to be happy."

In the conduct of the Empress we see throughout the weakness that lends itself to wickedness. But she was the doomed victim of a barbarous policy; and, save only for her adulterous passion for Neipperg, a good deal may be said for her. It deserves notice that Napoleon did not condemn her, though he was ignorant, perhaps, of her fall to the last. Ménéval rejoined the Emperor, when the Titan at bay was confronting, undaunted, the world in arms. Banned, proscribed, and with a price set on his head, he neither reproached his wife, nor those who had wrought her disgrace :

"All that he said about the Empress was full of respect and consideration for her. He pitied her in the trials to which she had been exposed, anticipated whatever I had to say in her favour, and expressed no doubt that her feelings for France and for himself had been forced."

Ménéval thus describes his parting with the discrowned King of Rome, the Astyanax of the fallen House of Bonaparte :

"As I bent down to him to say farewell, struck with my emotion, he drew me towards

the window, and, looking at me with a touching expression, he whispered to me: 'M. Méval, you will tell him that I am still very fond of him!'"

We have dwelt at some length on these passages: they reflect disgrace on the league of old Europe; they breathe the spirit of the evil régime of Metternich. But, as we have said, the most interesting part of the work is the illustration it affords of Napoleon himself, of his associations, and of the tenor of his life. Though composed from a favourable point of view, this analysis of what we may call the ground-plan of his wonderful character is essentially conceit :

"Nature had lavished upon Napoleon the faculties which she reserves to privileged beings created to command, to conduct, and to enlighten mankind. She had endowed him with a vivid and ardent imagination, united with a cold reasoning power; she had endowed him with genius fortified by study, which the most prolonged and arid labour could not wear out, and which, on the contrary, drew fresh stores of vigour from the diversity of his occupations; she had endowed him with a vast mind, which embraced the ensemble of the widest questions, and which descended to the most minute details; she had endowed him with a really extraordinary conception, to which sudden flashes revealed the deepest depths of human knowledge; she had endowed him with a prodigious memory. To these gifts of intelligence there was added in Napoleon a lofty and sensitive mind, but a mind which was strongly tempered, and which rose superior to the blows as to the favours of fortune. His *sangfroid* was unalterable in the midst of danger, as though he had felt himself invulnerable. A persevering and inflexible will, an instinct of power and superiority which broke down all obstacles, made him smile at the word 'impossible,' or deny its existence. The study of the human heart had taught him the art of attaching men to him, and of subjugating them. His presence and language excited enthusiasm, his eloquence was vivacious and rapid, his words were energetic, profound, and often sublime. His simple exterior—simple, but heightened with an air of grandeur and by the habit of command—the fascination of his look, his look, whose sweet or severe expression penetrated to the bottom of all hearts, inspired respect mingled with fear and affection. Never was there a more popular leader in history, and yet he would never consent to lower himself to acquire such popularity."

Ménéval has set forth in a number of passages the characteristics of Napoleon in his many-sided life, as warrior, ruler, and in the circle of home. We must refer, however, for these to the book; we shall only remark that, if too flattering, the estimate of the author is, in the main, just. One example of Napoleon's sense of the becoming we give :

"Among the persons whose exile was proposed to him was the Duchesse de Gesons. . . . When he had discovered that the Duchesse was a descendant of Duguesclin, this name stirred in him the French fibre. Not only did Napoleon forbid that Mme. de Gesons should be interfered with in any way . . . to supplement her small fortune the Emperor insisted on granting to the descendant of Duguesclin a pension."

The sketches of Napoleon's family and court, though perhaps too attractive, are, on the whole, life-like. We can present our readers with one only, that of the

"man-hearted" woman known as Mme. Mère:

"Napoleon's mother was a Roman matron, both in appearance and by the loftiness of her character. Prosperity had no more dazzled her than bad fortune had cast her down. Her parsimony had been jested about, but her children always found her ready to help them with her private fortune. When the Emperor was at St. Helena, his mother sent him a full account of her fortune, and begged him to dispose of whatever belonged to her, an offer which Napoleon did not accept. When somebody pointed out to her, at the time when she thus offered her property to her son, that she was reducing herself to indigence in this way, 'What does it matter?' she answered, 'when I shall have nothing more I will take my stick and I will go about begging alms for Napoleon's mother.'"

Observe the contrast between the parental relations of Francis and Marie Louise, of Letizia Bonaparte and her son; in the first the well of nature was choked, in the second it overflowed.

These volumes should be in the hands of all who wish to study and understand Napoleon. The bias of the author must be watched and rectified; but his judgments on the greatest man of the modern world are infinitely more just and in accord with fact than the stupid calumnies of Lanfrey, Taine, and their followers.

WILLIAM O'CONNOR MORRIS.

Sonnets of the Wingless Hours. By Eugene Lee-Hamilton. (Elliot Stock.)

MR. EUGENE LEE-HAMILTON has divided his century of sonnets into five sections. Of the first section, and of many very lovely sonnets in the other four sections, I find it difficult to write sentences meant to be printed and read. A journal like the ACADEMY exists for purposes of criticism; but there are few men (and who of us would wish to be among the few?) who can so subdue their simple primitive humanity as to appraise the aesthetic quality of a moan of agony under torture, a stifled sigh of dumb despair. It is equally impossible to criticise in cold blood—and to the common mind cold-bloodedness is of the very essence of criticism—such cries, so assertively and bravely stoical, yet so resonant with implicit appeal to the world's sympathy, as make themselves heard in the twenty-three sonnets from "A Wheeled Bed." As a matter of fact, the

"Thing of wood, of leather, and of steel
Round which by day and night, at head and heel,
Crouch shadowy tormentors, dumb and dread"

has been the birth-couch of the whole hundred; but in these twenty-three we can never escape for a moment from the terrible fascination of "the wingless hours" which crawl round the "strange engine" of torture—the "hybrid of rack and of Procrustes' bed." He who says of them that they are beautiful, imaginative, finely finished, says what is true; but he could hardly say it unless he had missed the piteous heart of them, which seems to mock at such artistic trivialities as beauty, imagination, and finish. I could almost wish that the book had been submitted to the judgment of some critic—if such could be found—who felt the pain of it less

keenly, and who could better celebrate the art by which pain's hideous raw material has been wrought into an arrestingly lovely fabric. It is, as I have said, difficult to write of these sonnets; but how lovely they are will be felt by those who read "Twilight," "To Health," the beautiful trio, "An Elfín Skate," or the one which I transcribe, addressed "To Others."

"Ye who can roam where thrills the tawny corn,
Or wade through seeded grass, or who can stray
Across the meadows as they make the hay,
Or where the dewdrop sparkles on the thorn—
If you could lose, but for a single day
Your use of limb, your power to pluck the may
In rutty lanes where thrushes sing all day,
I wonder, would you speak of life with scorn?
God knows I would not keep you pent for long
In that close cage where anguish pecks the
husk
Of Life's spilt millet, upon which it thrives;
But long enough to let you learn the song
Which captive thrushes sing from dawn to
dusk;
An hour or two would make you love your lives."

Of the sonnets grouped under the headings "Brush and Chisel," "Life and Fate," "The After-life," and "Miscellaneous," one can speak with greater ease, and certainly with more freedom from emotional strain. I think that no one who has studied the form which Mr. Lee-Hamilton has here chosen will fail to feel how admirable is his treatment of it. The mere craftsmanship is not only excellent, but, considering the number of the sonnets, remarkably equal in excellence; the only defect that is obvious enough to interfere with pleasure being an occasional huddling together of consonants, and a lack of the open vowel sounds which make verse easy to the speech and melodious to the ear. Thus, in the beautiful sonnet, "Lost Years" (which, by the way, is in the first section), Mr. Lee-Hamilton writes of his youth—

"It went where go the nights that steal day's
place";

and the whole verse—especially the two final feet—has a disagreeably cacophonous effect. Even this, however, is a matter in which defect is comparatively infrequent.

Mastery of the mechanism of verse in general, and even of the complicated technique of the sonnet in particular, is, however, not uncommon nowadays; for it is a thing to be learned, and the learners are numerous and eager. Mr. Lee-Hamilton as a sonnet-builder proves his possession of something which cannot be learnt: he has the instinct which is not an acquisition but an endowment. And this instinct makes its presence manifest, not in treatment, but in something that goes before treatment, and conditions it—the choice of a motive which not only adapts itself to, but actually seems to demand, the form in which it is here embodied. Were I to repeat what I fear I have said several times in the ACADEMY concerning the absolute necessity to the sonneteer of "a sonnet-making argument," I fear I might be called "a barren rascal," or at the very least a man of one idea. Therefore, supremely important as the matter seems to me, I will here say only this—that to my eyes one of the crowning perfections of Mr. Lee-Hamilton's sonnets is that they are sonnets by necessity: they could no more be any-

thing else than they are than a lark's song or a baby's cry could be other than what it is. His frequent manner is to open with an arresting image, the imaginative significance of which is not blurred out by the commonly prefixed "As," but left to reveal itself slowly as the sonnet, through octave and sestet, moves to a satisfying end. I do not, of course, mean that this method is Mr. Lee-Hamilton's invention or monopoly, or even that he makes exclusive or too preponderant use of it; but simply that his full grasp of its opportunities enables him to employ it with exceptional success—witness the noble sonnet entitled "Caesar's Ghost":

"In that sharp war where Caesar's slayers died,
There was a moment when it seemed decreed,
As sank the sun blood-red in clumps of reed,
That victory should take the guilty side:
But just as they were winning far and wide,
The ghost of Caesar on a phantom steed,
Bore down on Cassius with a soundless speed,
And with a sword of shadow turned the tide.
I think that in Life's battle, now and then,
The ghost of some high impulse or great plan,
Which they have murdered, may appear to men,
And, like the shade of Caesar, check the van
Of their success, though odds be one to ten,
And cow their soul, as only phantoms can."

Even Rossetti wrote few sonnets more sombrely powerful than this; and there is here a swift directness, as of an arrow flying to a mark, which, save in "The Sun's Shame" and "Lost Days," Rossetti never achieved or even strove after. On the page opposite to "Caesar's Ghost" Mr. Lee-Hamilton has a sonnet, "A Spanish Legend," which might be cited as even more powerful still; but there the power is largely due to the emotional effect produced by details of horror: here it comes of simple vividness of imaginative realisation.

It may seem that these births of the "wingless hours" have been appraised too exclusively as sonnets, and that inadequate attention has been paid to that quality of poetry, which is of much greater importance than is the treatment of any special form. In a brief notice some such disproportion is almost inevitable, but in this special case it is, I think, less regrettable than usual. I have endeavoured to make an attempt at placing Mr. Lee-Hamilton as a sonneteer, because at this time of day it is no longer necessary to place him as a poet. What he is as such is known to all students of contemporary verse; but it may be well to add that in imaginative vision, in freshness and agility of fancy, in feeling for form, and in fine felicity or specific gravity of word and phrase, these *Sonnets of the Wingless Hours* overtop his previous achievements.

JAMES ASHCROFT NOBLE.

The Peasant State. By Edward Dicey. (John Murray.)

THOUGH Mr. Dicey is only one of many writers upon Bulgaria who have blessed her altogether, his testimony is the more valuable as he has neither the faults nor the merits of an enthusiast. There is in his book, on the one hand, a refreshing absence of clap-trap; on the other a shade of cynicism and a cautiousness about committing himself on trifles which is some-

times comical. For instance, when speaking of the marked improvement in the health of Philippopolis since the introduction of a supply of pure water, he adds: "Though whether this improvement is *post hoc* or *propter hoc* I have no means of saying." Mr. Dicey is, however, far too old a journalistic hand not to know that indecision is an intellectual as well as a moral defect. We find in him no shilly-shally when dealing with more weighty matters.

In his chapter upon Bulgaria's neighbours, he is outspoken in his judgments. Although, like a true son of Adam, he has his longings for the flesh pots of Bucharest, he is not blind to the moral superiority of Sofia. The progress of Bulgaria is solid, stable, and enduring, while "there is a sort of gilt-and-gingerbread look about Bucharest." He is somewhat severe on the Serbs, and only saw in their country "signs of decay." "The Serb peasants have not the cheerful look of the Bulgarians; the Serb villages have not the same air of plain, rough comfort." Surely there must be some imagination in this. There is no land question in either country, and no need of a poor law. The difference between the two countries is that, while both can boast of a peasant proprietary, the one is Conservative and the other Radical. Why Servia, a peasant state, should be honeycombed with Socialism, would take too long to detail here. Suffice it to say that the facts are so. Bulgaria owes the maintenance of its independence and of its social order to its deep-rooted Conservatism, and she owes her Conservatism to never having broken with her past. Strange though it may sound, Bulgaria, like England, is a country of evolution, and not revolution. The peasant subjects of Prince Ferdinand are in all essentials the exact counterpart of the peasant subjects of Czar Boris. A century is but a day in the lifetime of the Bulgarians. The continuity of material well-being in Bulgaria has been very marked. The only real difference between the Rayah of Turkish rule and the elector to the national Sobranje, is that the latter can keep his money, while the former could only make it. There is, of course, a vast gulf between these two social conditions; but it was strange how the Bulgarians, whether Christian or Mahomedan, managed to keep their belongings out of the clutches of the Zaptiehs. Mr. Dicey, in travelling by rail from Rustchuk to Varna, notices the cultivation of the country and the absence of houses. One of the cardinal rules of the Bulgarian before the war was to build his village as far as possible from the main road leading to fortified towns. The railroad by which Mr. Dicey was travelling passes two such towns—Rustchuk and Shumla.

Mr. Dicey appears to have had an enjoyable trip through provincial Bulgaria. He visited Rustchuk, Varna, Bourgas, and Philippopolis. We look in vain in his pages for any reference to Tirnova, the ancient capital of the Asenidae dynasty. But possibly the old-world air of this picturesque town might not have suited the stern common sense of Mr. Dicey. Speaking of the two Slav races of the Balkans, he tells

us that both "are extravagantly proud of their traditional, I might almost say, their mythical grandeur in bygone days." If Mr. Dicey is a trifle severe, he is delightfully free from rant and hysteria.

From 1876 to 1886 hardly a year passed without the publication of some book which increased our stock of knowledge of the Balkan Peninsula. Since 1886 this stream of travellers' books has dried up. It was high time that someone competent to judge should tell us how it fares with Bulgaria at the present day. Mr. Dicey's report is on the whole highly satisfactory. In an excellent chapter on "The Law of the Realm" he shows the need of a redistribution of the taxes, and how the Capitulations stand in the way of this reform. That Bulgaria forms an integral portion of the Ottoman Empire may be politically an advantage, but commercially this is not so. This is mainly due to the Greeks, "who take the most unfair advantage of the privileges accorded by the Capitulations."

It is impossible in a short review to touch on all the subjects which an author with 300 pages at his service can dispose of. We must be content here to dwell on points from which we differ rather than on those with which we agree. Ristitch has been called the Bismarck of the Balkans, but this title can far more justly be bestowed on Stambouloff. Mr. Dicey thus describes this extraordinary man:

"As a public speaker Stambouloff is admittedly without a rival in Bulgaria. As an administrator he towers equally above his colleagues. Exception may be taken to his modes of administration, but hitherto they have been crowned with invariable success. The dilatoriness which is characteristic of all Oriental administration, and which is a common failing amidst Bulgarian Ministers, is unknown to Stambouloff. Whatever he orders to be done has got to be done, and done at once. Whatever he promises is as good as performed. Loved by many, hated by few, he is feared by all."

It is true that he has fallen, and it is equally true that his successors "will succeed by some means or other" in securing a majority in the new Sobranje. It is, however, to be feared that the country will suffer far more from his retirement than Stambouloff himself. He was overthrown by a coalition with no common basis of principle, but united solely by the tie of hate. It recalls the old story of the Pulteney-Carteret coalition against Walpole, with one important difference. We all know how George II. received his prime minister's resignation: how he fell on his neck, wept and kissed him. This was not the manner in which Prince Ferdinand parted with the greatest man Bulgaria has produced in the last five hundred years. We must, however, resist the temptation of pursuing further the comparison between two sovereigns, who were both foreigners in the countries they were called to reign over.

The Prince insists on the Ministers wearing evening dress on all occasions when in attendance on him. Mr. Dicey gives us a humorous description of the Cabinet attending at the Sofia railway station to see the Prince off at ten in the morning.

"Bulgarian ministers are not built in the dress-clothes way; and whenever I saw them in other than their work-a-day costumes, they always reminded me of the supers who appear as the courtiers in 'Hamlet' when played at the provincial theatre. Moreover, the spectacle of a whole Cabinet Council sitting round the beer-stained table of a railway refreshment room, and standing drinks to each other of beer and brandy, is not, somehow, in accordance with Western ideas of official dignity."

In conclusion, we think that Mr. Dicey has underestimated rather than overestimated the prosperity of Bulgaria. Would that all labouring men in England and Ireland were as well off, as well clothed, and as well housed as the Bulgarian peasant!

J. G. C. MINCHIN.

Psychology applied to Education. By Gabriel Compayré. Translated by W. H. Payne. (Boston, U.S.A.: Heath; London: Isbister.)

M. COMPAYRÉ is one of the greatest of living educationists, and he is a Frenchman. This volume, therefore, ought, at any rate to teachers, to be very readable. Yet it is tough reading on account of its severe simplicity and its ingenious conciseness. It is a summary of educational principles deduced from psychology. Like his better known *History of Pedagogy*, it is masterly in its inclusiveness of so much material in so small a space. The arrangement of subjects is admirable, the proportions kept almost perfect, the judgment reasoned, the touch sure; but the reader constantly would like points further amplified and illustrated. No doubt M. Compayré would reply: for every chapter, you can read a book or two by others if you wish to do so. He would hardly exaggerate if he said the same for every paragraph in some of his chapters.

Yet I venture to think this book is a valuable addition to educational literature. There is a suspicion abroad among some English schoolmasters that Ascham, Locke, and Herbert Spencer have said enough, and perhaps more than enough, on the subject of education. English schoolmasters beyond those of almost any country are short-sighted through their disuse of the powers of further vision. It was not always so. Time was when England looked for light abroad as well as at home, and welcomed Erasmus and Vivès and their contemporaries with all the heartiness they accorded to their own countrymen. They read their works, too. Fancy Ascham's world without a Johann Sturm in it!

Now M. Compayré is an excellent corrective to English educational isolation. He takes suggestions and illustrations indifferently from English, Americans, Belgians, and Swiss, and from Frenchmen. And if quotations from the last-named predominate, it is not too much to say that they are always to the point; and if it is admitted that they are fair specimens of the French educational writers, the English teacher must confess how much he would gain by consulting their works more frequently. Not even in primary education, much less in secondary education, have English writers taken the trouble to acquaint themselves with the large amount of thought embodied

in educational literature. There is not, therefore, any English book with the same wide outlook and comparative reach on the theoretical side of education as this treatise of M. Compayré.

He divides his work into three sections: Physical Education, Intellectual Education, and Moral Education.

He protests against formal gymnastics, in words borrowed from Dr. Lagrange:

"We fell under the ferule of the pedants of gymnastics; and doubtless the time will come when we shall be as much astonished at taking exercise while walking, as M. Jourdain was at speaking prose while talking."

He refers in terms of warm commendation to "vacation colonies," an institution due to M. Bion, of Zürich, by which poor school children are sent from the town schools into the mountains or into the woods with their teachers.

In the section on "Intellectual Education," M. Compayré has some excellent words on the arousing of curiosity in the pupil. He quotes these words:

"What do we do? We take a child, seat him on a bench, and teach him a multitude of things of which he has never observed the existence, which he did not anticipate, and which, consequently, he could not desire to know. We destroy his curiosity before it has had a chance to be aroused."

From this warning picture M. Compayré proceeds to show the desirability of "instruction through the eyes," of object lessons, of drawing, of manual exercises, and the development of the habit of observation. The chapters on the methods of instruction are of great practical value. Formerly, says our author, the best schools were those which used the most ink and paper. To-day, however, the best are those, on the whole, in which teacher and pupil use the most chalk. Here, of course, he refers in commendation to the American schools, in which the entire wall is often "transformed into a vast blackboard, where several pupils can work at the same time." He insists on the provision of good pictures and maps for history and geography lessons. He adds:

"Collections of geometrical solids, the outfit of the metric system, school museums, and botanical gardens, are also the indispensable auxiliaries of object-lessons and the intuitive method."

His remarks on the "Office of the Book" in education are reasonable and moderate. As to the work of the teacher, he assumes that preparation for the oral lesson is indispensable, yet he protests against lessons "too minutely prepared" as lacking in "freedom of manner." His criticisms on the Socratic method are wise and helpful. That M. Compayré is more than a *doctrinaire* is seen by such a passage as the following:

"Methods in pedagogy are somewhat like constitutions in politics. Both are valuable chiefly through the worth of the men who are called to apply them."

The deduction, of course, is not the negation of the value of methods for constitutions, but the necessity of large-minded and large-hearted administrators ready to recognise the possibilities and impossibilities, because

they have put themselves in touch with the accumulated experiences of the past and present.

Finally, M. Compayré deals with "Moral Education." The following passage shows an insight into present day problems of significance as great for us as for the author's own country:

"In proportion as the citizens of a democracy are granted the use of larger liberties, and as the fuller development of their rights places in their hands the government of their lives and the voluntary performance of their duties, it becomes more and more necessary that each individual contain within himself the principles of morality, the check to his passions, and the elements of a moral personality armed with all the ideas and with all the energies which assure the accomplishment of duty."

With such a conception of the work of the teacher before him, it will readily be understood that the author's treatment of the subjects of instincts, dispositions, habits, culture of the feelings, is of great interest. Not less interesting is the treatment of the education of the will. In this connexion, I think that M. Compayré, against his custom, has done ill in leaving unnamed the greatest exponents of the education of the good will, viz., the educators of the Herbartian school.

FOSTER WATSON.

NEW NOVELS.

A Traveller from Altruria. By W. D. Howells. (Edinburgh: David Douglas.)

An Interloper. By F. M. Peard. In 2 vols. (Bentley.)

The White Virgin. By G. Manville Fenn. In 2 vols. (Chatto & Windus.)

Hoist with Her Own Petard. By Reginald Lucas. In 3 vols. (Hurst & Blackett.)

David's Loom. By J. Trafford Clegg. (Longmans.)

Laura Arbuthnot. By John Meredith. (Sonnenschein.)

The Dancing Faun. By Florence Farr. (Elkin Mathews & John Lane.)

Blessed are the Poor. From the French of François Coppée. (Heinemann.)

Keith Deramore. By the Author of "Miss Molly." (Longmans.)

A NEW book by Mr. W. D. Howells is always, for a wide circle of readers, an event. *Altruria* will be a surprise to many: perhaps to the majority not a welcome surprise. For this latest "romance" (how fond Mr. Howells is of a specific term which is singularly inapplicable to his later books!) is not a story of that middle-class American life of which he is the foremost painter, but a kind of New England complement to Mr. William Morris's *Dream of John Ball* or *News from Nowhere*, or Mr. Butler's *Erewhon*. *Altruria* is the close analysis and keen disintegration of the essential weaknesses of contemporary social life in the civilised world, and in America in particular. Like his figure-head, Mr. Homos, the man from Altruria (where all the dreams of democracy have at last been realised), Mr. Howells would be "a spiritual

solvent to precipitate sincerity." It is impossible not to read this remarkable book without being forced to ponder many matters which may have been too loosely accepted as inevitable. There are exaggerations, and needless interpolations, which detract from the genuine earnestness and alert mental vision of the author; and though it might not be fair to object to the obtrusion of what to a Britisher seem inept Yankeeisms, it is impossible to refrain from wondering if the most patriotic New Englander can have pleasure in the somewhat *passé* "straight talk" which does duty for humour. Mr. Howells has the courage of his convictions. He does not hesitate to ruffle the feathers of that very susceptible fowl, the American eagle. If an Englishman were to declare that the government of the United States is now an absolute monarchy, and that the autocrat is King Dollar, overlord temporal and spiritual, he would be denounced for his combined jealousy and short sightedness. Mr. Howells does not use these exact words, but in the mouth of his banker he promulgates the same truth.

"I don't think there is any doubt but the millionaire is now the American ideal. It isn't very pleasant to think so, even for people who have got on, but it can't very hopefully be denied. It is the man with the most money who now takes the prize in our national cake-walk."

The Altrurian—and in this respect most of us will be Altrurians, I suspect—does not know what a cake-walk is. The mystery is explained, and the banker resumes:

"In any average assembly of Americans, the greatest millionaire would take the eyes of all from the greatest statesman, the greatest poet, or the greatest soldier we ever had. That," he added to the Altrurian, "will account to you for many things, as you travel through our country."

The experiences of Mr. Homos are pessimistic enough. Everywhere he sees discontent, injustice, oppression, tyranny from above and below, from the individual and the union; and go where he will, see what he can, hear what he may, he learns only that we are fallen upon evil days. The far-reaching evils of uncontrolled capitalism, the horrors of uncalculating and desperate revolt, the growth of a new and detestable slavery, the ferment of all possible bigotries and wild passions, the racial clash and internecine conflict: all this, and much beside, saddens the heart of the pilgrim from a *terra incognita*, where liberty, equality, fraternity are sovereign realities, and not the empty bombast of a transatlantic democrat or the idle vaunt of a French Republican. The sole medicine for this gigantic ill is a revolt of the moral life. Conscience must become dictator. We must seek discarded clues, follow lost byways, persevere along intricate and difficult paths. The present primrose way is macadamised with dollars: the milestones are dollars; the signposts are dollars; the horizon is the hue of dollars: the sunny day is a flaming dollar, the stars by night are fragments of a gigantic primeval dollar; the portals of the grave are framed with dollars; the goal beyond the grave is the Land of Dollar; and

dollar is the ultimate name of the First Cause. It is this terrible truth that Mr. Howells recognises, though he would not advance it so emphatically: it is his recognition of this truth, his earnest effort to meet it and grapple with it, that give his book a singular value. It is only fair to add, for the sake of the weaker brethren, that *Altruria* is an eminently readable book, apart from its fundamental seriousness. It is written with the wonted skill, the familiar lightness of touch, and with much of the charm, which won us all in the long series from *The Undiscovered Country* to *A Hazard of New Fortunes*.

Miss Frances M. Peard's latest story is as pleasant as any of its predecessors. It is, moreover, more actual in plot and treatment. The Interloper is the only really pleasant person in the novel. She is the heroine, Nathalie, the wife of the amiable but weak and exceedingly foolish Léon de Beaudrillart. He and his people have good qualities, of course; but the charming Nathalie is thrown away among them, and one is almost sorry that she succeeds in rescuing her selfish and stupid husband, when he tries to put an end to himself rather than face the outcome of his own misdeeds and general silliness. The pleasure derivable from the story is in its telling, and in the incidental touches of local colour and character-sketching. Miss Peard understands her own personages; and that is higher praise than could be awarded to ninety in a hundred novelists, who move puppets to and fro and think they are evolving the destinies of men and women. M^{me}. de Beaudrillart *mère* may be detestable, but she is real; and M. Bourget, Nathalie's bourgeois father, is real also. The only thing that is not convincing is the folly of Léon in one or two instances; where in real life so very self-considerate a young man, trained in Paris wiles, would have acted with at least ordinary foresight. His development into a better man, worthy of his noble wife, is admirably indicated; and the author shows at once her art and her knowledge of life by the wise discretion with which this partial metamorphosis is accomplished.

Mr. Manville Fenn's new story has nothing to do either with the Maiden Tribute or with the New Woman. It is not a *Tendenz-roman*. It has no mission; it is preoccupied with no problem of sex; it has no "new morality"; it is not even occasionally morbid. In a word, it is the antithesis of the *fin-de-siècle* novel; for it is sane, bright, and reads like the work of a robust man, and not of a consumptive hypochondriac. It has even that damning fault, a happy ending. If these negatives dissuade a few readers from Mr. Manville Fenn's latest romance, I hope they may attract a much larger number. "The White Virgin" is the name of a lead mine in Derbyshire. The fortune to be lost or won in its working affords the central motive of the story, in the development of which the characters of several personages are skilfully and vividly depicted. True, the plot is a conventional one, and the treatment emphatically melodramatic; but the tale is told with unflagging verve, and the

reader must perforce follow eagerly the narrative of the machinations of Jessop Reed and his accomplice, John Wrigley, against Clive Reed and the beautiful Janet Praed. There is enough incident to satisfy the most insatiate novel-reader. It is an additional merit that the minor characters are as lifelike and interesting as the chief actors.

There is plentiful incident, also, in Mr. Reginald Lucas's three-volume story. It appears to be the first book of its author. As a tentative effort, it calls for considerate criticism; so I will only say that it is too stagey, too remote from actuality—not in point of incident, but in the manner in which the incidents are evolved. The personages and the episodes are all of the Jack-in-the-box kind. The author wants the husband to disappear at the church door on the marriage day, and he disappears; he needs him again as a distant menace, and the rumour of him comes from Australia; he requires him on the scene at a certain crisis, and he is present; his death would be convenient, and he dies. So is it throughout, with persons and events. Many readers, however, will peruse *Hoist with Her Own Petard* with pleasure. Virtue triumphs and vice fails in the old-fashioned way, not a whit too soon for the three-volume exigencies. Mrs. Dasent, the heroine, is a much loved woman: Miss Mirabel, the protagonist, is a typical Adelphi villainess. If the tale were one-third its present length the gain would be considerable, for at least two of the three volumes consist of irrelevant or uninteresting padding. Mr. Reginald Lucas—if the author be a man, which is doubtful—has a good deal to learn: but first he must unlearn industriously. In time, with his faculty for narrative, and with a more scrupulous heed for grammar and careful English, he ought to be able to write a much better book than *Hoist with Her Own Petard*. There are many passages, and not a few pages, which warrant this not too ambitious prophecy.

When one comes across writing such as this—

"And in the unhallowed autumn of a later year what band of wild pitiable affrighted women attends dread tribunal hereby hurried summons, whirling like storm-blown withered leaves across the gloomy stage to vanish in the gloomier chasm of eternity? Witches, forsooth! Cry you mercy, my Lord"—and so on, and so on—"Gape, dungeon! Drop, noose! Away, ye beldames, from the range of forensic vision, that peace may again fall upon Israel!"—

the wise thing to do is to follow the example of the aforesaid beldames and get beyond the range of the author's vision. Fortunately Mr. Clegg, well known to Lancashire readers as "Th' Owd Weighver," can write in a very different style. When he drops into rhodomontade he is intolerable; when he pursues what he would be sure to call the even tenour of his way he is dull; but when he gives characteristic episodes of Lancashire life and folk he is sufficiently entertaining to hold the attention even of one who doesn't speak or understand "Yanks." The book is worth reading, if for nothing else than the unexpected vivacity and humour of the

Irish schoolmaster, Phelim, the self-told story of whose wooing is pure comedy.

"Laura Arbuthnot: Meredith." This, on the back of a new novel, is alluring. But this particular Meredith is named John. Presumably the book is a first attempt. The promise held out is not sufficient to warrant one in urging the author to lose no time in the production of a successor to *Laura Arbuthnot*. The story has interest of a kind, certainly; but it lacks verisimilitude. The suicide of the heroine is one of those innumerable acts of folly which fortunately never happen in actual life except among women who are victims to hysteria. In a sense, though of course not the conventional one, this kind of thing is immoral.

"Onward on her milk-white ass
Rideth the maiden Sanitas,"

sang Mr. Robert Buchanan in an early book of his; but in this ass's-milk the puling minor novelist, as a rule, takes no delight.

Miss Florence Farr has succeeded George Egerton in the "Keynotes" series. Much the most attractive thing about her book is the title. The story is a study—a narrative, rather—of vulgar selfishness on the part of a depraved man, and of vulgar because uncontrolled and ignoble passion on the part of the heroine, Lady Geraldine. If no one can sympathise with George Travers in the fate his own cruel brutality brings upon himself, neither, surely, can any sympathise with Geraldine Kirkdale in her selfish abandonment, or in her inevitable after-life of remorse. Miss Farr has talent. *The Dancing Fawn* contains some writing that is distinctively good. Doubtless it is only a prelude to something much stronger both in matter and manner.

Miss Winifred Heaton has translated with admirable skill two of the longer "short stories" of M. François Coppée. If I remember rightly, both are from the volume entitled *Les Vrais Riches*. M. Coppée is, often, simply a weak French Dickens. He is to be read as M. Coppée-Dickens in the first of these stories, which Miss Heaton has given under the title "Blessed are the Poor." It is a typical Christmas-eve tale. Money is blithely shown to be a curse, to a marquis, to a rising young architect, to a promising novelist, and to a toil-worn old school-mistress. All, however, pocket the unexpected windfall that comes to them through the good Abbé Moulin, the intermediary of a reformed swindler, who has amassed a huge fortune in the States, and returned to Paris to pay to three or four persons, whom he had defrauded, a sum exceeding two million francs. It is all very charming, very sentimental, and very unreal. Now a little of M. François Coppée at his best, however, is to be seen in these two tales.

Keith Deramore is the latest novel by the clever author of "Miss Molly." It is a pity that this writer does not disclose her name, or distinguish herself as the author of one of her abler books: say, the admirable and delightful *Ingelheim*. *Keith Deramore* is a charming story charmingly told. It shows

altogether exceptional ability, and should send many readers to the books of an author who is not as well known as she ought to be.

WILLIAM SHARP.

SOME BOOKS ON ECONOMICS.

A Policy of Free Exchange. Essays edited by Thomas Mackay. (John Murray.) This volume is a sequel to *A Plea for Liberty*, which appeared in 1891 under the same editorship. The contributors are all new, with the exception of the editor, who furnishes Essay VII. (on "The Interest of the Working Class in Free Exchange") and gives a useful outline of contents in his preface. The general drift of the book will be anticipated by readers of the earlier volume. It is a series of lay sermons on the text: "Private enterprise is better than public works, and the best government is that which interferes least." The tuning of the pulpits has not led to absolute harmony of the preachers. The rest would not all of them agree with Mr. Acworth, in his frank assertion that there is a point beyond which non-interference is mischievous in the case of railways (p. 201). Mr. Macleod's theoretical premises are at discord (Essay I.) with Mr. Mallet's (Essay VIII.). But a collection of essays by several hands cannot be expected to have the consistency, often desired vainly, in the work of a single author. The essays of Mr. Maitland on "The Coming Industrial Struggle" and Mr. Fortescue on "The Collapse in Australia" present features of special interest for all who are concerned about the relations of England with the Colonies and the United States. Great importance is rightly attached by the former writer to the address of President Cleveland, directly dealing with the question of state and people (pp. 52-4). Mr. Wynaard Hooper's essay on "The Influence of State Borrowing on Commercial Crises" is full of matter for reflection and incidents worth noting, quite apart from the tendency of its argument. Mr. Lytleton's essay on "The Law of Trade Combinations" is a straightforward and lucid survey of leading cases and the law affecting them. As to the essay on "National Workshops," it will be hard for any one who has read Louis Blanc's account of the matter to believe that the experiment of 1848 was his experiment, as it is here expressly called (p. 92). Louis Blanc wanted something more than mere relief works for the unemployed; and his wishes were not carried out. It would be surprising if this book made many converts. Indeed, many of the writers are content to utter their protest, without any such hope (pp. 64, 141). The English people, if they have any general principle before them at all, may be said to hold fast by private enterprise together with regulation by the state. They are slow to allow any constructive or creative action of the state, until many experiments on a smaller scale have seemed to be successful. If this be Socialism at all, it is very cautious and not at all revolutionary.

Bimetallism. By H. D. Macleod. (Longmans.) For a man who wishes to abide by his mature opinions, there is very often safety in the reading of the publications of his opponents exclusively. This is probably a sound rule in party politics, but it is nowhere sounder than in the matter of currency; and on this principle there is no book better suited than the one before us to confirm the faith of bimetallicists. It is really (see Preface) a detached chapter of Mr. Macleod's *Theory of Credit*, and there are occasional references to the parent volume. But it has a beginning, middle, and end of its own, and may be treated as an independent book, containing the deliverances of

the veteran economist on the question of the standard. Like Robert Owen, Mr. Macleod "had need to be very right, for he is very positive." For some references to correspondence and legislation (especially in regard to India) we may thank him ungrudgingly. As to the rest, the intelligent bimetallicist will give thanks that he is not as this writer. "Oresme and Copernicus" (we read on the first page) "had shown that the fundamental principle of bimetallicism" is erroneous. "Sir Thomas Gresham had explained to Queen Elizabeth that it threw the whole system of coinage into confusion." These statements are a fair specimen of our author's manner, and the reader soon learns to make his own commentaries on what he reads. In Mr. Macleod's account of Oresme's book (p. 7) he tells us that Oresme did not recognise the impossibility of bimetallicism, and also that he was dealing mainly with the question of debasement of the coinage. Copernicus, too, (p. 12) was dealing with debasement. Both these ancient authorities recommend a ratio between gold and silver coins that is to be determined by the market value of the metals. But this is not to "prove that the fundamental principle of bimetallicism is erroneous." It is to favour a species of bimetallicism of which in our days few defenders, if any, can be found. Finally, Gresham, like his two predecessors, laid down the principle that the inferior money will drive the superior out of circulation. He, too, was dealing with a debased coinage. Now, it is not quite fair to assume that bimetallicism is equivalent to a debasement of the currency. There is no attempt, throughout, to meet the particular arguments of what Prof. Foxwell calls the "revised bimetallicism" of today (*Economic Review*, July, 1893). If Mr. Macleod would examine the arguments presented by Prof. Foxwell, and marshal against them as strong an array of reasons and references as he has furnished against the obsolete forms of bimetallicism, we should know better where we stood. At present, most monometallicists are inclined to credit their opponents with intelligence at least equal to their own, and will be led to think that outpourings of contempt savour rather of rhetoric than reasoning. On the other hand, the books of the bimetallicists prove too much. They prove that gold has varied greatly in value and silver but little in the general market; and then they ask us to adopt as our standard not the one steady metal but a steady and unsteady one together: if silver be steadier than gold, alternation of gold with silver will not steady the standard so surely as the adoption of silver alone would. They prove also that the chief customers for the precious metals are the mints, and that, therefore, the mints can control the market price of gold and silver and maintain a ratio, once it has been fixed by international agreement. But there is a tacit concession that the outside market is a greater power than the mints; or else why need there be any hesitation about the ratio? Again, the blame for preventing an international agreement in Europe and America is thrown upon England. But England has made no change (except in India) since 1817. It is true that England has prevented bimetallicism from being adopted in India; but the adoption of a gold standard in that country need not "disturb the customary circulations" of that dependency, if the argument of Prof. Foxwell in another connexion be sound (*Economic Review*, loc. cit., p. 308). Moreover, there is no sign that the governments of the world are tending towards agreement in this matter. Hitherto all congresses and conferences have parted *re infecta*. The last word has not been said by anybody in this controversy, nor is it likely to be said for some time to come.

Body and Soul; or, the Method of Economy. By F. W. Bain. (Parker.) This book consists of four

sections—on Scientific Method, on Economics, on Art, and on Political Philosophy. Its thesis is that of Aristotle, "that all structure is made such by its function." A well-known Oxford tutor was long believed to be engaged on a book that was to prove all modern ideas to have come from Plato. Mr. Bain (following, perhaps, Prof. Case) attempts to show it of Aristotle. "Science, thy name is Aristotle." Newton and Copernicus have done little in comparison. All others who have written on Mr. Bain's subjects before him were fools, with the doubtful exceptions of Darwin and Mr. Dunning Macleod. The latter will find in Mr. Bain a formidable rival for audacity of claim and certainty of conviction. Mr. Bain's style, at least, has been modelled on that of Mr. Macleod. It strikes an observer as curious that the fellow of a college should exhibit not a few of the less admirable features of an "autodidact." One of these is the habit of "bringing back a wheelbarrow and calling it an invention." But a much less innocent habit is to give hard names. Thus, Peel is as stupid as Dogberry (p. 229); Ricardo is an idiot (p. 235); Kant has a clumsy incapacity for thinking (p. 18); Ruskin's criticism is "puerile, absurd, nonsensical" (pp. 282-3); Virgil's *Aeneid* is "a vile soulless piece of pedantic imitation" (p. 355); Plato is the "prince of superlative pedants" (p. 423); Goethe "a cold-blooded, pedantic, callous, and inhuman critic" (p. 435). The history of England, as hitherto written, has been "a monstrous caricature," if not "a deliberate lie" (p. 397). Even Mr. Bain's ability will not prevent his writings from lacking influence as well as dignity, so long as his pages exhibit traces like these of unchastened judgment and intemperate expression.

NOTES AND NEWS.

WE understand that Mr. Elkin Mathews, the publisher, will retain the now well-known premises in Vigo-street, when at the end of September Mr. Lane parts company with him; and that from there he will issue an important series of publications during the forthcoming season.

A BIOGRAPHY of Sir John Macdonald, first prime minister of the Dominion of Canada, has been written by Mr. Joseph Pope, who was for many years his private secretary, and who has been permitted to make use of all his papers and correspondence. His widow, the Baroness Macdonald of Earncliffe, contributes an introduction. It will be published this season by Mr. Edward Arnold, in two volumes, illustrated with portraits.

MR. EDWARD ARNOLD will also publish a revised edition of the memoir of Maria Edgeworth, which was printed for private circulation nearly twenty years ago, containing a large number of letters written during her two visits to Paris in 1802 and 1820, reminiscences of the literary celebrities whom she knew, and pictures of life at Edgeworthstown. It has been edited by Mr. Augustus J. C. Hare, who also furnishes a preface.

EARLY in October Messrs. Edfingham Wilson & Co. will issue a History of the Banks and Bankers of Northern England, by Mr. Maberly Phillips, one of the staff of the Bank of England at Newcastle-on-Tyne. He deals with early currency, the establishment of the first north-country bank, traces the evolution from their early beginnings of the many banking concerns which now exist, and gives an account of the failures which attended the efforts of the earlier bankers to cope with the rapid strides in trade and industry which followed the invention of steam power.

MESSRS. EYRE & SPOTTISWOODE have in preparation a volume of essays, to be edited by the Rev. Dr. Valpy Trench, which is intended to take up the same position towards the Higher Criticism of the Old Testament as *Aids to Faith* did towards *Essays and Reviews*.

MR. HEINEMANN will publish on September 15 *The Ebb-Tide: a Trio and Quartett*, by Mr. R. L. Stevenson and Mr. Lloyd Osbourne. We understand that this is the last novel on which the step-father and step-son propose to collaborate.

MESSRS. LONGMANS & Co. have in the press a new edition of Mr. Leslie Stephen's early Alpine book, *The Playground of Europe*, with additions and four illustrations.

MR. STANLEY WEYMAN's historical novel of the Thirty Years' War, "My Lady Rotha," which is still running serially in the *Monthly Packet*, will be published early in October, in a single volume, by Messrs. A. D. Innes & Co., with illustrations by Mr. John Williamson.

MESSRS. RICHARD BENTLEY & SON announce for publication, about the middle of September, a new novel by Miss Rosa Nouchette Carey, entitled *The Old Old Story*. It will be in three volumes.

MESSRS. HUTCHINSON & Co. have in the press a novel by Mrs. Marie Hutcheson, entitled *Bruno the Conscript*. The scene is laid in Tuscany, and the motif of the story is the effect of enforced service in the army upon an artist.

MESSRS. SWAN SONNENSCHNEIN & Co. will publish in the course of the present month a politico-religious novel, entitled *The Member for Workshire*; or, *Church and State*, by Mr. Thomas Aspdon.

MR. WALTER SCOTT will issue in September *The Humour of Ireland*, with an introduction by Mr. D. J. O'Donoghue, and numerous illustrations by Mr. Oliver Payne.

THE next volume of Dr. Grosart's "Elizabethan Library" will be a selection from the works of Ben Jonson, under the title of *Brave Translunary Things*. The publisher is Mr. Elliot Stock.

MESSRS. G. P. PUTNAM'S SONS will publish, early in the autumn, a volume of poems by Mr. Francis Howard Williams, of Philadelphia, entitled *The Flute-Player*.

MESSRS. CROSBY LOCKWOOD & SON have nearly ready for publication Mr. D. K. Clarke's new volume on *Tramways: Their Construction and Working*, in which will be given a comprehensive history of the earlier forms as well as the latest developments of tramways in this country and abroad, including the various modes of traction.

THE same publishers will issue in a few days a popular handbook on *Fertilisers and Feeding Stuffs*, by Dr. Bernard Dyer, with notes on the Fertilisers and Feeding Stuffs Act of 1893, by Mr. A. J. David.

A WORK entitled *The Elements of Modern Dressmaking*, by Miss Jeannette Davis, Principal of the Manchester Municipal Technical School, will be published by Messrs. Cassell & Co. early in September. It will be illustrated with diagrams.

MESSRS. BEMROSE & SONS have in the press a work on *Miners' Leaders*. It will contain thirty portraits from half-tone engravings of the more prominent men connected with miners' organisations, together with biographical sketches.

A SIXTH edition of the Temperance Bible Commentary, by Dr. F. R. Lees and Dr. Dawson Burns, will be issued shortly, with the Revised Version readings of many important texts.

MR. T. FISHER UNWIN will publish next Monday a cheap edition, in one volume, of Annie Besant's *Autobiography*, which Mr. Gladstone discusses in his article in the current number of the *Nineteenth Century*.

LAMBETH Palace Library will be closed for the usual recess for six weeks from September 1.

UNIVERSITY JOTTINGS.

IN addition to the monument to the late Prof. Jowett, which is to be placed in Balliol College Chapel, a marble bust will be presented to the University of Oxford on behalf of the subscribers to the fund. This work has been entrusted to Mr. Pinker, whose statue of Sydenham was unveiled by Lord Salisbury during the recent meeting at Oxford of the British Association. The late Master gave Mr. Pinker repeated sittings while he was his guest at Balliol during the last two years of his life, and the result was the bust already executed for Mr. Walker, high master of St. Paul's School. The memorial bust will be placed on a pedestal of Sienna marble in the Bodleian, in recognition of the Master's unwearied interest in the library as one of the curators during a period of nearly forty years.

MR. WALTER PATER at the time of his death was under an engagement to lecture at the summer meeting of university extension students at Oxford. When it was found that he would be prevented by illness from fulfilling his engagement, the delegates requested the Rev. John Owen, rector of East Anstey, to undertake the Pascal lecture, which he accordingly did on August 3. Mr. Owen, who has recently written on Pascal in his work on *The Skeptics of the French Renaissance*, intends to publish his lecture in the enlarged form of four essays entitled, *Pascal: His Life and Thought*.

THE Romanes lecture which Prof. Weismann delivered at Oxford last May, on "The Effect of External Influences upon Development," has been published as a pamphlet by Mr. Henry Frowde, uniformly with the two preceding lectures by Mr. Gladstone and Prof. Huxley. Passages of considerable length, which were omitted when the lecture was originally read, are now restored to the text; and some notes have been added. In his preface, Prof. Weismann pays the following tribute to the memory of Romanes:

"His early death is a sad loss to the science for which he had still much to achieve; yet few have better used the time fate has allowed them. He worked with unwearied energy, and a long list of valuable writings bear witness to his fine gift of observation, his keen critical intelligence, and his great facility of exposition. In the very last month of his life he had set himself to solve a problem which he had originally, with prophetic insight, put forward a considerable time ago, and which he again followed out with increasing interest when biological inquiry had brought it to the front. Thus his ceaseless energy ended only with his life. "Of him it may be said—and nothing higher can be said of any distinguished man—he used to the greatest possible extent the gifts with which Nature had so abundantly supplied him."

THE Clarendon Press has also published the Robert Boyle lecture delivered by Lord Kelvin before the Oxford University Junior Scientific Club, in May of last year, on "The Molecular Tactics of a Crystal," with twenty illustrations. It deals with a problem of chirality, which—as the word is not to be found in Dr. Murray's New English Dictionary—we may allow Lord Kelvin to explain:

"I call any geometrical figure, or group of points, *chiral*, and say that it has *chirality*, if its image in a plane mirror, ideally realised, cannot be brought to coincide with itself. Two equally and similarly right-hands are *homochirally* similar. Equal and similarly right and left hands are *heterochirally*

or *allochirally* similar (but *heterochirally* is better). These are also called *enantiomorphs*, after a usage introduced, I believe, by German writers. Any *chiral* object and its image in a plane mirror are *heterochirally* similar."

BOWDOIN COLLEGE, the university of the State of Maine, celebrated this year the hundredth anniversary of its foundation by charter, on June 24, 1794. At that time Maine was only a district of Massachusetts; and therefore it is natural that the constitution of the college should have been modelled after that of Harvard. The actual inauguration did not take place until September, 1802. The name is derived from James Bowdoin, Governor of Massachusetts in 1787, the grandson of a Huguenot refugee. But the actual patron was his son, of the same name, who gave large benefactions, both during his lifetime and after his death, the most important being a collection of Dutch pictures and drawings by the old masters. This James Bowdoin is said to have studied law at Oxford, where his name duly appears among the matriculations in Foster's *Alumni Oxonienses*:

"Bowdoin, James, s. James, of Boston, New England, arm. Christ Church, matric. 2 May 1771, aged 18."

The history of the college has not been eventful. To English readers the most interesting record is that Nathaniel Hawthorne and Longfellow were both members of the class of 1825, while the name of President Pierce (Hawthorne's friend and patron) appears in the previous year. Of these three, Longfellow alone was a native of Maine. Immediately after Longfellow graduated he was sent to Europe to study French and Spanish, in order to qualify for the chair of modern languages, now called after his name. This chair he held, together with the office of librarian, from 1829 to 1835, when he moved to Harvard. We have derived most of these facts from a handsome memorial volume, compiled by the present librarian, Mr. G. T. Little, which contains not only an historical sketch of Bowdoin College, but also a catalogue of all the alumni, containing about five thousand names. The addresses delivered on the occasion of the centenary, together with a poem by Prof. Arlo Bates (a graduate of 1876), are to be published separately.

ORIGINAL VERSE.

ADVICE TO A YOUNG BLACKBIRD.

Ah, there you are, let out alone at last,
I've watched your goings on for some days past;
Though you may try to hide your youth by cheek,
I know your age: you left the nest last week.
Come here and let me give you some advice,
It shall be useful, kindly, and concise:
For your new life has jars as well as joys,
And there are cats and catapults and boys.
When on the lawn be vigilant and firm,
And deftly learn to land the unwilling worm;
When times are hard and every lawn is dry,
Give up the usual worm and try the fly;
Feast through the summer; but, when autumn comes,
Abstemious be (but chiefly with my plums).
Thank man in winter for his crumbs and grain,
And, in the summer, praise the Lord for rain.
In nesting-time don't build too near the sod,
Choose a thick holly; and then trust in God;
Get a good mate, with kindly heart, and tail
Managed with grace, not flaunted like a tail.
When you fall out—as will do hens and hubs,
Don't make it known by scolding through the shrubs.
And now about your singing, just a word:
Practice for skill, not merely to be heard;
You ought to have a voice of some repute,
Your father's voice, you know, is like a flute;
Keep your song low and warble from the chest,
A mellow, rich contralto suits you best;

Whate'er you do don't trifle with the air,
But work it out with conscientious care;
"Give yourself airs," but don't "go on the street,"

Or your best passages too oft repeat;
At early morn a cheerful voice maintain,
But in the evening sing your tenderest strain.
Work hard, be true, and for perfection search,
Then in your art you'll take the highest perch.
Think over what I've said: remember that
Where'er you are—look out! here comes the cat!

ELLIOT STOCK.

OBITUARY.

DIONYSIOS LATAS.

THE Greek Church has just lost one of her brightest ornaments by the death of Dionysios Latas, Archbishop of Zante, who, in addition to the genial and philanthropic patriotism which was so conspicuous in the exercise of his high functions, was also eminent for his learning and contributions to theological literature.

There unhappily exists throughout Western Christendom considerable prejudice or ignorance in respect to the Orthodox clergy. Undoubtedly there is a far wider gap between the gifts of the higher and lower clergy than obtains here, as it is not required of the ordinary priest that he should be a man of any literary attainments. This is expected only of those who aspire to the higher dignities, which are confined to members of the monastic orders. None among this highly venerated body was more deserving of respect than Dionysios Latas. A greater breadth of thought—acquired probably from his long studies in Germany—brought him closer to the intellectual classes in modern Greece than most of his brethren. Whenever as a simple Archimandrite he preached his Lenten sermons in the Metropolitan Church of Athens, the building was closely packed. When it was my privilege to hear him, his restrained yet burning eloquence, and the but half suppressed applause of his hearers (chiefly men) brought to my remembrance the accounts that are extant of the effect of the preaching of the Golden-mouthed at Constantinople, fifteen centuries ago.

Among his literary works his "Treatise upon the Atheistic Ideas of Our Times" (*Πραγματεία περί τῶν κατὰ τοὺς χρόνους ἡμῶν ἀθεϊστικῶν ἰδεῶν*) is probably the best. In this he advocates, with reserve, some modifications in the form of worship. To the outside world he was known through his benevolent exertions at the terrible catastrophe of the earthquake in Zante in 1892, and still later from being called upon to represent the Orthodox Church at the ecclesiastical gathering in Chicago. The non-fulfilment (from personal causes) of his intention to visit England in the course of his tour in Europe, after the Chicago Exhibition, was a great disappointment to his compatriots here, as also to myself, who had been looking forward to meeting again as a friend so exalted a member of the Christian Church, and who has now to record that which, above all personal grief, will be a great loss to the whole body of the Orthodox.

ELIZABETH MAYHEW EDMONDS.

NOTES FROM DIOCESAN REGISTERS.

MR. W. FERGUSON IRVINE is working at the Decrees of Divorce in the Diocesan Registry of Chester. The first he has copied recites that Alice Ireland, als Riseley (one of the Irelands of Hale, in Lancashire, a county family still existing), pleaded for dissolution of marriage with Richard Ryseley (of Ryseley, also of a county family)—which marriage had been duly solemnised in the chapel of Hale—on the

ground that two years and more before her marriage with him, she "contraxit verum purum et legitimum matrimonium . . . coram honestis et gravibus personis cum quodam Thoma Stanley viro soluto infra parochiam de Wygan in quodam campo vocato the brynfeld juxta manerium de Bryn." There is no date to the decree; but from internal evidence it must have been between 1535 and 1537, probably—almost certainly—in 1535. Alice Ireland states that the bogus marriage with Ryseley had taken place seventeen years before the date of the plea, so that the field-wedding (which we suppose was only a trothplight) must have taken place about 1516. It has been thought that these field-weddings, &c., were one of the products of the Reformation, but this would seem to point otherwise.

DR. FURNIVALL writes that he finds only five Deposition Books at Gloucester: I., 1567; II., 1592-6; III., 1606-8; IV., 1611-12; V., 1639-61; and that no record of a child-marriage is in any of them. There are plenty of libels (mostly women abusing one another), a few broken trothplights, many tithe and will cases, several disputes about sittings in church, and some cases of clergymen not doing their duty. The officials state that they have no registry of the old Bishops' Acts.

THE Subscription Books in the Gloucester Diocesan Registry contain a few entries like the following, of surgeons and schoolmasters, declaring that they believe in the Thirty-nine Articles, and will conform to the Anglican Liturgy:—

I.

"September 23, 1691.

"I, Abraham Rudhall of the City of Gloucester, being to be admitted to practise Chirurgery within the diocese of Gloucester, doe subscribe to the Articles of Religion contained in the 36th Canon made in the year 1562, and doe declare that I will conforme to the Liturgy of the Church of England as it is now by Law established.

"ABRA: RUDHALL.

"Fiat Licencia predicto Abrahamo Rudhall ad practicandum Artem Chirurgicam in et per totam diocesam Gloucestrensem, prestitis prius per eum Juramentis allegantie, &c., factaque subscriptione coram me.

"EDW: FIDKIN, Surrogate."

II.

"28 die Novembris, 1681, in Registro Episcopali Gloucestrensi coram Cancellario, &c.

"I, John Edwardes of Stratford upon Aven in the County of Warwick, now to be Licent to teach in the Publike Free Schoole of Clifford Chambers in the dioces of Gloucester, doe subscribe to the thirty-nine Articles of Religion, as by Law is Required."

These subscriptions were made in consequence of the Act of Uniformity (14 Charles II.).

SLAVICA.

THE Bulgarian review, *Pregled* (Sophia), we are glad to see from the last number, still flourishes. Perhaps we might have been spared the pessimistic aphorisms, translated from the Danish writer Jacobsen, however much salt they may contain. A young and rising nation has nothing to do with pessimism, native or imported. The Bulgarians have noble work before them in the shaping of their own destinies. Let them keep steadily to this duty. The article "Impressions of a Tour in Bosnia" is full of interest, as showing the transformation which the country is undergoing at the hands of the Austrians. It is pleasing to see so fair a portion of the earth, after having been condemned for centuries to ignorance and barbarism, finally made accessible to European culture. A curious article is that on the Bulgarian (Roman) Catholic propaganda in the

sixteenth century. At several periods of their history the Bulgarians have been on the point of falling under the spiritual domination of Rome. The reviews of two works by the Servian author, Stojan Novakovich, help us to understand the strenuous attempts now being made to create a "Serb" party in Macedonia, which, certainly, with the exception of its Greek fringe, belongs to Bulgaria.

The Macedonian dialect of Bulgarian has already formed the subject of some learned disquisitions, such as the *Laut- und Akzentlehre der Makedoslavischen Dialecte* of Dr. Leonhard Masing. A collection of the songs of the country was published by Verkovich, who attained afterwards an unenviable reputation by his publication of the *Veda S' ovena*. Others have made their appearance in the *Sbornik*, published by the Government; and now P. Draganov, of the University of St. Petersburg, has issued the first part of a valuable collection, to which a dictionary is to be added (*Makedonsko-Slavianski Sbornik s' prilozheniem slovarya*). The part which has appeared contains some interesting poems, many of which are devoted to the national hero, Marko Kraljevich. Mr. Draganov adds some useful notes, and we sincerely hope that he will continue his valuable labours.

Dr. Cenek Zibrt, already well known for his writings on Bohemian antiquities, and one of the editors of the *Cesky Lid*, the folk-lore journal of the Czechs, already mentioned in the columns of the ACADEMY, has just published a work on the popular superstitions of the eighth century, based on a MS. of that period preserved in the Vatican Library (*Seznam pover a zvyklosti pohanskych*), the "Indiculus superstitionum et paganarum," as illustrated by the customs and beliefs prevalent among the Slavs at the period, compared with other European nations. The long list of books cited at the end shows how thoroughly the subject has been studied. Dr. Zibrt's notes are everywhere full of learning and information.

The last publication of the Polish Academy in the series entitled "Biblioteka Piszarzów Polskich," is a translation of the well-known medical work of Aristotle, which enjoyed so much popularity. It appeared in 1535, and was compiled "from Aristotle and other wise men," by Andrew z Kobylna. Copies are of the greatest rarity: and in editing it Prof. Rostafiuski, of Cracow, not only confers a benefit upon philologists, but helps to show how active literature was among the Poles in the sixteenth century. This is the twenty-eighth rare work of that period which the Academy has reprinted.

W. R. M.

THE COMING PUBLISHING SEASON.

MESSRS. MACMILLAN & CO.'S ANNOUNCEMENTS.

Literature.—"A Shakespeare Concordance," a New and Complete Concordance or Verbal Index to Words, Phrases, and Passages in the Dramatic Works of Shakespeare, with a Supplementary Concordance to the Poems, by John Bartlett; "The Complete Works of Alfred Lord Tennyson," in 1 vol., with portrait engraved on steel by G. J. Stodart; "Matthew Arnold's Letters," edited by G. W. E. Russell, in 3 vols.; A Volume of Selections from the Poems of Aubrey de Vere, by George E. Woodberry, of Columbia College; "Essays and Studies," reprinted from the *Quarterly Review*, by J. Churton Collins; "Essays on Questions of the Day," by Goldwin Smith, new and revised edition; "The Warfare of Science, and other Essays," by Andrew White, president of Cornell University; "The Chronicles of Froissart," translated by John Bourchier, Lord Berners, edited and reduced into one volume, by G. C. Macaulay—in

the Globe Library; "Selections from the Writings of Thoreau," edited by H. S. Salt; "Chaucer's Canterbury Tales," edited by A. W. Pollard, in 2 vols.; "Life of Swift," by Henry Craik, in 2 vols. with portraits, new edition—in the Eversley Series; "The Christian Year," with Introduction by Charlotte M. Yonge; "Poems by Robert Southey," chosen and arranged by Edward Dowden—in the Golden Treasury Series.

Illustrated Books.—"Coridon's Song, and Other Verses," with Preface by Austin Dobson, and illustrations by Hugh Thomson; "Gulliver's Travels," with introduction by Henry Craik, and 100 illustrations by C. E. Brock; "The Fables of Æsop," selected, told anew, and their history traced, by Joseph Jacobs; with about 300 illustrations by Richard Heighway—three volumes of the Cranford Series; "The Reign of Queen Anne," by Mrs. Oliphant, with illustrations; "My New Home," by Mrs. Molesworth, illustrated by Leslie Brooke; "The End of Elftown," by Jane Barlow, with illustrations and decorations by Laurence Housman; "Maurice; or, the Red Jar," a Tale of Magic and Adventure for Boys and Girls, by the Countess of Jersey, with illustrations by Miss Rosie M. M. Pitman; "Tales of the Punjab, told by the People," by Mrs. Steel, illustrated by J. L. Kipling; "Pen Drawing and Pen Draughtsmen: their Work and their Methods," a Study of the Art to-day, with Technical Suggestions, by Joseph Pennell, a new and enlarged edition, with over 400 illustrations.

Fiction.—"Love in Idleness," by F. Marion Crawford; "In the Lion's Mouth," the Story of Two English Children in France, 1789-1793, by Eleanor C. Price; "Sibylla," by Sir H. Cunningham, in 2 vols.; "The Melancholy of Stephen Allard," by Garnett Smith; "Tales of Naples and the Camorra," by Charles Grant.

Biography.—"The Life and Letters of R. W. Church," late Dean of St. Paul's; "The Life of Henry Edward Manning," Cardinal Archbishop of Westminster, by Edmund Sheridan Purcell, in 2 vols., with portraits; "The Life of Sir A. C. Ramsay," by Sir Archibald Geikie, with Portraits; "The Life of John Milton," Vol. II., by Prof. David Masson, new edition, also an Index to the six volumes; "Chapters from Some Unwritten Memoirs," by Mrs. Ritchie (Miss Thackeray); "Life of Chief Justice Higinbotham," of Victoria, by Prof. E. B. Morris.

History and Archaeology.—"The Meaning of History, and Other Historical Pieces," by Frederic Harrison; "A Handbook of European History," by Arthur Hassall; "Greek History from its Origin to the Destruction of the Independence of the Greek People," by Adolf Holm, authorised translation, in 4 vols.; "Outlines of Church History," by Rudolf Sohm, translated from the German by Miss Sinclair; "The Church of S. Sophia at Constantinople," by H. Swainson and W. R. Lethaby, with illustrations; "Western Europe in the Fifth Century," and "Western Europe in the Eighth Century," being lectures delivered at Oxford by the late Prof. E. A. Freeman; "A Short History of the English People," by J. R. Green, illustrated edition, edited by Mrs. Green and Miss Kate Norgate, Vol. IV. (completing the work); "A Constitutional History of the House of Lords," by Luke Owen Pike, of the Public Record Office; "Memorials of Old Whitty; or, Historical Fragments from Ancient Whitty Records," by Canon Atkinson, with illustrations; "Atlas of Classical Antiquities," by Th. Schreiber, edited for English use by Prof. W. C. F. Anderson; "Life in Ancient Egypt," described by Adolf Erman, translated by H. M. Tirard, with 400 illustrations and 12 plates.

Theology.—"The New Testament in the Original Greek," the Text of Westcott and Hort, printed in "Macmillan Greek"; "Personality, Divine and Human," being the Bampton Lectures for 1894, by the Rev. J. R. Illingworth; "Lectures on Preaching," by the Bishop of Ripon; "The Word and the Way; or, The Light of the Ages on the Path of To-day," by the Rev. W. Leighton Grane; "Documents Illustrative of the History of the English Church," selected and edited by W. J. Hardy and the Rev. Henry Gee; "History, Prophecy, and the Monuments," by J. F. McCurdy, of Toronto, in 2 vols.; "Christus Imperator!" the Universal Empire of Christianity in the Light of Evolution, a series of sermons delivered in Liverpool by the Dean of Ely and others; "Lectures on Judaistic Christianity" and "Introductory Lectures on St. Paul's Epistles to the Romans and to the Ephesians," by the late Prof. Hort; "Last Words in the Temple Church," by the Dean of Llandaff.

Miscellaneous.—"The Use of Life," by Sir John Lubbock; "A Catalogue of Adam Smith's Library," edited by James Bonar; "Australia," by Miss Shaw; "A Corner of Cathay," by Adele M. Fielde, with illustrations and coloured plates; "Sketches in Sport and Natural History," by the late Dr. George Kingsley; "The Book of the Rose," by the Rev. A. Foster-Melliar, illustrated.

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Classics.—"Meissner's Latin Phrase-Book," translated from the sixth German edition, with the addition of supplementary phrases and references, by H. W. Auden; "The Theory of Conditional Sentences in Greek and Latin," for the use of students, by Richard Horton-Smith; "Scholia Aristophanica," being such comments adscript to the text of Aristophanes as are preserved in the Codex Ravenus, arranged, emended, and translated by the Rev. W. G. Rutherford; "Herodotus," Books IV.-VI., with introduction, commentary, and dissertations, by R. W. Macan; "The Poetics of Aristotle," a revised text, with translation and illustrative essays, by Prof. S. H. Butcher; "Plutarch, 'Life of Pericles,'" edited by Dr. H. A. Holden; "Homer, 'Iliad,'" Books I.-XII., edited by Walter Leaf and the Rev. M. A. Bayfield; "Virgil, 'Aeneid,'" Books I.-VI., edited by T. E. Page; "Xenophon, 'Selections Illustrative of Greek Life,'" from the minor works of Xenophon, adapted for the use of beginners, with vocabulary, notes, and exercises, by C. H. Keene; "Sallust, 'The Jugurthine War,'" adapted and edited by E. P. Coleridge.

Mathematics.—"A Treatise on Bessel Functions," by Profs. G. B. Matthews and A. Gray, of Bangor; "Elementary Treatise on the Theory of Functions," by James Harkness and Frank Morley; "Elliptic Functions," by A. C.

Dixon; "Practical Plane Geometry," by J. Humphrey Spanton; "An Introductory Account of Certain Modern Ideas and Methods in Plane Analytical Geometry," by Charlotte Angas Scott, Professor of Mathematics in Bryn Mawr College, Pennsylvania; "Integral Calculus and Differential Equations for Beginners," by Joseph Edwards; "Geometrical Conic Sections," by Charles Smith; "Elementary Mensuration," with Exercises on the Mensuration of Plane and Solid Figures, by F. H. Stevens.

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by C. W. B. Burdett, with numerous illustrations; "Facts about Processes, Pigments, and Vehicles," a Manual for Art Students, by A. P. Laurie, illustrated; Class Books edited by Dr. James Gow—"Commercial Geography," by Prof. E. C. K. Gonner, of Liverpool; "Advanced Bookkeeping," by J. Thornton.

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"John Addington Symonds: a Biography," compiled from his Papers and Correspondence, by Horatio F. Brown, Mr. Symonds's literary legatee and executor, with portraits and other illustrations; "Giovanni Boccaccio: as Man and Author," by John Addington Symonds; "Blank Verse," by John Addington Symonds, reprinted at the author's special request; "Melting Snows," by Prince Emil von Schonach-Carolath, translated by Margaret Symonds; "Matteo Bandello," twelve stories selected and done into English, with a memoir of the Author, by Percy Pinkerton; a new edition, with the plates carefully revised and corrected, of the Rev. F. O. Morris's "A Natural History of British Moths"; "The Pilgrim's Progress," with fourteen plates, designed and etched by William Strang, printed on thick Japanese Paper by F. Goulding; "Charterhouse Old and New," by E. P. Eardley Wilmot and E. C. Streetfield, with four etchings by D. Y. Cameron; "The Hero of Esthonia, and Other Studies in the Romantic Literature of that Country," by W. F. Kirby.

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Educational.—"Elementary Science," by S. R. Todd; "Organic Chemistry," Part II., by Prof. Perkin and S. Kipping; "Elementary Book-Keeping," by George Lisle; and a set of reading books, with coloured illustrations, called "Chamber's Fluent Readers."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

ANALECTA hymnica mediæ ævi. Hrg. v. G. M. Dreyes. 18. Historiæ rhythmicæ. Liturgische Reimofficien d. Mittelalters. 3. Folge. Leipzig: Reisland. 8 M.
COMENII, J. A., Magna didactica. Ex editione Amstelodamensi anni 1657 nunc primum separatim edita F. C. Hultgren. Pars II. Leipzig: Siegersund. 2 M. 75 Pf.
HORNUNG, F. Die Gedichte d. Heinzelein v. Konstanz u. die Minnelehre. Leipzig: Fock. 1 M.
KORNER, P. Der Versbau Robert Garniers. Berlin: Vogt. 2 M. 40 Pf.
PERRI, F. Kritische Beiträge zur Geschichte der Dichtersprache Klopstock's. Greifswald: Jaeger. 2 M.

HISTORY, ETC.

AMELUNG, K. M. Johannes Mathesius*, e. lutherischer Pfarrherr d. 16. Jahrh. Gütersloh: Bertelsmann. 3 M. 60 Pf.
DUNANT, A. La législation par le peuple en Suisse. Etude historique. Geneva: Stapelmohr. 2 fr. 25 c.
GRISTESHELDEN. 12. Bd. Freiherr vom Stein. Von F. Neubauer. Berlin: Hofmann. 3 M. 60 Pf.
MEOVORIAN, A. Etude ethnographique et juridique sur la famille et le mariage Arméniens. Geneva: Stapelmohr. 3 fr.
MONUMENTA mediæ ævi historica res gestas Poloniae illustrantia. Tom. XIII. et XIV. Krakau. 10 M.
QUELLEN U. FORSCHUNGEN aus dem Gebiete der Geschichte. 3. Bd. Die päpstlichen Kollektorien in Deutschland während d. 14. Jahrh. Hrg. v. J. P. Kirsch. Paderborn: Schöningh. 20 M.

PHYSICAL SCIENCE AND PHILOSOPHY, ETC.

BAUMANN, J. Die grundlegenden Thatsachen zu e. wissenschaftlichen Welt- u. Lebensansicht. Stuttgart: Neff. 3 M.
BEITRÄGE zur Geologie u. Paläontologie des Herzogth. Braunschweig. 4 M. 50 Pf.
CHYZER, C., et L. KULCZYNSKI. Aianae Hungarias. Tom. II. pars. 1. Theridividae. Budapest: Tisinger. 10 M.
GRASSMANN'S, H. Gesammelte mathematische u. physikalische Werke. 1. Bd. 1. Thl. Die Ausdehnungslehre v. 1844 u. die geometrische Analyse. Unter der Mitwirkung v. E. Study hrg. v. F. Engel. Leipzig: Teubner. 12 M.
HAAR, F. ter. De systemate morali antiquorum probabilistiarum dissertatio historico-critica. Paderborn: Schöningh. 1 M. 25 Pf.

PHILOLOGY.

EPICUREI dissertationes ab Ariano digestae, ad fidem cod. Bodleiani rec. H. Schenkl. Leipzig: Teubner. 10 M.
GRAMMATIK, historische, der lateinischen Sprache. 1. Bd. 1. Hülfe. Einleitung u. Lautlehre v. F. Stolz. Leipzig: Teubner. 7 M.
HIPPARCHI in Arati et Eudoxi phaenomena commentariorum libri III., recensuit. . . . C. Manitius. Leipzig: Teubner. 4 M.
LUCRATI CASI, T. de rerum natura libri sex. Editio A. Brieger. Leipzig: Teubner. 1 M. 80 Pf.
STEINACH, L. Fabularum Aesopiarum sylloge. E cod. Parisino Gr. N. 690 suppl. editio L. S. Krakau. 3 M.
ΠΛΟΥΤΑΡΧΟΥ τὸ ἐν Δελφοῖς Ε προσφανεῖται Ἑρμίστι Κουρτίῳ ἀγορεύει τὴν ὀρθοκονιστικὴν ἐκείνην ἐπὶ Γ. Ν. Βερνάρδου. Leipzig: Teubner. 1 M. 50 Pf.

CORRESPONDENCE.

THE SOURCES OF CHAUCER'S "PRIORESSES TALE."

Cambridge: August 7, 1894.

It is well known that the apparent source of Chaucer's "Prioresses Tale" is the French poem by Gautier de Coinci,* printed by the Chaucer Society. This story contains nearly all the incidents mentioned by Chaucer, though he has retold everything in his own delightful fashion.

There is, however, one incident in Chaucer of which Coinci, in this poem, gives no hint whatever. This is towards the end, where Chaucer varies from his original with great judgment. Coinci brings the martyred boy to life again, which gives an inartistic ending. Chaucer escapes from this by saying that the Virgin laid a grain upon the child's tongue, and that he could only live till it was taken away. Where, we may ask, did he find this notion about the grain on the tongue?

The answer, as I take it, is this. He has here adapted, with a judicious change, an incident which he found in another story by the same Gautier de Coinci: a story, namely, which belongs to the same set of "Miracles of Our Lady," and was doubtless in the same MS. as the other. This story is easily accessible, being (fortunately) printed in the new edition of the Chrestomathie by Bartsch, which is now entitled *La Langue et la Littérature Françaises*, &c., and is edited by A. Horning (Paris, 1887). There, at col. 367, we find a story headed "De Clerico sancte Virgini devoto, in cujus jam mortuo ore flos inventus est."

* I find, to my surprise and regret, that the name "Coinci" is unfortunately misprinted as "Poincy" in my new Chaucer (vol. iii., p. 422). It looks like a "portmanteau" word, commemorating both Coinci and his editor Poquet.

The story is rather dull and clumsy; but it comes, briefly, to this.

There was a certain clerical sinner in the town of Chartres, who was entirely given up to worldly pleasures. But (like Chaucer's child) he had one merit: he never passed an image of Our Lady without kneeling down, dropping a penitential tear, and saying a few words of prayer. He had enemies, who one day caught and slew him; whereupon everybody said that he was not fit to be buried in consecrated ground. The clergy held a council about it, and promptly commanded his body to be thrown into a vile ditch outside the town, as if he had been a common felon. But Our Lady was displeased at this insult to one who had shown her such constant respect, and appeared by night to one of the principal clergy, whom she severely rebuked, commanding him at the same time to disinter the body, and to bury it again in the holiest site that could be found. Accordingly, all hasten to repair their fault, and soon disinter the corpse. They had no sooner done so—and here we come to the point—than they found a beautiful fresh-blown flower within the dead man's mouth; and, though he had been buried a month, the tongue was still fresh, red, and uncorrupted, and seemed, in the imagination of the awed spectators, to move as though it were still striving to utter a prayer to the Holy Virgin. At this sight tears of remorse were freely shed; and the assembled multitude promptly removed the corpse to the most sacred spot in the cemetery, and reinterred it with singing of masses and every possible form of respect.

In this story the fresh-blown rose and the uncorrupted tongue are merely introduced for miraculous effect, and serve no other purpose. With the artist's instinct, Chaucer seized upon the very thing he wanted. The rose became a grain,* with a special virtue attached to it; and the tongue of the dead utters real praises. Moreover, whereas in the other story the dead child recovers, in this one the corpse is regarded as that of a saint, and is duly buried in the most sacred spot available, with every circumstance of honour. The former story enabled Chaucer to begin his tale; the present one helped him to end it.

This consideration explains yet one thing more. For it so happens that the Chaucer Society also gives the story of the boy who was murdered by a Jew for singing "Alma Redemptoris Mater," from the Vernon MS. In this version, it is not the grain that is found in the child's mouth, but the original rose; or rather, the original rose multiplied by five. For one fresh red rose was found in his mouth, two in his eyes, and two in his ears! We now know whence these roses sprang. Besides, this is a mere miracle, and nothing comes of it.

In the course of this second tale by Coinci, I noted two lines which seemed strangely familiar. They answer, however, not to any two lines in "The Prioresses Tale," but to two lines in "The Clerkes Tale"; however, the man who wrote one wrote the other. Here are the two French lines:—

"De mainte lerne chaude et clere
I out mainte face arosee."

And here are the English ones (which are independent of Petrarch's Latin version):—

"O many a tere on many a pitous face
Deun ran of hem that stoden hir bisyde."

WALTER W. SKEAT.

* Compare the three grains which Seth placed under Adam's tongue (*Cursor Mundi*, p. 87), a well-known legend.

to be seen on the Donard, Tulloherin, Roovesmore, Aglish, and other Ogham Stones, and which, no doubt, are the marks made by the engraver in sharpening his tools.

R. A. S. MACALISTER.

Kinnaird Castle, August 27, 1894.

Allow me to correct two small misprints in my letter in the current number of the ACADEMY. In second line from foot for "inscription" read "ascription," and in the following line for "seems" read "seem."

SOUTHESK.

APPOINTMENTS FOR NEXT WEEK.

TUESDAY, Sept. 4, 3 p.m. Anglo-Russian: "Our Ideals," by Mr. Kuskov.

SCIENCE.

Three Lectures on the Vedānta Philosophy. Delivered at the Royal Institution in March, 1894, by Prof. Max Müller. (Longmans.)

WE have here the outlines of a very interesting system of philosophy, presented in an extremely lucid and attractive form. There is something undoubtedly fascinating about the Vedānta, a system which has held sway over some of the best minds of India; and much enjoyment, and even profit, can be got from the study of this old-world effort to reach the highest truth by the dim light of unaided reason. The Professor has, however, rightly called the subject of his lectures "mere speculations," though they are, as he says, "bound up with the highest and dearest interests of our life"; and one is therefore surprised that he can find in them "a preparation for a happy death." Surely "mere speculations" can hardly supply the "strong and solid planks" referred to on page 18? To one who has watched the current of thought in India for thirty-seven years, and has seen the best-cultured minds gradually turning away from these speculations to a species of Theism drawn from the Christian Scriptures, if not to Christianity itself, it is strange to witness the reverse process going on among some of our Western philosophers. My friend Prof. Deussen's last words to the educated men whom he addressed in Bombay last year were, "The Vedānta, in its unfalsified form, is the strongest support of pure morality, is the greatest consolation in the sufferings of life and death—Indians, keep to it!" But I do not think they will.

All the Indian schools of philosophy owe their origin to the belief in the doctrine of transmigration, from which they profess to provide a way of escape. A succession of births—an idea foreign to the Vedic Hymns—is necessitated, they say, by the works done in previous states of existence, all of which are carefully stored up, and must bear fruit. The Vedāntist tells us that by following his system we destroy the accumulated (*sanchita*) works and nullify the current (*kriyamāna*) ones; at death, therefore, nothing remains to cause a return to this *bhavasāgara*, and the soul, set free from limiting conditions (*upādhis*), loses its personality in Brahman.

Prof. Max Müller appears to accept the theory of metempsychosis as the only

satisfactory way of accounting for the inequalities of the present existence.

"If a man feels that what, without any fault of his own, he suffers in this life can only be the result of some of his own former acts, he will bear his sufferings with more resignation, like a debtor who is paying off an old debt. And if he knows besides that in this life he may, by suffering, not only pay off his old debts, but actually lay by moral capital for the future, he has a motive for goodness, which is not more selfish than it ought to be" (p. 165).

The people of India have without doubt been greatly influenced by the belief that everything in the present life is due to something good or bad done in a former existence, and which cannot be interfered with. The very word (*prarabdha*) used by the philosophers to signify "fructescent" works—that is, such of the "accumulated" works as are bearing fruit in the present life—has been adopted in Marāṭhī in the sense of "fate"—something which is irresistible and must run its course, do what you may. But I doubt whether it has proved much of a "motive for goodness." A man cannot have much concern for a future existence, as an insect or animal, or even as a man, in which there will be no consciousness of personal identity. And of course all sense of moral responsibility to a superior Being as a motive for goodness is wanting to the out-and-out Vedāntist; for, as Prof. Gough has well put it, "the God of the Upanishads is but the highest of manifestations in the world of unreality"; and what possible impulsive power for good can be derived from the belief in such a Being? The popular mind, indeed, to some extent rises above (or, as Sankara would say, sinks below!) the teaching of the Vedānta, and invests the deity with reality; but, even then, what kind of a deity is he? Prof. Max Müller (p. 10) quotes the following remark of Frederick Schlegel:

"It cannot be denied that the early Indians possessed a knowledge of the true God; all their writings are replete with sentiments and expressions, noble, clear, and severely grand, as deeply conceived and reverentially expressed as in any human language in which men have spoken of their God."

This is a bold statement, and is tantamount to saying that the Indian mind, unaided by a revelation from without, succeeded in searching out and grasping "the high and lofty One that inhabiteth eternity," regarding whom it might with truth be said:

"*Yato vācho nivartante, aprāpya manasā saha.*"

It has been asserted that humanity started with the lowest possible conceptions of deity, and, by its own reasoning powers, arrived at the knowledge which we now possess. I believe this view to be without foundation, and that the true state of the case is as set forth in the first chapter of the Epistle to the Romans. There we learn that men originally knew God but "exchanged the truth of God for a lie, and worshipped and served the creature rather than the Creator; and as they refused to have God in their knowledge, He gave them up into a reprobate mind." As a natural consequence they lapsed into almost total ignorance of Him, though doubtless some fragments of

truth were retained and handed down, and may still be found underlying manifest fiction in the sacred writings of India; but certainly not such a knowledge as that described by Schlegel. If it exists, where is it to be found? In the Vedic Hymns? Certainly not, unless the true God is to be identified with the elements and with the phenomena of nature. In the Upanishads? They swallow up God in Brahman, a Being devoid of attributes and therefore indescribable. Is it in the Purāṇas? They certainly say a good deal about Vishnu and Śvara; but surely such a knowledge of the true God as that referred to would include a sense of His holiness—an attribute not to be found in any Pauranic deity. Let us listen to one who is no outside theorist, but was born and bred in the midst of Brāhmanism and is well versed in philosophy. He says:

"Neither I nor my co-religionists had a true idea of this attribute [the holiness] of God. This becomes very clear from this, that both I and they, even the most learned among them, believed that Krishna was the supreme God Himself incarnate, and believed also that He could commit such unholy acts as are related of Krishna. The great Śankarāchārya fully believed that Krishna was the true God incarnate, as he expressly says in the introduction to his commentary on the Bhagavad-gītā. . . . Now you will acknowledge that these doctrines—namely, of God's being the Creator of all, of His holiness, of His being Almighty, and of His being merciful, are essential to Theism; so that where they are not, there is no Theism at all. But while I was a Hindu I was ignorant of them."

That the Indian conception of deity was unsatisfactory and unsatisfying is demonstrated by the fact that the philosophers were constrained to put it aside and to evolve from their inner consciousness a being styled Brahman, devoid of all attributes, and of which nothing can be affirmed but existence, objectless knowledge, and joy without the fruition of bliss. I will venture to say, however, that no one who has really known the true God of revelation could possibly ascribe to Him unreality in any sense, or conceive a Being superior to Him.

The great philosopher Śankara gives clear definitions of God and Brahman, but, not infrequently, as I have shown in my recent edition of the text of the *Vedāntasāra*, he ignores the distinction between them, although that distinction is one of the main features of his system. Amongst us, at any rate, to avoid confusion, the term Brahman (neuter) should be strictly confined to the pure, unassociated, Brahman; whilst God is Brahma-associated-with-ignorance. In the work before us Prof. Max Müller has not preserved this distinction with sufficient care. We read:

"The self can never be known as objective, but can only be itself, and thus be conscious of itself . . . it knows, but it cannot be known" (p. 67). "Whose very being is knowing, and whose knowing is being" (p. 70). "The only attributes of this Brahman, if attributes they can be called, are that he is, that he knows, and that he is full of bliss" (p. 71). "The soul or self has but three

* *Theism and Christianity*, by Nilakantha Sāstri Gore (Calcutta, 1882).

qualities. It is, it perceives, and it rejoices" (p. 94). "Brahman was before the creation of the world, and had always something to know and think upon" (p. 139).

Now a Vedântist of Sankara's school would take exception to every one of these statements, and rightly so; for to attribute to pure Brahman perception, knowing, thinking, rejoicing, or even consciousness, is to destroy his system of non-duality. For Prof. Flint has well said in his *Anti-Theistic Theories* (p. 423):

"All consciousness involves the dualism of subject and object. It is only realised as a relation. The terms of the relation may be self and a modification of self, for the object is not necessarily apart from or out of the Ego; but wherever there is consciousness there is relation, and wherever there is relation there is dualism."

The essence of the Vedânta, according to Sankara's school, is that Brahman alone exists, and that all phenomena, whether animate or inanimate, are superimposed on it by ignorance. Individuality is therefore illusory.

"But even appearances or illusions are phenomena which require to be explained. And they cannot be explained on the hypothesis of absolute unity. They imply that besides the absolute being there are *minds* which can be haunted by appearances, and which can be deluded into believing that those appearances are realities" (Flint's *Anti-Theistic Theories*, p. 418).

Reason and common sense, however, meet with very little respect in the system of the *advaitavādins*, and they easily get rid of mind and matter by means of the never-failing *avidyā* and *māyā*.

In regard to the former of these terms, Prof. Max Müller says (p. 97):—

"Originally I believe this Nescience may have been meant as subjective only, as a confession of our inevitable ignorance of all that is transcendent. But very soon this *Avidyā* was conceived as an independent power."

The modern Vedântists describe *avidyā* as a "something" consisting of the three qualities, but which cannot be defined as existent or non-existent. Sankara, however, has no such definition, but identifies it with *adhyāsa*. In the introduction to his *bhāṣya*, he says:—

"*Tam etam evamlakṣaṇam adhyāsam paṇḍitā avidyēti manzante. . . . Tam etam avidyākhyam ātmānātmanor itaretarādhyāsam puraskṛitya sarve pramāṇapramēyavyavahārāṁ lankikāṁ vaidikāśca pravartitāh.*"

Nescience produces names and forms, and from them proceeds the illusory universe, or *Māyā*.

The spiritual guide leading his pupil on step by step from the known to the unknown, by the method termed *adhyāropā-pavādanyāya*, brings him at last to the truth embodied in the twelve "great sentences," the chief of which are "Thou art that," "All this is indeed Brahman," and "I am Brahman." The last is the climax; and its immediate issue is *jīvanmukti*, which, at death, becomes full and irreversible emancipation. Prof. Deussen, in his *Metaphysics* (p. 337), puts it thus:

"It is not the falling of the drop into the infinite ocean, it is the whole ocean, becoming free from the fetters of ice, returning from its

frozen state to what it is really and has never ceased to be, to its own all-pervading, eternal, almighty [?] nature."

This, then, is the goal of the Vedânta and the highest flight of unaided human reason—the absolute extinction of individuality! Let us, then, be heartily thankful for the revelation of a better hope—"Now are we the children of God, and it doth not yet appear what we shall be; but we know that when He shall appear *we shall be like Him*, for we shall see Him as He is."

G. A. JACOB.

SOME GEOLOGICAL BOOKS.

"ELEMENTARY PALAEOLOGY."—*Invertebrate*. By Henry Woods. (Cambridge: University Press.) Palaeontology is a science which appeals to both the geologist and the biologist; and hence it might be supposed that it would be weighted with an excess of text-books, each side of the subject having its representatives. On the contrary, however, there is, as a matter of fact, a curious lack of such literature in English. The admirable work of Prof. Nicholson and Mr. Lydekker is practically our only text-book; and this is far too bulky for the ordinary student. Mr. Wood was, therefore, fully justified in preparing a small manual, as an aid to elementary work. The zoological characters of the successive groups of the Invertebrata, commencing with the Protozoa, are clearly given, special stress being laid upon the nature of the hard structures likely to be preserved in a fossil condition. The classification of each group is explained, and such genera as are of palaeontological interest receive due description. It would have been desirable, we think, to introduce figures much more generously into the text; but the author assumes that the student who uses his book will be able to study the fossils themselves, and these are, of course, vastly more useful than even the best illustrations. A few slips will need correction in a new edition; but, even as the book stands, it will be distinctly useful to any student entering on the study of geology. Mr. Wood's volume forms the first of a series of "Cambridge Natural Science Manuals," edited by Mr. Arthur Shipley.

Tables for the Determination of the Rock-forming Minerals. Compiled by F. Loewinson-Lessing. Translated from the Russian by J. W. Gregory. (Macmillans.) Several sets of tables have been issued for the aid of the student of microscopic petrography; but unfortunately they have usually begun at the wrong end. Let the student know the minerals in his section, and the published tables afford him admirable information about them. But it is the determination of the mineral that forms the initial difficulty; and it has remained for Prof. Loewinson-Lessing, reversing the ordinary method, to devise a set of tables which shall enable the student to identify an unknown or a doubtful mineral. This is done by means of tabular schemes, such as are familiar to botanical students in the key to a flora. But as the professor at Dorpat published this key in Russian, most students found that the key was itself locked up. Dr. Gregory has therefore rendered a decided service to petrographical science by rendering the tables into English. The translation was made before he left England for his famous African expedition; but the preparation of a prefatory chapter on the petrological microscope was deputed to Prof. Grenville Cole, who also passed the work through the press. The result of their joint work is in every way satisfactory.

PHILOLOGY NOTES.

THE MS. of the Palestinian Syriac Lectionary which was discovered and photographed in part by Mrs. S. S. Lewis at Mount Sinai in February, 1892, and was described by her in the *ACADEMY* of April 15, 1893, has been edited by her, with the variations from De Lagarde's edition of the Vatican MS., and with the variations also from a similar MS. discovered at Sinai by Mr. Rendel Harris. Messrs. Gilbert & Rivington have the work in the press, and expect it will be ready for publication in the course of next year. In a book lately published by Dr. Schwally, of Strassburg, *Idioticon des Christliche Palästinschen Aramaisch*, the mistake occurs of attributing the discovery of the first of these MSS. to the late Prof. Bensly, who visited the Sinai Convent only in 1893.

PROF. TERRIEN DE LACOUPERIE's work on the Western origin of early Chinese civilisation, which Messrs. Asher & Co. now have ready for issue, contains not only a reprint of his papers on the subject from the *Babylonian and Oriental Record*, but also five new chapters. One of these gives a popular summary of the chief results which the author claims to have discovered; while at the end there is a chronological table, showing the dates of the introduction into China of the several foreign influences from 2283 B.C. to 220 A.D.

WE understand that Prof. de Lacouperie will also publish shortly a book on the beginnings of writing in Central and Eastern Asia, in which he deals with no less than 450 different kinds of script.

WE have received Volume XXIV. of the *Transactions of the American Philological Association* (Boston: Ginn; London: Edward Arnold), which also contains the *Proceedings* of the meeting held last year at Chicago, in conjunction with the so-called Congress of Philologists. Chiefly as a result of that meeting, the volume is notable for the large proportion of contributions from foreign scholars. Two papers are printed in German: "Ein Ablautproblem der Ursprache," by Prof. W. Streitberg, of Freiburg; and "Dunkles und helles l im Lateinischen," by Prof. H. Osthoff—both of whom attended the meeting. Prof. Michel Bréal, of Paris, sent a paper on "The Canons of Etymological Investigation," dealing chiefly with semantics, which is here printed in an English translation; and Prof. E. A. Sonnenschein, of Birmingham, read a paper entitled "The Scientific Emendation of Classical Texts," which is an attempt to lay down certain canons of textual criticism, and to illustrate them from the example of Plautus, where questions of metre and prosody are almost more important than those of MSS. Among the other contents are: "English Words which have Gained or Lost an Initial Consonant by Attraction," by Mr. Charles P. G. Scott, which has already been noticed in the *ACADEMY*; "The Implicit Ethics and Psychology of Thucydides," by Prof. Paul Shorey, of Chicago; and "Extended and Remote Deliberatives in Greek"—a reply to Mr. Arthur Sidgwick's theory—by Prof. W. G. Hale, of Chicago, who was the president of the meeting. We may mention that the Association, which was founded in 1869, now numbers 378 members, in addition to 62 subscribing institutions, while it distributes gratis 38 sets of its *Transactions*.

M. THÉODORE REINACH has reprinted from the *Revue Celtique* a paper entitled "L'Espagne chez Homère," in which he claims to have discovered the earliest mention of Spain in European literature. The passage in question

is the following, from the Catalogue of the allies of Priam (*Iliad* II., 856, 7):—

Αὐτὰρ Ἀλκίωνα Ὀδῖος καὶ Ἐπίστροφος ἦρχον,
Τηλόθεν ἐξ Ἀλύβης, δὲν ἀργύρου ἐστὶ γενέθλη.

Following Strabo, it has been customary to connect Ἀλύβη with the Chalybes, and to identify the place with Argyria, recorded by Arrian on the Black Sea, near Tripolis, where Hamilton attests the existence of a small silver mine. Indeed, M. Reinach confesses that he adopted this theory himself in his *Mithridate Eupator*. Now, however, he quotes from Dionysius Periegetes, who, when writing of Spain, says (335-7):

ἐν δὲ οἱ ἄκρῃ
Στηλᾶν Ἀλύβη κεῖται μίαν τῆς δ' ὑπενέρθεν
Ταρτησὸς χαλκισσα.

Charax of Pergamon also says that the column of Hercules on the European shore is called Calpe by the barbarians and Alube by the Greeks; while Suidas glosses Alube as the name of a column. M. Reinach, therefore, argues that the original compiler of the Catalogue must have heard of Alube as the place from which Spanish silver came, though a later redactor incorporated the passage between references to the Paphlagonians and the Mysians. The name Halizones is appropriate to a peninsula; while the Greek names of the two chiefs only imply that one led the expedition (and was afterwards killed by Agamemnon, *Il.* V., 39) and the other brought it back.

FINE ART.

DÜRER'S LITERARY REMAINS.

Dürer's Schriftlicher Nachlass. By Dr. K. Lange and Dr. F. Fuhse. (Halle a. S.)

THE considerable remains, published and in MS., of Albrecht Dürer's literary activity have received no small attention from students during the present century. Campe's charming little volume of *Reliquien* (1828) contained all the more important unpublished documents of an autobiographical character, though, unfortunately, the editor gave no account of the sources to which he was indebted. Other documents were from time to time discovered and published; but the main mass of MSS., four volumes in the British Museum and others at Dresden and Nuremberg, remained practically untouched till A. von Zahn copied, and published in the *Jahrbuch für Kunstwissenschaft* (vol. i.), the principal passages contained in the British Museum volumes.

If anyone asks why half a dozen thick volumes in the handwriting of so important a man as Dürer were not long ago printed *in extenso*, the answer is that they are not worth so printing. Literary expression was not the natural outlet to Dürer's thoughts. He composed with difficulty, and he rewrote passage after passage four and five times over before he brought his ideas into a form that satisfied him. The MS. volumes are composed mainly of such drafts. In most cases the passages in question ultimately appeared in the artist's published volumes; and the preliminary stages possess but small interest, and almost no importance. There is, however, one long essay which is important, and there are several drafts for it; and this essay A. von Zahn published, along with almost everything else in the London volumes that a student would care to read.

Some years ago I conceived the idea of making Dürer tell the story of his own life and his ideas about art as far as possible in his own words. I translated everything of his that seemed to bear upon these things, and strung the translations together with the minimum of additional matter of my own. When the work was nearly done, it seemed well to print with it transcripts of such original documents, included in my translations, as either had not been before published at all, or only inaccurately, or in publications not easy of access. Miss Lina Eckenstein made the transcripts under my direction, and added some valuable notes to them. The result was a book entitled *Literary Remains of Albrecht Dürer* (Cambridge, 1889).

The condition of things then was that practically all Dürer's known writings worth publication were published with tolerable accuracy and in one or another tolerably accessible form. Now, however, the work has been advanced a further stage. Drs. Lange and Fuhse have gone over all the documents again, hunted transcripts as far as possible to their sources, collated the MSS. afresh, and brought all the materials together into a single convenient volume, in which they have also printed a certain number of extracts from Dürer's own published books, the originals of which are still quite easy of access.

Of Dürer's personal writings, the original MSS. of his Venice letters, a leaf of commonplace book, and letters to Behaim, Kress, Stromer, Spalatin, Cardinal Albrecht, Frey, and Kratzer remain; and there are also the originals of certain receipts and other formal documents, as well as the volumes of MSS. referred to. We may now assume that we possess the text of these as accurately printed as need be. The original of the *Familienchronik* is lost, but the existing copies of it appear to be accurate; and the same is the case with the Heller letters. In 1884 Dr. Leitschuh published the Bamberg copy of a lost copy of the lost original of Dürer's Netherlands Diary. Another copy, apparently of the same copy, has since turned up at Nuremberg; and this has now been collated with the Leitschuh edition, but without materially improving the text, which was good enough already for all practical purposes. The original of Dürer's Rhymes is lost; but a new copy has been found at Nuremberg containing 225 forgotten and (truth to tell) bad verses—*Von der bösen Welt, Von ein gebornen Narren*, and some others.

Our editors preface each passage they reprint with references to previous publications or translations of it. In my edition the following passages were translated, but are not referred to: the Dedications of the three published volumes and portions of the text of the volumes, the Excursus at the end of the third *Book of Human Proportions*, letters in the Dresden Codex, the letter to Amerbach, and inscriptions on the rhinoceros print, the Wolgemut portrait, and the drawing of Kaiser Max. My translations were always made from passages in their final form; the editors print both these and the drafts for the same passages. On p. 242 of my book there are references to certain

drafts, which the editors (on their p. 354) state were not referred to, and similar small omissions might be quoted, if it mattered. The only considerable passages printed by them, not being drafts of passages printed by me or in Dürer's published volumes, are a list of geometrical axioms of no importance, doubtless copied by Dürer from some mathematician, two receipts for his annual pension, and an inscription from an engraving. On the other hand, the long description of the structure of an improved form of roof is omitted by the editors, doubtless because of the necessity they were under not to introduce many illustrations. One or two of the illustrations they do give might, however, have been exchanged for this.

The sum total of the extracts from the London volumes of MSS. printed by them is a little more than double the amount printed by me. Their text corrects various minor inaccuracies in our readings, and is an improvement upon ours. They have partially modernised the spelling. On the whole, their work is well done in all senses, and their book is bound to take its place as the final and authoritative edition of Dürer's writings. It was high time that a handy volume of this sort appeared, where students should be able to find all they need between two covers; but it is unfortunate that, having printed so much, illustrations were not so far included as to make it possible also to print those further passages, in number not considerable, which must still be hunted up in other works.

W. M. CONWAY.

NOTES ON ART AND ARCHAEOLOGY.

ARCHDEACON FARRAR has long been at work on a book to be called *The Life of Christ as Represented in Art*, which will, it is hoped, be ready before Christmas. He will not intrude upon the functions of the art critic, but passes in review the predominant conceptions of Christ, and of the events narrated in the Gospels as they are expressed by great painters in varying epochs. One object of the book will be to show how widely the theological and religious views of later times differ from that simplicity of which we possess the disappearing records in the many paintings of the Catacombs during the first three centuries. The book will be profusely illustrated.

WE learn from the *Art Journal* that the trustees of the National Gallery have consented to undertake the management of the new Gallery of British Art, which, through the munificence of Mr. Henry Tate, is to be erected on part of the vacant site of Millbank Prison, near Westminster. As the first official act, they have already selected sixty-one pictures out of sixty-six which Mr. Tate placed at their disposal. They have taken no less than seven by Sir John Millais, including "Ophelia," "The Vale of Rest," "The North-West Passage," and "St. Bartholomew's Day"; four by Mr. Briton Riviere, including "The Herd of Swine" and "Giants at Play"; three by Mr. W. Q. Orchardson, including "The First Cloud" and "Her Mother's Voice"; three also by Mr. J. C. Hook, Mr. T. Faed, and Mr. J. W. Waterhouse; two by Sir Edwin Landseer, including "Uncle Tom and his Wife for Sale"; two also by Mr. A. C. Gow, Frank Holl, Mr. Erskine Nicol, John Linnell, Mr. S. E. Waller, and Mr. Dendy Sadler. Among the rest we may spe-

cially mention Sir Frederic Leighton's "And the Sea gave up the Dead that were in it," Mr. Luke Fildes's "The Doctor," Mr. Alma Tadema's "A Silent Greeting," Mr. Stanhope Forbes's "The Health of the Bride," Albert Moore's "Blossoms," Mr. Albert Goodwin's "Sinbad the Sailor," Lady Butler's "The Remnants of an Army," Mr. Alfred Hunt's "Windsor Castle," and Mr. E. J. Gregory's "Marooned." There are, in addition, examples of Hoppner and John Crome.

THE jury of the annual exhibition at Munich has awarded medals of the first class to Mr. H. S. Tuke, and of the second class to Mr. C. W. Furse.

MR. BATSFORD will publish, early in September, a new edition of Meyer's *Handbook of Ornament*, revised by Mr. Hugh Stannus, lecturer on applied art at South Kensington. It contains about 3000 illustrations of the elements, and the application of decoration to objects.

The Times of August 29 contains an account by Mr. Arthur J. Evans of his archaeological discoveries in Crete, and in the same paper for the following day there is an article on the excavation of the Heracon at Argos by the American School at Athens.

THE following is a list of the purchases made by the trustees of the National Portrait Gallery during the past year:—"Frederick, King of Bohemia," the son-in-law of James I., and grandfather of George I., painted by Mireveldt—a similar picture, formerly at Hampton Court, is now at Holyrood (£20); "Sir Peter Iely," painted by himself, and described as coarsely painted (£4); "Elizabeth Claypole," the second and favourite daughter of Oliver Cromwell, painted on panel by Joseph Michael Wright, with allegorical accessories implying her devotion to science (£52 10s.); "John Martin," the imaginative painter of sacred subjects, painted by Henry Warren (£5 5s.); "George Romney," an unfinished picture painted by himself, engraved by Thomas Wright as a frontispiece for the Rev. John Romney's Life of his father, bought at the sale of Miss Romney's effects (£441); "Thomas, Lord Erskine," painted by Sir William Ross (£63); "William, Lord Paget," diplomatist under Henry VIII. and Queen Mary, painter unknown (£40); "Sir Henry Spelman," the antiquary, painted by Paul van Somer (£12 12s.). The donations during the year included portraits of the late Earl of Derby, the late Earl of Stanhope, William of Nassau (father of William III.), William Roscoe of Liverpool, William Hunt the Radical, a bust of Sir Charles Eastlake (by Gibson), and a copy of Woolner's bust of Tennyson.

MUSIC.

MUSIC PUBLICATIONS.

WE have received from Messrs. Novello:—

Basses and Melodies, by Ralph Dunstan: one of the many excellent primers issued by this firm. Harmony in the days of old was a thing to be dreaded; it consisted of dry rules and exercises still more dry. Mr. Dunstan has adapted basses from the great composers. Students will take interest in working on these, for they will seem to be making music rather than writing exercises; and later on, in studying the works of the great masters, when they happen to come across the passages from which these basses come, they will find it instructive to compare notes. Mr. Dunstan believes that his system of adapted basses is unique. It may be so, but surely it was

suggested by certain basses in the additional exercises of Mr. E. Prout's *Counterpoint*. The latter at the end of his volume gave the sources of his melodies and basses, but not so Mr. Dunstan. Perhaps he did not wish to put temptation into the way of students.

Progressive Studies for the Pianoforte. Books 16, 20, 22, 23, 34, and 47. By Franklin Taylor. The idea of illustrating certain departments of technique from various authors is to be highly recommended. As in other matters, so in studies, variety is pleasing; and it is useful also, for each composer has his own particular style of illustration. Moreover, as Mr. Taylor remarks in his preface, some valuable studies have fallen into disuse, owing to their being obtainable only in old and frequently costly editions: as, for example, those of Kalkbrenner, Steibelt, and Ries. Clementi, Cramer, and Czerny, the foundation stones on whom elaborate modern technique rests, are, of course, well represented. Of the books named above, the first is devoted to Arpeggio, the next three to Velocity, then one to Double Notes, and one to Accompanied Melody. In the book on Double Notes we should like to have seen included Czerny's great "Uebung der Terzenläufe" (Op. 380). Mr. Taylor is doing much to "assist students to achieve that mastery over mechanical difficulties without which the highest aspirations can never be realised."

Original Compositions for the Organ. Nos. 211-215. There are some attractive passages in the two movements (Prelude and Allemande) of Mr. Hamilton Clarke's "Grand Suite"; but the writing generally lacks definiteness. The title, indeed, we think a misnomer; for the movements are modern in character, to say nothing of their number. The "Elegie" and "Gavotte" appear to us far more satisfactory, although, sometimes, in seeking to avoid the commonplace, Mr. Clarke falls into the other extreme. Then follow an "Intermezzo" and "Minuet," and also an "Introduction and Fughetta," which, though last, is certainly not least. The theme of the little Fugue is already announced in the Introduction, but in minor; the writing in both movements is skilful and not at all heavy. Mr. E. Silas contributes a "Capriccio," and the piece answers well to its title. The principal theme, with its palpitating accompaniment, is striking; the second theme in the dominant is in excellent contrast, and the *ff* passage which follows is bright and effective. A brief development section leads to a return of the themes with certain variations, and the movement ends with a quiet coda.

Organ Arrangements. By John B. Lott, Organist, and C. Charlton Palmer, Assistant Organist, of Lichfield Cathedral. Some fine movements have been here transcribed for the "king of instruments." Two Largos, one from Beethoven's Pianoforte Sonata in A (Op. 2, No. 2), the other from The Sonata in E flat (Op. 7), lend themselves readily to such transcription. The same, too, may be said of Schubert's tender Moment Musical (No. 6), and the Benedictus from Dr. Mackenzie's "Six Pieces for Violin" (Op. 37). Indeed, in the whole set of books there is not one unsuitable number, and the arrangements are skilful, and therefore satisfactory.

Organ Arrangements. Edited by George C. Martin, Organist of St. Paul's Cathedral (No 19). This is an excellent transcription of the introduction to "The Creation," one of the master's finest inspirations, and one which shows that he was not always light and humorous.

J. S. SHEDLOCK.

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LITERATURE.

TWO BOOKS ON SOCIAL QUESTIONS.

The Psychic Factors of Civilisation. By Lester F. Ward. (Boston, U.S.A.: Ginn.)

Ethics of Citizenship. By John MacCunn. (Glasgow: Maclehose.)

ACCORDING to Mr. Lester Ward, the impelling force of all progress in the world of consciousness is desire—the tendency to seize on what is pleasurable and to avoid what is painful. It came into existence by a happy accident in the course of organic evolution, and was immediately appropriated as an aid in the struggle for existence. Long afterwards, by another happy accident, intelligence made its appearance, and was similarly utilised as an instrument for the gratification of desire. Through the whole biological process, success was secured and the psychic factors were developed by unrestricted competition between individuals, but at the expense of enormous waste. With the advent of man as a reasonable and social being began a new régime, the tendency of which has been to substitute orderly co-operation in the pursuit of common ends for blind, blundering, and destructive competition.

Mr. Ward constantly protests against the application of the biological methods to social science by thinkers of the individualist school. But he has nothing to say to the moral grounds on which such protests are usually based. He even thinks that the importance of morality in the abstract has been enormously exaggerated, and gives it next to no place among the factors of evolution, treating it, indeed, very much as Buckle treated literature, religion, and government. It is negative, not positive, a result rather than a cause of the social condition at any given period. At the same time, he is a profound believer in moral progress, which, however, he attributes to anything but moral causes. But on this point his language is so absolutely self-contradictory, that he had better be left to speak for himself:

"None of the real moral progress has been due to the enforcement and inculcation of moral precepts. It has been due . . . in general to the progress of intelligence . . . creating a new code of morals which society literally enforces. . . . The modern improved morality is a condition to the modern improved state of civilisation, and the latter is the cause of the former, not the reverse" (pp. 112-13).

May I suggest that, before undertaking to enlighten the public, Mr. Ward should first come to a clearness with himself? Of his self-contradictions I pass over other and still worse examples than this.

The masses of confused effete materialism that encumber the pages of this volume have little connexion with its practical drift, which is the advocacy to some undefined extent of State Socialism, or, if the author so please to call it, "sociocracy." All the moral and intellectual progress about which we have been hearing, all the multiplication of desires and of the means for satisfying them in which civilisation and true happiness consist, have so far resulted in a surplus of evil over good. At least,

"those who see a surplus of good in things as they are, or can hope for their improvement under the laws of evolution, unaided by social intelligence, must be set down as hopelessly blinded by the great optimistic illusion of all life" (p. 275). "The individual will never make social progress an end of his action. He will always pursue a narrow destructive policy, exhausting prematurely the resources of the earth, caring neither for the good of others now living nor for posterity, but sweeping into the vortex of his own avarice all that he can obtain irrespective of his real needs. If this is ever to be prevented, it must be by society putting itself in the place of the individual, and seeking its interests as the individual seeks his" (p. 288).

It has an instrument ready to hand in the shape of government: a term under which, it seems, the whole population may properly be included, for the not very convincing reason that all pay taxes (p. 296). In practice, however, it is the worst who rule.

"Government must always adapt itself to its worst class, and even a small class of unintelligent citizens lowers its standard out of proportion to the importance of that class" (p. 301). America "is to-day fully ripe for an important series of national reforms, which cannot be made because a comparatively small number of influential citizens oppose them" (p. 303).

The first remedy for this deplorable state of things will be to force state secular education on the people (p. 308). Then legislation by elected assemblies is to be abolished or restricted. The principal duty of the reformed state will apparently be to raise wages and lower prices. Under the individualistic régime,

"the world appears to be approaching a stage at which those who labour, no matter how skilled, how industrious, or how frugal, will receive only so much for their services as to enable them 'to subsist and to perpetuate their race'" (p. 320). "It is known to all political economists that the prices of most of the staple commodities consumed by mankind have no necessary relation to the cost of producing them and placing them in the hands of the consumer. It is always the highest price that the consumer will pay rather than do without" (p. 327).

Does Mr. Ward seriously believe that Prof. Alfred Marshall, for instance, knows "consumer's rent" to be equal to zero? America has reason to thank "the small class of influential citizens" who prevent the reforms proposed by persons with the knowledge and reasoning power of this author from being put into practice.

In method and principle Prof. MacCunn's work differs *toto coelo* from Mr. Ward's. If the one entirely ignores religion and regards morality as an element of trifling importance in civilisation, or at any rate as an element

that may safely be left to take care of itself, to the other morality is the very soul of progress, and religion, or the equivalent spiritualistic philosophy, is the soul of morality. Mr. Ward is a utilitarian who measures the value of political institutions by their effect on human happiness, and who measures happiness by the multiplication of desires coupled with the multiplication of the means for their satisfaction. Prof. MacCunn agrees with Kant in considering a good will as the *summum bonum*, and in estimating actions as manifestations of character rather than as causes of pleasure or pain. Mr. Ward does not conceal his sympathy with the opinion—according to him, widely prevalent in America—that a livelihood gained by manual labour is "degrading and degraded." Prof. MacCunn assumes as self-evident that we respect worth wherever we find it, and that we find it as easily in the humblest as in the highest circles of life. Those who hold such a philosophy have generally nothing to say to pessimism, even of the most hypothetical or provisional type; and it is quite in order that, while the American thinker looks on the present state of society as utterly bad and hopeless in the absence of a complete economical revolution, the English thinker should see more reason for cheerfulness than for despondency in the immediate prospects of civilisation, even supposing that the forces now at work are allowed to go on without any violent change in their direction. Dealing as he does with political philosophy, the great fact of our age is for him, as for most other observers, the triumph of democracy; and his book on the whole shapes itself into a defence of democracy, which—wiser in this respect than Sir H. S. Maine—he treats as a form of society no less than as a form of government.

Notwithstanding all the hostile and in part telling criticism that has been showered on such watchwords as "Liberty, Equality and Fraternity" and "The Rights of Man," Prof. MacCunn believes them to contain a certain element of truth: they recognise, however indistinctly, the vital importance of worth. Men are not equal in all respects, nor is it desirable that they should be equal; but in respect to their most essentially human attribute, the capacity for moral goodness, they all possess worth, and ought to be given opportunities for developing it to the utmost possible extent. Without civil rights no man can take the first steps towards self-realisation; without political rights no man can make self-realisation complete. Whatever causes may actually bring about an extension of the suffrage, its true justification lies in the moral end to which it is a means. I may here note an implication of which the author is doubtless aware, though he nowhere insists on it: namely, that his principle leads straight to the political enfranchisement of women, both married and single, for surely they have selves to be realised as much as men.

The recognition of a common worth implies mutual respect and helpfulness on the part of human beings: elements that tend to develop into a true sentiment of

fraternity. Prof. MacCunn holds—with perfect justice, as I think—that selfish individualism is not on the increase, but that our society is, on the contrary, distinguished by a growing regard for others. It is another question whether family life is such a school and stronghold of unselfishness as he maintains. Have we not all heard of the *père de famille* who is *capable de tout*? Has not Guy de Maupassant told us that a married couple is in a permanent state of conspiracy against the rest of the world? Does not Miss Ellice Hopkins warn us against an egoism *à deux, à trois, et à quatre*? And even in the family itself there is danger of disintegration, as the Revolt of the Daughters too clearly shows.

No special section is devoted to liberty; but one gathers from some incidental remarks in the two very able chapters on "The Rule of the Majority in Politics" and "Party and Political Consistency," that the author does not share in the fears of those who look on full-blown democracy as fatal to individual freedom. Here also, so far as I can judge, he is right. Recent political history has shown us more than one instance of insignificant minorities growing into majorities, and of other minorities throwing off the party allegiance that seemed incompatible with the principles for whose sake alone it had been originally bestowed; while in social matters, in matters of opinion, and in matters of taste, the tendency seems to be rather towards undue licence than towards undue restraint. But such considerations, though helpful, do not carry us far enough; and it is to be regretted that our philosopher should not have found room for a more systematic discussion, from his own point of view, on the right of the community to interfere with the individual for his own good—or what is alleged to be such.

Perhaps the most appropriate place for a discussion of the point at issue would have been in the chapter on the "Rights of Man." Prof. MacCunn has little sympathy with the fanatics who drew up lists of such rights, talked as if they were self-evident, and habitually disregarded them in practice. But neither does he agree with Bentham, that rights have no validity or meaning except as constituted by positive law. Legal enactment may do no more than set the stamp of authority on previously existent rights, and there are rights generally recognised as such that do not need the sanction of the legislature at all. It seems not impossible for the opposing schools to come to an understanding on this point. It might be contended that unwritten rights are the creation of tacit agreements; that a claim made on grounds admitted to be the *raison d'être* of a law already in force may fitly be called equitable; and that for convenience of brevity an equitable claim may be quoted as a right.

If our author is a friend of democracy, he is certainly a very candid friend, who exposes its vices and dangers with no sparing hand. The classical topics of its assailants are no less familiar to him than the arguments in its favour; and his references range with equal sympathy over the whole literature of the subject, from the

immortal prose of Burke's attack on the French Revolution to the immortal verse in which Burns embodies the fierce sarcasms of Tom Paine. In truth, Prof. MacCunn possesses that stereoscopic vision to which opposing views appear as opposite sides of a single concrete ideal. I may add that a too copious citation of authorities does perhaps some injustice to his own powers of original reflection and composition. But it has been well said that the man who never quotes will never be quoted himself. Prof. MacCunn has proved his title to be quoted not only by the transcription of many apposite passages, but by many a passage of his own in which the dignity and polish of the language are on a level with the loftiness and maturity of the thought.

ALFRED W. BENN.

The Diary of a Cavalry Officer in the Peninsular and Waterloo Campaigns, 1809-1815. By the late Lieutenant-Colonel William Tomkinson. Edited by his son, James Tomkinson. (Sonnenschein.)

THE astounding success of Marbot's Memoirs has been the cause of the publication of a host of volumes of reminiscences by French officers and soldiers who served in the wars of the Revolution and of Napoleon. None of these have equalled Marbot's book in popularity; for it has hardly been sufficiently recognised that that famous work owes its vogue even more to the exceptional literary skill of the author than to the romantic and exciting events which it describes. Marbot, further, was not a mere *raconteur*: he endeavoured to represent the spirit of the Grande Armée, with full knowledge that he was undertaking a task of historic importance. It seems to be partly due to the admiration excited by Marbot that Mr. James Tomkinson has published the diary kept by his father during part of the Peninsular war and the Waterloo campaign. The editor, at any rate in his Preface, compares the two writers, defending the simple style of his father's notes, and attributing the contrast between the narratives of the English and the French cavalry officers to their difference of nationality. There was no need for the semi-apology which Mr. James Tomkinson sees fit to make; for, utterly different as the *Diary of a Cavalry Officer* is from Marbot's Memoirs, it possesses the merit of giving to posterity a general impression of the spirit which animated English officers of Wellington's Peninsular army, just as Marbot has fixed with masterly ability the spirit of Napoleon's Grande Armée.

William Tomkinson went to the Peninsula in 1809 as a subaltern in the 16th Light Dragoons, now the 16th Lancers, a regiment whose uniform is perhaps better known to the public than that of any other, from its appearance upon the outside cover of John Strange Winter's military sketches. In his first engagement, during Wellesley's advance on Oporto, he was severely wounded, and did not rejoin his regiment until the spring of 1810, thus missing the battle of Talavera. Thenceforward he served continuously in the Peninsula for three years and a-half, obtaining his promotion to captain in 1812;

and he returned to England, after the capture of San Sebastian, in October, 1813. It will be observed, therefore, that he had first-rate opportunities for studying the development of Wellington's army in the Peninsula, from the badly led and inexperienced troops of 1809 into the superb force which invaded France at the end of 1813, and which was then, in the words of its commander, "fit to go anywhere or to do anything."

From his subordinate position William Tomkinson was naturally unable to understand the meaning of the whole of the operations in which he was engaged, and it is to the military historians like Napier that one must look for a detailed account of the great war. But though a diary writer in Tomkinson's position affords no fresh contributions to our knowledge, he gives, what military historians unfortunately consider to be beneath their dignity, little touches of camp rumour and life in the field which add actuality to the bare knowledge of facts, and invest the leading individuals, whose personality in despatches and histories seems so shadowy, with the characteristics of humanity. The French are richer than we are in this sort of literature, and can show a dozen pictures of life in the Grande Armée to one which we possess on the Peninsular army. Sir Augustus Fraser's *Letters*, Larpent's *Journal*, Kincaid's *Random Shots*, with the charming echoes from the ranks by Sergeant Lawrence, Private Edward Costello, Rifleman Harris, and Quartermaster Surtees, comprise almost the whole of the camp reminiscences of the Peninsular War. With these books—some of them real classics, like Costello's, which ought to be reprinted—can for the future be ranked Tomkinson's *Diary of a Cavalry Officer*.

For Captain Tomkinson has remembered to set down many points forgotten by more serious historians. Take, for instance, his record of the cant names used in the army to describe the different divisions. Everyone at all conversant with the period knows that the Third, or Picton's Division, was called the Fighting Division; but few really well-read students in Peninsular annals could give the popular titles of the other divisions. According to Tomkinson, the First Division was called "The Gentlemen's Sons," presumably because it included the Guards; the Second was "The Observing Division"; the Fourth was "The Supporting Division"; the Fifth was "The Pioneers"; the Sixth was "The Marching Division"; the Light was proudly termed "The Division"; while of the Seventh it was said, "They tell us there is a Seventh, but we have never seen them" (p. 133). The whole volume is full of similar graphic touches illustrating camp life and camp opinion of dignitaries. In several passages mention is made of the incapacity and unpopularity of Major-General Slade, who for some time commanded a cavalry brigade; reference is made to Mrs. Dalbiac, who lost herself on the battlefield of Salamanca when looking for her husband; General the Hon. William Stewart is reported to have so plagued Wellington with plans for foolish attacks that Beresford was placed in command of

the Southern Corps in 1811 (p. 73); Hill's nickname of "Daddy" Hill is duly noted (p. 108); Sir Benjamin D'Urban is stated to have been the officer who won the battle of Albuera (p. 103); Sir William Erskine is accused of having put in his pocket an order from Lord Wellington, which allowed the garrison of Almeida to escape, and of having thrown the blame on the Fourth Regiment, whose colonel committed suicide; while Major Lincoln Stanhope is sarcastically stated to have been promoted lieutenant-colonel, in reward for "the long campaign he has had in Bond-street since he left the Sixteenth" (p. 128).

While a hundred passages could be quoted showing that Tomkinson was a first-rate collector of camp gossip, he occasionally shows a deeper insight. It is well known to students of the Peninsular War that the English cavalry learned their business from the King's German Legion, a truth which is fully illustrated in Tomkinson's *Diary*. He shows also what admirable training both cavalry and infantry received in the work of war during the months that Lord Wellington held the lines of Torres Vedras. He makes many shrewd remarks on the disability under which the French laboured, owing to the hatred felt for them in the Peninsula, and shows a sound appreciation of the excellence of the Portuguese troops.

But the hero of the *Diary*, and therefore of the volume, is Tomkinson's dearest friend—Major the Hon. Charles Somers Cocks. Readers of Wellington's Despatches will remember the eulogistic language used by the usually cold Commander-in-Chief when reporting the untimely death, in action, of Major Cocks. A soldier must have been energetic and enterprising indeed to have won the regard of Wellington. The glimpses given of Major Cocks in Tomkinson's volume show that he well deserves to be honoured as one of the heroes of the Peninsular War; and a short sketch of his life by Major Hugh Owen, printed on pp. 212-218, was worthy of being reproduced. Major Cocks appears to have been the *beau idéal* of an English officer of the aristocratic type. He took the greatest pains to master the details of his profession, his personal gallantry was beyond dispute, and he was marked out for a successful military career. He was a typical English gentleman, as well as a most promising officer; and one cannot but regret, with Major Owen, that Napier did not devote one of his inimitable descriptive paragraphs to Major Cocks, to live for ever with the famous character of Colonel Lloyd.

In conclusion, the reviewer would not be doing his duty if he did not make some comment upon the innumerable misprints of proper names which disfigure the volume. It is such a welcome addition to the scanty English library of military literature that it is a pity more care should not have been taken in the work of editing. Possibly Mr. James Tomkinson may have been urged by a pious desire to preserve even the orthography of his father's MS.; but he would have done more honour to his father if he had taken the trouble to revise the spelling and correct obvious mistakes. The misprints may be

counted by the dozen. "Frant" for Trant (p. 82); "Ball" for Bull (p. 87); "De Lerna" for D'Alorna (p. 96); "Durban" for D'Urban (p. 103); "Kemp" for Kempt (p. 131); "Bower" for Bowes, "Eaten" for Eben, "Soutag" for Sontag, "Houstoun" for Houston, and "Crawford" for Craufurd (all on p. 132); "Le Merchant" for Le Marchant (p. 133); and "Schovel" for Scovell (p. 156) are a few examples picked at random. Worse than misprints, because more misleading, are such errors as "Arthur" Paget for Edward Paget (p. 6) and Major-General "Osborne" for Major-General Oswald (p. 257). If another edition of this book be called for, as may fairly be expected from its genuine interest and value, Mr. James Tomkinson ought to secure the services of someone skilled in the history of the Peninsular War to revise his proof-sheets.

H. MORSE STEPHENS.

Adriatica. By Percy Pinkerton. (Gay & Bird.)

THERE are apparently two regions with which Mr. Pinkerton is intimately acquainted, Venice and the Emyrean. As the poet of both he presents himself in *Adriatica*. When, many years ago, that little cryptic volume, *Galeazzo*, first came to light, some who had a right to judge felt at once that Venice had found a poet in the Englishman who knew so well the pearly levels of the lagoon, the flaming glories of the sunset, the operations of the clouds to east or west. The Venetian poems appear once more in *Adriatica*, and re-awaken the pleasure and confirm the opinion which they evoked upon their first shy birth. The new poem, which strikes the keynote as it were, makes no unworthy prelude to the music which the volume contains; and it displays one of Mr. Pinkerton's salient qualities as a poet—a sense of space, caught no doubt from the vast Venetian plain, the broad lagoon, the mighty dome of the Venetian sky. He lies on the hills of Asolo, and

"Here from such height I survey
The procession superb of the clouds,
White heralds, foretoking storm;
As in phalanx august they approach
From the sun-smitten slopes or the sea,
As they meet and, dividing, descend,
While rain like a shadowy cloak
Covers the face of the hills."

Only a man who had actually lain on the slopes of Asolo, wandered through its chestnut groves, and dreamed away whole days in brooding contemplation above the boundless plain, could write with such direct simplicity, such certainty of touch as this:

"Prone on the thyme-covered slope,
Listlessly musing, I lie,
Vaguely remorseful, content
To claim for a while from the flowers,
From the leaves, from the purple expanse
Some eloquent message of peace."

And this mood, mingled of Matthew Arnold and Marvel, is repeated again with the same and even greater felicity of expression in that delicate poem upon the "Arbour." How refined, how graceful is this passage

of reflection on Catarina Cornaro's sylvan home:

"Ah! she was wise; here one enjoys
Peace after clamour, after noise
Of cities, and the ceaseless strain
To win what one must lose again.
Am I not rich who hear the bees
Kissing those pale anemones
That make the grass about my feet
A coloured pavement rich and sweet;
Who see the birch-leaves on their stem
Shake as the wind goes over them:
Is not this opulence for me
Here to forget futurity,
And leave all idle questioning,
If life be just a trivial thing,
That they use best who multiply
Their pleasures in it ere they die,
Ignoring an eternity?
Is not this wealth, to bask supine
Beneath a roof of jessamine?"

There is surely a very real and very charming music in this passage. To our ear the violation of the rhythmical full stop at "futurity," and the change from *largo* to *staccato* in the next five lines, constitutes a flaw; but the author may plead that this was done with rhetorical intention.

Out on the lagoon the vision of the poet is just as sure. The scene is so, and we accept, though perhaps with a gasp, the "vermilion air" and the "lurid lakes"; for we know that we have seen them in the strange reflection of a flaming sunset upon sea and sky.

"Some eve, when from his burning chair"
The sun below Fusina slips,
And all the sable poplar tips
Wave in the warm, vermilion air,
The wind, the lips
Of the soft breeze with wayward touch
Shall tell thee all I long to own;
And thou, on lurid lakes alone,
Will say, 'Poor soul, he loved me much;
And he is gone.'"

But that touch about the behaviour of the sun, this "slipping" from his chair, leads us to the other section of Mr. Pinkerton's poems, that other home of his muse, the Emyrean. Here the tone is different, more passionate, less contemplative, though here again we feel the quality of space. Things are done on a large scale. The poet proposes to have a good time; accordingly

"No archangelic summons then
Shall rouse our fears;
No Michael trumpeting to men
Across the spheres"

is to be allowed to interrupt; a fine image, reminiscent of Signorelli's frescoes at Orvieto. But, more than this—

"The archangels are envious
Proud Michael will not speak."

Is sulky, in short; and why? Because he has had the shine taken out of him by Mr. Pinkerton's beloved. The way he behaves suggests a charming picture for Sir Edward Burne-Jones:

"Proud Michael on a rainbow
Rests both his silver thighs;
But who in heaven would look at him
When they could watch your eyes."

In his magnificent "Dream" the poet looks down first of all on London—and its sleepers—then he has a glance at Isphahan, and eventually gets high up above the clouds into a very rarified atmosphere indeed. He hears the Deity, or at least the demiurgus, hammering away at the making of man, forging the fate of the universe; then his

love swims into view. Apparently she would not "answer to hie or to any loud cry," and he finds nothing more handy than a star wherewith to attract attention. This he shies at her, but misses; and she goes out. The picture is all so large, so far "above the smoke and stir of this dim spot which men call earth." These high jinks in heaven are exhilarating: there is imagination, space; one hardly knows whether to laugh or to cry. And listen to the style:

"Then all the world grew dim, but I could hear
The clangour of God's forges, and fierce flames,
Like crimson banners, streamed across the void;
And I beheld my white love wandering
Forlorn, along the lonely causeways of the sky.
Ah! so remote, so unattainable
She seemed in that dark instant of despair!
I called to her across infinity,
But the Creator's anvil drowned my voice;
I hurled a star in fragments at her feet,
Alas! she never heeded, never heard,
But passed in grave dejection from my sight."

Landor would not have scorned those last two lines; and Donne would have welcomed Mr. Pinkerton's "white love wandering Forlorn, along the lonely causeways of the sky," in spite of the audacious twelve syllables, hardly to be justified by the longest rhetorical pause after "Forlorn," possibly to be pardoned as a piece of what our author calls "delicious cheek."

HORATIO F. BROWN.

Witnesses to the Unseen. By Wilfrid Ward.
(Macmillans.)

(Second Notice.)

BUT Mr. Ward is too adroit a controversialist to permit the termination of the issue on any but his own side of the question to definitive foreclosure, as an inferior and more superficial pleader might have done. It is enough for him, precisely as it was for Newman in his *Grammar of Assent*, to bring his antagonist into a position, or I might say into a labyrinth, from whence the only logical or ratiocinative outlet is the acceptance of the conclusion which he has been continuously, if partially, holding up for his approval. The position is one well known to the Schoolmen, the most subtle of all the metaphysical controversialists that the world has known. The position is that of an unstable equilibrium, which may at any moment, or as the result of the merest accidental impulse, give place to the only enduring fixity possible under the given circumstances; or like a falling body, *i.e.*, a body predisposed to fall, placed on the side of an inclined plane (it may be an avalanche or landslip in expectation, whose final giving way may alter the whole structure of the valley or landscape towards which it tends), an unexpected shower or gust of wind may effect the only possible equipoise, and induce the ultimate movement in a descent more or less long of shifting positions. Doubtless it is possible, when the body is large and weighty, and is for that reason possessed inherently of a sufficing incidence and centre of gravity—when, in other words, the bulk of intellectual power, or, physically speaking, of cerebral substance, is great enough to be self-asserting, it is capable of maintaining any position which it seems compelled by

the laws of reason and sound judgment to take up. But such cases are somewhat rare; and for that reason no recourse has ever been more common among astute disputants, who know how to mingle finesse, subtlety, and indirectness with the other constituents of potent controversy, than placing their foes in a position which their own sense of consistency may suggest their evacuating at the earliest available moment. To quote Mr. Ward:

"Did Walton" [*i.e.*, Mr. Ward's own impersonation] "think that his conversations with his friend had been useless? No. He was not a sanguine man as to the immediate result of such conversations. And he knew well that the initial stage of conversion depends on that grace which is given as a reward for earnestness, and which intensifies natural earnestness in its effect. But he did hold that, once that initial stage was reached, it was important that a man of active mind should not be hampered by any feeling that he might be surrendering to a wholly irrational impulse; and so he was, surprising as it may seem, not only not disappointed, but pleased beyond all expectation with the degree of acquiescence which Darlington had ultimately given to his principle."

What this degree of acquiescence was we find in a few sentences before (p. 304):

"The truth is that there was no radical change in his [Darlington's] convictions; and this from no halting in his reasoning, but from the fact of accepting Walton's analysis he detected a further consideration in his own mind—a further element in his own basis of unbelief which from the nature of the case Walton was unable to touch. To put it as shortly as possible, he saw that a 'wish to believe' of the kind fully explained by Walton was the reasonable attitude when a really promising clue to knowledge was found. This seemed plainly true in physical discovery, and he saw no reason to limit it to this one branch. He also, though not so readily, admitted to himself that religious knowledge must, if attainable, be a process of individual investigation and discovery, as appealing to much which a man must study in his own heart for himself. But the insertion of one little phrase into his admission will show how so promising a change of view collapsed completely so far as immediate change of convictions went. Darlington would have inserted between 'if' and 'attainable' the words *per impossibile*. That is to say, his original conclusion dwelt so strong within him as to take away from his mind the force necessary for applying Walton's principles. A promising clue which lighted up the mind with the hope of discovery should indeed give birth to the 'Wish to Believe,' but such a clue he had not found. [The italics are mine.] Truths about another world and the author of our Being were to him too hopelessly beyond the reach of the human mind to give him any zest in the inquiry. From several remarks which his friend made to him in the course of the afternoon, before he left Llandudno, Walton suspected his state of feeling even before Darlington had expressly acknowledged it to himself. And he saw that here was a radical defect quite outside the reach of all argument. 'I shall pray,' he said, 'that you may acquire enough seriousness and a sufficient sense of the need of religious knowledge and of the import of that part of your nature which should tell you that your search for it would not be vain to make you work at the matter in earnest. At present you are stagnant. If your study of everything else were handicapped by such a state of mind you would learn nothing. You have no real wish for knowledge in the matter.'"

I have quoted this passage because I regard it as one of the most important in the book. Especially does it reveal the author's insight into the necessary defects in his argument, as well as the subtleties with which it is connected. As my readers will see, the whole question hinges upon the emotional starting point of Belief. It is an inquiry how far such a starting point will direct us to what the author designates as "Witnesses to the Unseen." The history of all religious thought teems with examples of converts and perverts, in which the vehement desire to believe may be induced by questionable motives and aspirations; indeed, it may imply a certain amount of selfish and interested motives. Hence it may become a departure from the strict indifference or justice which should be the starting point for every man who desires to attain truth.

The peculiar danger is that it allows such scope for the seductive attractions of Romanism and certain altered forms of Christianity. But, in truth, Christianity (taken by itself) has no need of a pre-determination to believe. Like Truth, Virtue, or whatever else is self-obvious, Christianity is *αὐτοδιδασκικόν*. Its credentials are not greater or more compulsory *ab extra* than those apparent on its surface or inherent in its essential features and matter. Christ, in other words, does not wish our belief in Himself or His Gospel to spring from an *a priori* pre-resolved wish or desire, but from a simple instinct or intuition on our parts. Not only is He not eager to proselytise on His own behalf, but He makes it a reproach against the Pharisees that they were so suspiciously anxious to convert men to their own modes of faith and worship. His own position was a defiant appeal to truth as mutually understood by Pharisees no less than Himself. "Which of you convicteth me of error? and, if I say the Truth, why do ye not believe me?" It is just this fact—this attitude of sublime passivity—this abstention from undue anxiety to force our volition into a direction and energy harmonising with its own preconceptions—that creates the standpoint of pious indifference urged by Lamennais, or of philosophic Quietism set forward by Fénelon and Madame Guyon, and gives them their affinity with the teaching of Christ. A jury, passionately eager to find a particular verdict, would not be deemed for that reason more worthy of credence; and a scientific man, who started with the presumption of the truth of a certain theory, would not thereby be thought to have strengthened his position. Mr. Ward, indeed, distinguishes, in more than one place, the eager wish for the knowledge of the data available for the solution of the problem, and the wish that the determination should itself take a particular direction. There is one passage in particular which is not in harmony with the main ratiocination of his book, but in which he manifests himself as being more of the impartial logician than the passionate advocate. In mere fairness, it seems to me to deserve quotation, more especially as it contains the last sentences in the volume.

"There are many rival theories, and of none

of them can it be said that the logical apprehension of their *prima facie* evidence is convincing. Consequently, the mode of procedure must be to choose what appears to be best, and then to throw oneself into it, and with the hearty wish to find it true and effort to master it; to study its credentials, not by apprehending their logic only, but by the personal appreciation and full realisation of the facts which the logic combines, and of facts which may be too inadequately, however unmistakably, seen for logic to combine them at all—facts of human nature, facts of history, phenomena in the working of the religion, which can only be taken in by one whose whole heart is in the matter, and which must ultimately, so far as reason goes, turn the balance which was left undecided by the *prima facie* aspect of verbal evidences as it existed patent to all alike" (p. 309).

Though somewhat involuntarily expressed, the animus of this passage is unmistakable—it is the animus of the whole book, which I think exaggerated: namely, the hearty wish to find it true must precede what appears to be best. On the other hand, the position of the philosopher is of another kind.

(1) The wish to believe may be induced by questionable motives, impulses, and aspirations: indeed, it implies a certain amount of selfish and, more or less, interested motives.

(2) The wish to believe may become an anxiety; and in this intensive, exaggerated form may act in a compulsory manner. The overmastering strength of volition is a principle of psychology which all the students of human thought have long since recognised.

(3) The making Deity or a religious creed of a specific form the object of a powerful wish seems to derogate from those grounds and aspects of faith which should be the inherent bases of our persuasion and their reception. Doubtless the wish may follow the grounds of belief and be actuated by them. (Indeed, this is their safer and more prudent course.) But when this wish is put forward as the main motive, the tendency is engendered of resting too exclusively upon it, and of allowing it to override all other motives and reasons. Imagine Deity, or Truth, or Duty, saying to its devotees: You have a wish to believe in me; that wish you should obey, irrespective of all other considerations whatsoever. Mr. Ward derives an adventitious advantage from the fact that it is Romanism which makes the supposed appeal to her devotees or partial adherents. Certainly the attractions of Romanism present a well-recognised origin, wherein to the mass of cultivated Christians the mere wish to believe may be so readily made to override the main and sober judgment of thoughtful humanity. The annals of Romanist biography prove how abundantly and insidiously the wish to believe in an infallible church—the unmistakable source and measure of all truth, the great self-contained and self-centred Church of Christendom—has impressed persons in whom the sentimental and ritual side of ecclesiasticism has overpowered the cold and calm reason by means of which all decisions as to spiritual truth should be determined. If it be said that the wish may unite with the reason in suggesting

the conclusion, I grant that this may be so, but the truth when signified by its own existence and energy has no need of another volition beyond such a presentation. A man who is told to believe that two sevens are fourteen has no need of wishing that such may be the case; it is only when the conclusion is not so self-pronounced that the need of the volition becomes obvious.

As further corollaries from the foregoing conclusions we may also deny:

(1) That it is wrong to assign to Deity a desire that right belief is demanded of all men irrespectively of the methods by which it may be attained.

(2) We may also deny the assumption that all Christian evidences strike and influence those to whom they are submitted in precisely the same way. Thus, it is clear that some men may be moved by Newman's intellectual incidence, as evidenced by the *Grammar of Assent*, while others may be more influenced by the emotional force of Mr. Ward's volitional energy—the initiatory and preliminary "desire to believe."

I have accorded to this work more than customary space on account of its importance. It seems to me one of the most significant books on recent Romanist controversy. It sets forth and emphasises that point in the issue between Romanism and Protestantism which is most commonly overlooked. It illustrates that most operative of all causes for explaining the continued diffusion of Romanism among cultured and emotional persons. It lays stress on that argument which has been so efficacious in the past, and which must, as it seems to me, exercise even greater power in the future. Its parallelism to Newman's *Grammar of Assent* I have already indicated as the juxtaposition of the emotional to the intellectual causes of the progress of Romanism. The occult operation of the laws and methods of belief will always remain a field for the exercise of the subtlest and most delicate of mental procedures; and this is the reason why the *Grammar of Assent* will always lack its constructive portions, and the parts of speech of such a grammar will never evolve a syntax of connected and coercive rule, whereas the "desire to believe" will always appeal to the largest section of man's religious faith. It will never stand for demonstration, as Mr. Ward supposes, but it will occupy the position of an originating impulse. It can never become an actual witness for the Unseen (that is to say, taken by itself) but it can attest and indicate a direction as a witness for truth. It can never prove of itself even the existence of the Unseen; and its evidence in that respect must not only be halting and defective, but be charged with peculiar danger, because its undoubted suggestions may be accepted for more than they are worth. A bodily pain may not establish the fact of a disease, but it may point out, at least partially, the direction of further and more skilled investigation.

JOHN OWEN.

NEW NOVELS.

The Merchant of Killoyne. By Edmund Downey. In 3 vols. (Heinemann.)

The Confessions of a Currency Girl. By W. Carlton Dawe. In 3 vols. (Ward & Downey.)

The Star of Fortune. By J. E. Muddock. In 2 vols. (Chapman & Hall.)

A Banished Beauty. By John Bickerdyke. (Blackwoods.)

A Question of Casuistry. By Alec MacHeild. (Sonnenschein.)

In Due Season. By A. Goldwin. (Digby, Long & Co.)

Pharais. By Fiona Macleod. (Frank Murray.)

Uncle's Ghost. By W. Sapte, jun. (Friedrick Warne.)

Red Coats. By John Strange Winter. (White.)

MR. DOWNEY'S tale is valuable by reason of the light it throws upon the genesis of the Home Rule movement. He shows us how the conviction that nothing was to be gained by force deepened in the minds of the Nationalist party, until it gave birth to the alternative scheme of legislative separation. For the general reader the period dealt with is both too recent and not recent enough to excite supreme interest, though the vivid pictures of life in a Munster town a quarter of a century ago often rise to the dignity of literature. But, when a novel or play ends with a note of interrogation, the reader must be satisfied that this is not a convenient device to shirk technical difficulties. Of course, instances might be multiplied where the convention is not only artistic but inevitable. To suggest, if the suggestion be sufficiently potent, ethical and psychological problems, and leave them unanswered, is the very essence of literary art; but to arouse our interest in flesh and blood, as Mr. Downey does in the case of Denis O'Reilly and Maud Cleary, and then to leave us absolutely in the dark as to their future, is a lame way of escaping difficulties. The merchant of Killoyne himself, whose fortune has been created out of whiskey and chicanery, is well enough drawn; but we do not feel a tenth part of the interest in him that we feel in his refined and nervous wife, and in his two sons. His character is infinitely less complex. These, the wife and her sons, together with a gallery of Nationalists and a Resident Magistrate, are admirably portrayed. There is at least one really fine scene in the novel. Sir Patrick O'Flynn, a parvenu Whig landowner, lays bare the nakedness of his soul to his friend Colonel Cleary. Here we have subtilty of a high order.

There is much that is crude and superfluous, especially in the opening chapters, about *The Confessions of a Currency Girl*. But as the book goes on, it improves. The experiences of the heroine as an actress are so vividly presented as to make one believe they were derived from actual experience. Florence Hastings is the daughter of an ex-convict, a man of high birth, who in his youth enlisted in the army, and in a moment

of uncontrollable passion resented the insults of a bullying officer by assaulting him. For this offence he is transported to Botany Bay. His children grow up in ignorance of this blot on their father's name; but they learn it all too soon, and with it comes the knowledge of their own hard lot. However, the utter hollowness of the ban is adroitly brought home to us when the son succeeds to the baronetcy, and the disgrace is annulled.

The story of the Mutiny, called *The Star of Fortune*, resembles the last two volumes, in that its value lies in the special knowledge of facts and locality possessed by the author. Mr. Muddock sets forth his matter attractively, and his details happen to coincide more or less with Col. Innes's account of the Mutiny, contained in his history of the Royal Munster Fusiliers. The plot is thin, the characterisation thinner. The heroine's father, William Dellaby, is by way of being a second Mr. Tanqueray; he refuses to allow his daughter to marry Jack Hallett, because of some real or imaginary *liaison* of the officer's early youth. Broken-hearted Jack volunteers for Persia. Hester Dellaby takes advantage of an invitation from her sister to go to Meerut, in the hope that fate may throw her with the man she loves. But it is not to be. Her warrior dies outside Delhi; and she falls to the lot of another officer, a gallant fellow enough. Of course, this may be natural, but it leaves rather a bitter taste in the mouth, the reason being that the author has no skill in psychological dissection. He is altogether too prone to a species of literary inflation; the haughty choleric father and the disobedient daughter have an extremely ancient flavour. But although this, and more than this, could be advanced against the book, it is undeniably pleasant reading for persons who have plenty of time on their hands, while the descriptions of the incidents of that Indian Reign of Terror are written with spirit and vivacity.

Mr. C. H. Cook's tale is sufficiently interesting, and so are his characters and situations. There is a good deal of the Bailey-Martin-cum-Jack Brag about three of the social adventurers who find themselves under the roof of a gentleman; but they are by no means so presentable as Mr. Percy White's hero, nor so adroit as Theodore Hook's. It is difficult to believe that gentlemen could foregather with cockneys of this kind masquerading as sportsmen. The truth is, we read and enjoy *A Banished Beauty* for its descriptions rather than for its story or its incidental stories, some of which, by the way, are just a little "risky." There is an account of a breakfast in a Highland manor house, which will make a robust man's mouth water. Sport of all kinds is described admirably. We try to forgive the author for the insensibility he shows in his narrative of playing a salmon, because of his genuine sympathy with the Crofters. To sportsmen the story may be heartily commended.

The duologue which prefaces Mr. MacHeild's sprightly essay in fiction is the best thing in the book. If a shorthand writer were present when Mr. Oscar Wilde or Mr.

Bernard Shaw was engaging an opponent, this is the kind of thing he would find on his writing-pad. Paradox and epigram: mere mental gymnastics. Apart from its verbal adroitness, the book is not always clever. Cyril Edmar disappoints us. Fearing him to be a prig, we find on p. 71 that he is also a snob, and before we have done with him he becomes an unmitigated bore. Mary Carling is a much happier creation. This psychological problem is well worked out. The man for love of whom she has attempted her husband's life, becomes hateful in her eyes as the visible embodiment of her temptation and sin—a fine Dantesque situation.

It cannot be said that the author of *In Due Season* possesses much inventive power; but she is a keen and accurate observer, and if she would use the pruning knife liberally she might find a public. Her novel is well written: it flows easily, its situations are natural, its men and women are real. So one goes on reading it, forgiving its prolixity and obviousness. The relationship between Dr. Arkwell and his patient, Agnes Evans, is artistically managed, and shows that the author is no mean student of character and motive. The reader is glad that the Doctor and his brave *protégé* find happiness in the end.

Some folks are sustained on bread and milk, some on raw beef-steak. In passing from *In Due Season* to *Pharais*, we leave, so to speak, the former dietary for the later. This is the third volume of the Regent Library, and it is as remarkable as its predecessors: it is saturated with the superstition and nature-worship of the Celt. Alastair Macleod, deeply loving Lora, his wife, discovers at the penultimate moment, when Lora's hour is upon her, that the mental sickness which has afflicted his ancestors is shadowing him. The one thought of the father and mother is how to spare the innocent child. There is only one way: they will die in each other's arms. Bound together by Lora's hair and strands of sea-weed, they lie down in a cave by the shore; having eaten of the fruit of oblivion, they prepare for death, assured that the incoming tide will sweep them into eternity. The idea is a fine one: the theme is as novel as its treatment is fresh, and it is handled with dramatic intensity. The critical reader is fretted now and again by curious lapses in style. Picturesque and well chosen language degenerates without warning into the thinnest colloquialism.

Of its kind, *Uncle's Ghost* is good. An old man capriciously disinherits his nephew, and leaves his wealth to a stranger. In another world he suffers qualms of conscience; so he re-visits "the glimpses of the moon" for the purpose of bringing his nephew and his heiress together. A series of rapidly shifting and entertaining situations have been devised by Mr. Sapte; and anyone who wants a book merely to amuse, without regard to far-fetched and impossible situations, may take up the volume confidently.

I have not read anything from the pen of John Strange Winter I like better than her

little volume of short tales, entitled *Red Coats*. They contain as much as many of her longer stories, and prove that she possesses the power of compression, so rare in art. Sketches they are, as slight as can be; but they are true and sweet. Indeed, the sweetness of them, sometimes heightened by frolic, sometimes by pathos, gives them a peculiarly pleasant flavour. I thank John Strange Winter for having lifted the burthen of dull care from my shoulders for one or two good quarters of an hour.

JAS. STANLEY LITTLE.

SOME BOOKS OF TRAVEL.

Glimpses of Four Continents. By the Duchess of Buckingham and Chandos. (John Murray.) The happy inspiration which seized the Duchess of Buckingham, while watching the making of blue cotton pinafores for a little girl to wear on board ship, that she too might enjoy a trip to Australia and New Zealand was acted upon forthwith; and, accompanied only by Miss Wolfe Murray and a maid, she set out on a voyage of discovery to the Southern Hemisphere. The bright and gossiping letters which make up this book record her experiences. With no pretensions to inform or instruct her stay-at-home relatives, and written at the moment and often to catch the mail, these extracts from her journal are pleasant reading. From government house to government house, from Marble Hill in South Australia to Mount Macedon in Victoria and Hill View in New South Wales, the Duchess flitted as an honoured guest. She entered into every amusement with a verve that must have delighted her hosts: she boated in the creek, she played tennis when the sun began to be less fiery, and watched polo practice in the paddock, picnicked at the Jenolan Caves, cooked potatoes in the scrub, and drank "billy tea," and braved the heat and flies to sketch the famous red rocks near the Wentworth Falls. But when the Duchess reaches New Zealand, and joins Lord Glasgow's family party on board the *Hinemoa* in a voyage up the Sounds, the good spirits and *bonhomie* of the travellers were high. They land and explore the bush, catch penguins, bathe and swim like ducks, and enjoy the delights of life during a southern summer. There were hardships also to endure, and the long fifty mile drives were not without danger. Miss Murray's blandishments so wrought upon a nice young Irishman called Brady that he consented to let her take the reins while he took a back seat.

"The horses were accustomed to have the drag put on; but this lady driver had made herself comfortable with a thick rug over her feet, and when the critical moment came she could not find the skid, and, of course, the buggy touched a horse's hocks and he began to kick. We had some work to get them pulled up, and were already off the road, bumping over stones and grass tussocks. We lost one of the bolts of the cross bar and broke my umbrella; James [the maid] had hers caught by the wind and turned inside out."

During a visit to the scenes of the eruption at Tarawera and Wairoa, and the geysers—where the Duchess made the acquaintance of the ancient dame Hangaia Rangitani, known in the settlement by the shorter appellation of Cup o' Tea—she inspected a tribal meeting-house at Rotorua, and on entering, "an old native woman and a stalwart youth fought for the shilling we paid at the door, while a whole family encamped in one corner played nap for matches." From Auckland, via Samoa and Honolulu, the Duchess started on her homeward trip, and, conveyed in America in private drawing-room cars and other luxurious means of transit, arrived in Chicago in time to join

with the Duke of Veragua and other notabilities in the opening ceremonies of the World's Fair at Chicago. No one can doubt that the trip was a successful one, and that the Duchess thoroughly enjoyed herself, and that her many friends must have welcomed the arrival of the mail which brought such amusing and sunshiny letters to the colder and more prosaic north.

On the Wallaby: or, Through the East and across Australia. By Guy Boothby. (Longmans.) Mr. Guy Boothby and his companion have made copy of a very remarkable trip. For forty-seven pounds odd, their total capital, they had themselves conveyed via Ceylon and Singapore to Batavia. There the supplies "petered out," but by recourse to a Batavian pawnbroker a further sum of twelve pounds was raised; and from that point the real interest of the book commences. The light-hearted tramps did at length engage in the fairly remunerative business of pearl-diving off Port Moresby, and the author did try his hand at walking the bottom of the sea clad in a diver's dress. The experience was disagreeable:

"As I landed on the bottom I felt a sharp plop in both ears. This was followed by a tiny flow of blood; and had I not been assured that this would prove the best thing that could happen to me, I should have been alarmed. As it was, I found it relieved the head and prevented any disagreeable sensations below. . . . I found myself upon a level plain, out of which rose here and there ugly rocks. True, there was a considerable amount of coral, but it was nothing to rave about; many fish there were, but they didn't gleam; occasionally I found tufts of seaweed, sometimes of a brilliant colour, but more often of a muddy and sombre hue; and instead of the white sand I had expected, I found a sort of yellowish mud, which was not at all to my taste. Now and again, at considerable distances, a few oysters were met with, and these I immediately secured. Looking up, I could plainly see the keel of the lugger moving through the water above me, while ahead the anchor, like a sign-post, dangled, inviting me to follow."

On their return to Thursday Island, the wanderers resolved to work their way down the eastern coast of Queensland by Cooktown, Cairns, and across to Normanton, and from thence on horseback at first, and afterwards by buggy due south, so that they should strike the Darling river and finish their toilsome journey at Adelaide. This would impress the reader as an impossible task for two impecunious tramps to attempt; but by degrees the secret leaks out. There were remittances to be received at divers towns; and though the starvation point was nearly reached, the orders were always cashed in time. The best part of the book is that devoted to tropical Queensland, and its sugar, rice, and mining industries. Places known to most only by quotations in the mining share list, such as Chartres Towers, Day Dawn, George Town, and the Croydon gold fields, were visited by the traveller; and an insight is given into the rough and ready life, and the successes and failures of the happy-go-lucky-inhabitants. The journey south, which day by day brought them nearer to the drought belt, tells of wonderful endurance both of men and horses. The horrors of a dry camp and empty water holes, parched earth and leaden sky, thirst with nought to slake it, and a toilsome and almost hopeless march on in search of water, are graphically described, and redeem the many faults of taste which disfigure the book. Suffice to say, the journey was safely accomplished; and Mr. Boothby and his companion survived, the one to write, the other to illustrate their adventures.

Pictures of the World. By Clement Scott. (Remington.) The year 1892-3 was especially a year of pilgrimages: the attractions of the World's Fair drew many travellers west-

ward, but chiefly by the longer route, which is served by the P. & O. Steamship Company. Among the throng who started upon an expedition with Chicago as its Mecca, was Mr. Clement Scott, the critic and journalist. In this little book he gives us a series of pen-sketches of the places he visited and the adventures that befell him. At once bright, cheery, and just long enough to amuse without boring the reader with guide-book facts or tales of personal discomforts by sea and land, these "Pictures of the World," as the author calls them, leave a pleasant impression on the mind, as they take us with the rapidity and abruptness of a magic lantern slide from place to place. The tone of the letters is the lightest and most cheerful, and in all the hand of an accomplished journalist can be traced; but Mr. Scott can change from gay to grave under the awe inspired by that miracle in marble, the Taj Mahal. He thus describes the opaline tint of the dome as he beheld it:

"It is the sheen or gloss of velvety surface that we find on a white garden lily, on the back of a white swan pluming his feathers in the sun on some reach or backwater of our Thames at home. If the Latin poets in their fancy called such a white swan *purpureus olor*, they would describe the Taj as *marmor purpureus*. [Oh, Mr. Scott!] For it is marble that assumes colour by means of the glory of its perfect purity."

The interview with Arabi Pasha and his fellow exile, Ali Fehmy, recall to us the circumstances of 1882, which have all but passed from public memory. The plea for leave to return and die in Egypt is one that appeals to English people, and would possibly be granted did the state of domestic politics on the Nile so permit. Of Japan so much has been written in praise and appreciation that pages of blame and disgust come upon us as a surprise. Evidently the Japanese type of female beauty is repugnant to Mr. Scott; and he was, besides, unfortunate in his acquaintance with pert waitresses at tea-houses in the treaty ports or behind the wooden barriers of the Yoshiwara. Perhaps the little maids have been idealised; but to describe them as shuffling, undersized, featureless dolls, cobby in shape, as fat as dumplings, without a trace of grace in movement or carriage, is to paint the Mme. Chrysantheme too black—*Vaccinia nigra leguntur*. As correspondent for a well-known paper, Mr. Scott well fulfilled his mission at Chicago. He gives a capital description of the miserable May-day, in which the naked unpreparedness of the show was laid bare to the world with the assistance of President Cleveland and the Princess Eulalia of Spain; but it is somewhat appalling to hear that, within a few days, the Columbian Guards arrested within the Exhibition grounds the president of the Fair himself, the captain of their own guard, and America's honoured guest, the Duke of Veragua. Of what crimes they were suspected we are not informed. It is a pity that so amusing a book should be disfigured by a collection of woodcuts possessing the artistic merit of the hotel advertisements in Bradshaw's Guide.

On Short Leave to Japan. By Captain G. J. Younghusband. (Sampson Low.) So many books have been written of late about Japan that a close time ought soon to be proclaimed, and that country placed upon the prohibited list by publishers. Captain Younghusband made the most of his short leave, and visited the towns and places which lie within easy reach from Yokohama and the treaty ports. His style is easy and fluent; and had there not already been so many travellers working on the same lines who have exhausted the subject, the book might have taken its place among the readable travels in the East. However,

Japan has been overdone, and many others have trodden the same paths as the author and described the same scenes with greater freshness of touch. The last chapter in the book, the one that treats of the army, contains information of value now that Japan has entered upon a foreign campaign in the Corea. As a professional soldier, Captain Younghusband writes with authority; for every facility was granted him for studying the army both in and out of barracks. The report he gives is a favourable one, as regards both discipline and efficiency. Now that universal conscription has been introduced, the army numbers 228,848 men of all arms. Of these, 113,229 belong to the reserve and 53,137 to the territorial army. The number available for foreign service is, roughly speaking, 56,589. At the time of writing these lines the reserves have been called out; so that if the order is carried out Japan has, at the present moment, about 150,000 men under arms. The cavalry, mounted on unhandy horses of fourteen hands and under, are not a very efficient force. The long bodies and short legs of the Japanese do not adapt themselves to this form of military evolution; and in troop drill the ponies were generally masters of the situation. Captain Younghusband writes prophetically of

"this young army so speedily and admirably raised. Like young institutions, it is longing for the day on which it may show its mettle. Any war against anybody, and on any pretext, would be immensely popular with all classes; and if that war chanced to be against China, the national enthusiasm would be unbounded."

But the conclusion he draws that China—"huge, unwholesome, semi-barbarous"—might succumb to Japan, if no timely help was given her, is not one which can be endorsed by students of the history of the Middle Kingdom. Against China, rich in money, in men, and in determination, Japan will dash herself in vain.

NOTES AND NEWS.

THE address delivered by Lord Salisbury at Oxford last month as president of the British Association will be published by the Roxburghe Press, under the title of *Evolution: a Retrospect*. The author has made some slight revisions in the address as originally delivered.

THE long-promised volume on *Archery*, in the Badminton Library, is now announced for September 25. The two chief contributors are Mr. C. J. Longman and Colonel H. Walrond; and it will have nearly two hundred illustrations.

WE understand that Mr. John Bartlett has been engaged for more than twenty years upon the Shakspeare Concordance which will shortly be published by Messrs. Macmillan & Co.—indeed, it may be regarded as an outgrowth of the Shakspeare Phrase-Book which he brought out in 1881. It will form a big volume of nearly 2000 pages; and a special feature of it is that references are given to the lines as numbered in the Globe edition. Though best-known in this country as compiler of that useful volume, *Familiar Quotations* (of which a ninth and final edition appeared in 1891), Mr. Bartlett is also senior partner in the publishing firm of Little, Brown, & Co., Boston, U.S.

MESSRS. CASSELL & Co. will be the publishers of the new *Life of Defoe*, by Mr. Thomas Wright, of Olney, the biographer of Cowper. It will form a demy octavo volume of nearly 500 pages, illustrated with seventeen plates. Mr. Wright claims that, as the result of his examination of MS. sources, he has been enabled to add many interesting details, and to settle some disputed points in the obscure life of his hero.

SIR EDWARD ARNOLD'S new book, *Wandering Words*, consisting of articles reprinted from various books and magazines, will be published by Messrs. Longmans early next week. It is illustrated with twenty-three plates from drawings by Mr. Ben Boothby and from photographs.

MESSRS. REMINGTON & Co. will publish next week a book by Lady Jeune, entitled *Lesser Questions*.

THE firm of George Newnes will publish on September 14 a handsome demy-quarto volume, entitled *Queen Victoria's Dolls*, containing forty coloured plates, with numerous other illustrations. It appears that thirty-two dolls are still preserved which the Queen, when a child, not only played with but dressed with her own hands. Most of them represent either historical personages of Elizabethan times or contemporary stage characters. The descriptive letterpress has been written by Miss Frances A. Low, who was granted special advantages for the purpose.

M. CALMANN LÉVY, of Paris, and Messrs. Charles L. Webster & Co., of New York, will, on September 19, publish Max O'Rell's book on the Colonies, *La Maison John Bull et Cie*. Messrs. Frederick Warne & Co. will issue the illustrated English edition on October 19. Max O'Rell will sail for America on October 31, on a fourth lecturing tour in the States.

SIR EDWARD SULLIVAN is engaged on a volume of *Tales from Scott*, which is intended to do for Scott what Lamb's *Tales* did for Shakspeare. It will be fully illustrated, and will be published by Mr. Elliot Stock.

MR. ALBERT F. CALVERT will shortly publish, through Messrs. Simpkin, Marshall & Co., a book entitled *Western Australia*: its History and Progress, dealing with the rise and growth of the colony, its aborigines, its mineral, pastoral, and agricultural wealth, and its fauna, pearl fisheries, harbours, commerce, manufactures, railways, governments, and public and private institutions. The volume will contain upwards of one hundred pictures illustrative of scenery and public buildings, a complete set of plans of all the goldfields, and a new map of the North-west district, from surveys made by the author on the spot. Reproductions of old colonial papers will also form a special feature.

MESSRS. SWAN, SONNENSCHN & Co. will publish the reports of the ladies who were deputed last year by the Gilchrist trustees to study female education in the United States. Miss Amy Bramwell and Miss H. M. Hughes write upon the training of teachers; Miss S. A. Burstall upon the education of girls; Miss A. Zimmern upon the methods of education; and Miss M. H. Page upon graded schools. Each of the four volumes will have a preface by Dr. Roberts.

MESSRS. HUTCHINSON will publish shortly a novel dealing with the woman-question from an orthodox point of view, entitled *A Daughter of the King*, by a author who calls herself "Alien."

A NEW novel, by Mrs. A. Phillips, entitled *The Birth of a Soul*, will be published by Messrs. W. H. Allen & Co. early next month.

MESSRS. OLIPHANT, ANDERSON & FERRIER announce for early publication a book of Scottish character sketches, by Mr. Andrew Smith Robertson, entitled *The Provost o' Glen-dokie, Glimpses of a Fife Town*; and also a novel, entitled *Through Love to Repentance*, by Maggie Swan.

MISS FRANCES E. WILLARD has written an Introduction to Dr. Lyman B. Sperry's *Confidential Talks with Young Women*, which

Messrs. Oliphant, Anderson & Ferrier will publish this autumn.

A NEW serial story by Mr. Fitzgerald Molloy, entitled "In Shadow of Shame," will appear in *Cassell's Saturday Journal*, beginning with the third week of this month.

THE first edition of Mr. Henry Dunning MacLeod's *Bimetallism* is exhausted. A second edition is in the press, and will be ready shortly.

A NEW and revised edition of Mr. Scott Mathieson's book on *The Church and Social Problems* will be published by Messrs. Oliphant, Anderson & Ferrier in the course of October.

DR. LEE'S work, *The Making of a Man*, published by Messrs. Hutchinson & Co., has been translated into Japanese.

THE *Author* for September contains a table of the prices at which novels have been sold from 1750 (*Tom Jones*) down to 1860, compiled by Mr. R. English, of the British Museum. It appears that in early days the regular price was three shillings a volume, which gradually rose to half a guinea in about the year 1820 (*The Pirate*). The rise in price is ingeniously attributed to the growth of private book clubs and circulating libraries during the war with France, which impoverished the book-buying public. However this may be, the table of prices is certainly an interesting contribution to the history of English literature.

A CORRESPONDENT writes:

"There is an amusing misprint on p. 337 of Colonel H. M. Vibart's handsome volume on *Archdiscombe*, published this week by Messrs. Archibald Constable & Co. Augustus Abbott, one of five famous brothers, is described as having holed his battery in the First Afghan War with 'Yahoos or Galloways of the country.' Not every English reader will know that the word ought to be *yabus*."

UNIVERSITY JOTTINGS.

THE Scottish University Commissioners have issued an ordinance, empowering the University Court, after consultation with the Senatus Academicus, to open to competition by women such open bursaries, scholarships, and fellowships as they may see fit. By another ordinance, a large number of restricted and preferential bursaries at each of the four universities are thrown open.

THE council of the Royal Geographical Society has arranged that Mr. H. J. Mackinder's third course of educational lectures shall be delivered at Gresham College, in connexion with the London University Extension Society, on Mondays, at 8 p.m., beginning on October 8. The course will consist of twenty-five lectures, on "The History of Geography and Geographical Discovery." Ten lectures before Christmas will treat of the ancient and mediæval period; ten between Christmas and Easter will treat of the renaissance and modern period; and five after Easter will discuss certain selected authors, such as Marco Polo.

BEDFORD COLLEGE, London, has this year received £700 from the annual government grant to university colleges. The council propose to devote the money, in the first place, to reducing the fees now paid by students.

THE latest addition to the University of Chicago is a physical laboratory, built by Mr. M. A. Ryerson at a cost of 250,000 dollars (£50,000), and called after his name.

THE last part of the *Transactions* of the Cambridge Philological Society (London: Clay) includes an elaborate index to the whole of the third volume, which has been in course of publication since 1886. Among the other contents is a paper on "The Romaunt of the

Rose," by Prof. Skeat, in which he gives examples of the emendations he has been able to introduce into the received text of the poem by a collation of the three authorities: Thynne's edition (1532), a Glasgow MS., and the original French text. He acknowledges the assistance of Dr. Kaluza.

WE regret to record the death of Dr. John Veitch, professor of logic and rhetoric at Glasgow, in the sixty-fifth year of his age. A graduate of Edinburgh, he was for some time assistant to Sir William Hamilton (whose Life he wrote, and whose posthumous Lectures he edited in conjunction with Dean Mansel), and afterwards professor at St. Andrews. His earliest books were translations of Descartes; but he is probably best known for his *History and Poetry of the Scottish Border*, of which a new edition appeared only last year.

ORIGINAL VERSE.

AT HARVEST.

If we have let our sunny springtime pass
With idle scorn of what the year might bring—
Have gathered flowers to toss them on the grass,
And only cared to hear the woodbirds sing;
If we have turned aside from sober truth
In bright delusive fairylands to stray,
And spent the golden promise of our youth
With selfish living and regardless play—
When shadows fall we shall be struck at heart
With bitter grieving for our blasted fate;
And then the lesson of life's sadder part
Will lead to agonised remorse—too late;
The land is barren now which once was green:
We never can be what we might have been.

ARTHUR L. SALMON.

MAGAZINES AND REVIEWS.

THE *Expositor* for September opens with a paper on the Exodus by Sir J. W. Dawson, who may be trusted to make many extraordinary statements, both on Egyptian and on Biblical matters, but should be listened to with interest when he speaks of the physical facts which he knows so well. Dr. Peter Bayne writes on the Secret of Jesus; Prof. Beet on the teaching of the Synoptic Gospels relative to the Second Coming; Prof. A. B. Bruce on St. Paul's conception of the Church; Dr. Stalker derives lessons from some of the Hebrew and Greek names for sin; Prof. Dodds briefly notices some recent publications, including the new edition of Scrivener's *Introduction*; and Dr. Swete on the history of the Apostles' Creed; while Mr. Conybeare supplements his article in the *Expositor* for last October on "Aristion, the author of the last twelve verses of Mark" by a translation of reviews of this article by Zahn and Resch. We shall hope to hear more from him on his present view of this important subject.

THE *Theologisch Tijdschrift* for September opens with an essay on "Philosophical and Christian Ethics," suggested by Stange's recent work (1892), by Dr. Groenewegen. The age of the Epistle of James is investigated by that able radical critic, Dr. W. C. van Manen, and the age and composition of the Apocalypse by Dr. Rovers. The former article well deserves attention: the courtesy and fairness shown to those from whom the author differs are most exemplary. It seems clear that the conservative criticism of English scholars will need to make more concessions to "freisinnig" continental researches. Among the notices of books we notice Prof. Oort's disorientating, but kindly, estimate of the translation of the Old Testament edited by Kautzsch, and Dr. Pijper's friendly notice of the new edition of vols. ii. and iii. of Möller's Church History.

THE COMING PUBLISHING SEASON.

MR. EDWARD ARNOLD'S ANNOUNCEMENTS.

"Memoir of the Right Honourable Sir John Alexander Macdonald, G.C.B.," First Prime Minister of the Dominion of Canada, by Joseph Pope, with an Introduction by the Baroness Macdonald, of Earncliffe, in 2 vols., with portraits; "Memoir of Maria Edgeworth," with a Selection from Her Letters by Mrs. Edgeworth, edited by Augustus J. C. Hare, in 2 vols.; "The Recollections of the Dean of Salisbury," with photogravure portrait; "Life of Alphonse Daudet," by Robert H. Sherard; "More Memories," being Thoughts upon England Spoken in America, by Dean Hole; "Common-sense Cookery," for English Households, based upon Modern English and Continental Principles, with Menus for Little Dinners worked out in Detail, by Colonel A. Kenney Herbert ("Wyvern"); "Select Essays of Sainte Beuve," chiefly bearing on English Literature, translated by A. J. Butler; "The Draughts Pocket Manual," by J. Cavin Cunningham; "The Double Emperor," a Story of a Vagabond Cunarder, by W. Laird Clowes, with illustrations by Fred. T. Jane; "Swallowed by an Earthquake," by E. D. Fawcett, with illustrations by H. Seppings Wright; "The Golden Reef," a Story of the South Seas, by Maurice H. Hervey; "Wine Glasses and Goblets of the Sixteenth, Seventeenth, and Eighteenth Centuries," by Albert Hartshorne, with many full-page plates and smaller illustrations; "Diana's Looking-glass, and other Poems," by Canon Bell; "Farm Dairying," by Jasper A. Stephenson; "Successful Bee-Keeping," a Guide for Amateurs, by Charles Nettleship White; three new volumes of the Children's Favourite Series—"My Book of the Sea," "My Book of Adventures," and "My Book of Travel-Stories"; "The Mystery of the Rue Soly," from the French of Balzac, by Lady Knutsford; "Dave's Sweetheart," by Mary Gaunt, new edition; "Tales from Hans Andersen," second series, with numerous illustrations by Miss E. A. Lemann; "Psychology for Teachers," by Prof. C. Lloyd Morgan, of University College, Bristol; "A History of English Metre, from the Earliest Times to the Present Day," by Dr. John Lawrence; new volumes of the International Education Series—"The Education of the Greek People," by Thomas Davidson; "Systematic Science Teaching," by Edward G. Howe; "Evolution of the Public School System in Massachusetts," by George H. Martin; "A School History of England, from the Earliest Times to the Present Day," furnished with Maps, Plans of the Principal Battle-fields, and Genealogical Tables, by C. W. Oman; "Arnold's School Shakespeare," edited by J. Churton Collins; "King Horn," edited, with introduction, text, notes, and glossary, by Joseph Hall; "Cynewulf's Phoenix," edited, with introduction, text, and critical notes, by Prof. W. S. Currell, of Davidson College, N.C.

THE S.P.C.K.'S ANNOUNCEMENTS.

"The Dawn of Civilisation" (Egypt and Chaldaea), by Prof. Maspero, translated by M. L. McClure, edited by Prof. Sayce, profusely illustrated; "Art Pictures from the Old Testament," a series of ninety illustrations from original drawings by Sir F. Leighton, Sir E. Burne Jones, E. J. Poynter, G. F. Watts, E. Armytage, F. Maddox Brown, S. Solomon, Holman Hunt, &c., &c., with letter-press by Miss Alef Fox; "Ecce Ancilla Domini: Mary, the Mother of Our Lord," by Mrs. Rundle Charles, author of "The Schönberg Cotta Family"; "Noble Womanhood," a series of Biographical Sketches, by G. Barnett Smith; "Hymns and their Stories," by A. E. C.;

"Sunday Evening," a Book for Girls, by Caroline M. Hallett; "The Churchman's Manual," a Book of Instruction and Devotion, by the Bishop of Jamaica; "A First Book on Church Principles," by Canon Garnier, with diagrams; "Lectures at Sion College"—"Faith," by the Bishop of London, "The Share of Parliament and Convocation in the English Reformation," by Archdeacon Sinclair, "The Prayer-Book as a Manual of Religious Teaching," by the Rev. G. W. Gent, "How to Read the Bible," by Archdeacon Thornton, "The Church and the Younger Laity," by Canon Browne, "On Inspiration and Old Testament Criticism," by the Rev. Dr. Wace; "The Old Churches of our Land; the Why, How, and When of Them," by Francis Baldwin, Architect, with numerous illustrations; "The Romance of Science," our Secret Friends and Foes, by Prof. Percy Faraday Frankland; "Edible and Poisonous Mushrooms," what to eat and what to avoid, by Dr. M. C. Cooke, with eighteen coloured plates illustrating forty-eight species; "Fruit Culture for Profit," for Farmers, Small Holders, Allotment Holders, Cottagers, &c., by C. B. Whitehead.

Illustrated Stories.—"The Vast Abyss," being the Story of Tom Blount, his Uncles, and his Cousin Sam, by G. Manville Fenn; "Attila and his Conquerors," by Mrs. Rundle Charles, author of "The Schönberg Cotta Family"; "James Godfrey's Wife," by Mrs. Henry Clarke; "One Step Astray," by Austin Clare; "Rick Ralton's Reconciliation," by the Rev. E. N. Hoare; "The Cruise of the 'Esmeralda,'" by Harry Collingwood; "The Two Clippers," by F. Frankfort Moore; "Farmer Goldworthy's Will," by Mrs. Isla Sitwell; "John Maillard," by Mrs. E. Newman; "Miss Bright's Guardian," by Alice F. Jackson; "A Hero's Experiment," by Helen Shipton; "A Life's Eclipse," by G. Manville Fenn; "Jenny Dear," by the author of "The Squire of Bratton"; "Midshipman Archie," by Annette Lyster; "The Burglar's Accomplice," by Beechwood; "Afterthought House," by E. Everett-Green; "As Between Man and Man," a Lancashire Picture, by Crona Temple; "Crossing the Ferry; or from Old England to New Brunswick," by Archdeacon Wynne; "Enchanted Ground," by Catherine E. Smith; "Mrs. Heritage," by F. E. Rode; "Only a Lad," by Margaret Keston; "Ralph Clifford," a Tale of Country Life in Virginia after the Civil War, by Archdeacon Wynne; "A Heart of Gold," by C. Selby Lowndes; "Can She Forgive?" by E. S. Curry; "Charlie Trench," by the Countess of Home; "Master Molyneux," by Lady Dunboyne; "Primroses," by Mary Bell; "Was it in Vain?" by G. E. M. Vaughan; "A Steep Road," by C. M. MacSorley; "Dear Granny," by C. E. M.; "Patty Burton," or, the Ninth Commandment, by F. E. Reade; "The First Cruise of the Good Ship 'Bethlehem,' and a Woodland Choir," by L. B. Walford; "The Young Pirates," a Story for Boys, by A. Eubule Evans; "Three Little Wanderers," by Christabel R. Coleridge; "Winifred Leighton," by H. S. Streatfield; "Denny Dick," by Mary Bell; "Old David Wright and Minnie's Answer," by the Rev. W. J. Bettison; "The Orderly Officer," by Harold Avery; "Paul's Partner," by Mary Roding; "An Unwritten Tale," by Jetta Vogel; "By Hook or by Crook," and five other stories in a volume, by Agnes Giberne.

MESSRS. A. D. INNES & CO.'S ANNOUNCEMENTS.

Novels.—"My Lady Rotha," a Romance of the Thirty Years War, by Stanley Weyman, with eight illustrations by John Williamson;

"Lot 13," by Dorothea Gerard; "Seething Days," a Romance of Tudor Times, by Caroline Holroyd, with eight illustrations by John Williamson; "6000 Tons of Gold," a Romance of Hard Cash; "Half a Hero," by Anthony Hope, new edition.

Story Books.—In the Tip-Cat Series—"The Satellite," by The Hon. Eva Knatchbull Hugessen; "Catherine," by F. M. Peard; "Hollyberry Janet," by Maggie Symington, (Aunt Maggie). In the Roseleaf Library—"Happy Go Lucky," by Ismay Thorn, illustrated by A. Bauerle; "The Real Princess," by Blanche Atkinson, illustrated by Violet and E. Holden; In the Dainty Books Series—"Moonbeams and Brownies," by Roma White, illustrated by L. Leslie Brooke; "Toby," by Ascott R. Hope, illustrated by Edith Ellison; "Messire," by Frances E. Crompton, illustrated by J. Johnson.

Miscellaneous.—"Broomieburn," Border Sketches, by John Cunningham; "Verse Translations from Greek and Latin Poets," by Arthur D. Innes, sometime Scholar of Oriel College, Oxford.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BRETON, L. Du Rôle des Fortés en temps de guerre. Paris: Baudouin. 4 fr.
HUSOVIANI, N. Carmina, ed. J. Pelozar. Krakau. 3 M.
MAURER, K. Die Huldar Saga. München: Franz. 3 M.
MOUSBAU, Adr. Les Saint-Aubin. Paris: Lib. de l'Art. 4 fr. 50 c.
RICARD, J. Acheteuses de Rôves. Paris: Calmann Lévy. 3 fr. 50 c.
SECKÉ, L. Œuvres Moissels de Joachim du Bellay. Paris: Lechevalier. 25 fr.

HISTORY, ETC.

SCHMIDT, E. Vergeschichte Nordamerikas im Gebiet der Vereinigten Staaten. Brannschweig: Vieweg. 5 M.
SCRIPTORES rerum polonicarum. T. XV. Krakau. 14 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

BARILLOT, Ernest. Traité de chimie légale. Paris: Gauthier-Villars. 3 fr. 50 c.
CAJAL, S. R. y. Die Retina der Wirbelthiere. Wiesbaden: Bergmann. 19 M. 60 Pf.
HEPPE, anatomische. 1. Abthg. 12. Hft. Wiesbaden: Bergmann. 18 M.
KATALOG der Bibliothek der k. Leopoldinisch-Carolinischen deutschen Akademie der Naturforscher, bearb. v. O. Grulich. 5 Lfg. Leipzig: Engelmann. 3 M.
SCHWABZ, W. Beiträge zur Kenntnis der umkehrbaren Umwandlungen polymorpher Körper. Göttingen: Vandenhoeck. 2 M. 40 Pf.

PHILOLOGY, ETC.

CORPUS inscriptionum latinarum. VIII. ii. Inscriptionum provinciae Numidiae latinarum, edd. R. Cagnat et I. Schmidt. Berlin: Reimer. 22 M.
GRIESE, F. Untersuchungen üb. die 'Addäa' auf Grund v. stellen in altarabischen Dichtern. Berlin: Calvary. 2 M. 40 Pf.

CORRESPONDENCE.

THE PEOPLING OF AMERICA: A NEW THEORY.
London: Sept. 1, 1894.

Prof. Otis T. Mason, of the Smithsonian Institution, has just issued, in separate form, the paper which he contributed to the July number of the *American Anthropologist* on "Migration and the Food Quest: a Study in the Peopling of America."

Like so many of the author's previous writings on the early history of man, this paper is marked by striking originality; and whatever be thought of the theory he advances on the peopling of the New World, none will deny its highly suggestive character. Here he decidedly leaves the beaten track, and attacks the difficult problem of prehistoric migratory movements from a distinctly novel standpoint.

Water, it is argued, yields the easiest food and means of transport, as well as the materials of all the earliest arts and industries: hence coastlands, and especially estuaries teeming with animal life, first attracted human settlers; and on this ground Morgan made the Columbia estuary the chief starting-point of

tribal dispersions over the North American continent. Following up this line of argument, Prof. Mason now reasons with much learning and ingenuity that the Columbia river, or some neighbouring point, may have been reached at a very remote period from Indo-Malaysia by primitive seafarers in rude open boats skirting the East Asiatic and North-west American seaboard, and that such voyages may have been constantly made thousands of years ago, until the route was interfered with by Chinese and other civilised settlers spreading from the interior of Asia seawards. Such a route "might have been nearly all the way by sea. It could have been a continuously used route for centuries. Until interrupted by later civilisations, it might have been travelled over for thousands of years. It lies absolutely along a great circle of the earth, the shortest and easiest highway upon a globe." Reference is made to the analogous case of the British Columbian Haida Indians, who for ages have annually voyaged in their frail craft five hundred miles southwards to Puget Sound in quest of clams and oysters for their own consumption and for trade.

The separate marine areas, each almost an enclosed sea, following continuously along the track, are stated to be the North-Eastern Indo-Malayan Archipelago, the South China and Malay Seas, the East China and Yellow Seas, the Japanese and Tartary Seas, the Okhotsk Sea and environs, the Behring Sea, with its bays, the Alaskan Sea and inlets, the Thlinkit-Haida Sea, the Vancouver Sea, and the Columbia basin. The same great circular movement, it is added, would go on, so as to include the headwaters of all the Rocky Mountain streams, the Great Interior basin, the Pueblo region, Mexico, Central America, Ecuador, and Peru. Here are everywhere the required conditions of abundant food, easy conveyance, aided by marine currents, favourable winds and temperature, and so on; while the existence of the great prehistoric highway itself seems indicated by ethnical and linguistic affinities along the line of primeval traffic, similar social institutions, arts, and industries of too striking a nature to be explained otherwise than by actual contact. These and other points are all carefully worked out, the obvious difficulties and objections being also frankly acknowledged and discussed. The conclusion is stated in plain language, thus:

"During the centuries in which Europe was working out of her earliest Stone Age into her renaissance, certainly for three thousand years or more, America was being steadily and continuously peopled from Asia by way of its Eastern shores and seas from the Indian Ocean. Subsidiary movements in the way of offshoots from this migration, contributions to it and barriers to its progress, took place up and down the rivers and in the seas of India, China, Mongolia, and Siberia."

Altogether the essay, apart from its refreshing novelty, is well worth the attention not only of professed ethnologists, but also of archaeologists and all interested in the early history of mankind.

A. H. KEANE.

AN ATTEMPTED CHILD MARRIAGE NEAR LEOMINSTER in 1575.

Leadbury: Aug. 28, 1894.

The Worcester Diocesan Registry has several volumes of Depositions in trials in the Bishops' Court from 1560; but in the earliest ones that I have examined I find no case of child-marriage, though there is an attempt at one. The little girl, however, between eleven and twelve years old—just under the legally marriageable age—refuses her evidently older intended husband, saying that a master and mistress are

fitter for her than a husband, and asking her father to leave her alone, and let her be at liberty as to marriage.

F. J. FURNIVALL.

(Worcester Diocesan Registry, Deposition—
Book II.)

Alice Aston v. John Smith—Depositions made
Nov. 3, 1575.

The plaintiff's mother, Eleanor Aston, of the parish of Yorpolle, Herefordshire, aged fifty-seven, deposes:

"That there was a communication of matrimony to be had betwene the said John Smith and the said Alice Aston, by their parentes and fryndes: but yet the said Alice, beynge then presente, dyd not consente or agree to any suche matrimony . . . [and] 'after the said comlycacion' for matrimony had, as is aforesaid, the said Alice Aston beynge of the age of xj yerres or thereabouts, in the house of John Corfylde . . . her parentes wolde have her marryed to the said John Smythe, [but] the said Alice then and there said—beinge abashed—that 'a master was more meete for one of her yerres then a husbnde; and thereupon dyd seace, without any contracte of matrimony or further comlycacion. . . . [also] this deponentes husbnde dyd withsay—in this deponentes heringe—against her said daughter, that she beynge soe yonge of Age, wolde not that she shulde be marryed to the said John Smith . . . [further] this deponent and her said husbnde wolde have had the said Alice, by their meanes to be marryed to the said John Smith, she being in the age above deposed: to the which thinge to be borne [? MS.], as this deponent saith, the said Alice dyd refuse to be donne. . . . [also] that Richard Smith, brother to the said John Smith, heringe comlycacion in the said John Smythe's fathers howse in Yorpolle, for a conclusion for the Covenantes for the married [= marriage] betwene the said Johu and Alice, in his Rasshenes said, that if the said John wolde have a wiffe, he shulde have gotten a womanlyke woman, and not a gerle, as the said Alice then was. . . . [and] that about three yerres agoe nowe last paste, the said John Smith, in Yorpolle aforesaid, at the dwelling howse of Thomas Aston, the said Alice grandfather, her said grandfather said to the said John Smith, 'thow arte not worthy to have my cozen [= granddaughter], for that thow haste made a Ryme that I shulde burne in hell; and that then and there the said John Smyth said that he wolde not have her, but that he had lever marry with a bytche then marry with her, the said Alice. . . . [also] that, after the premisses, the said John Smith—forgoinge the the said Alice—was a shuter to be marryed to Alice Mylward of Yorpolle in the dioces of Hereford; and after that, to one Johan Cowewane of Aston in the said dioces of Hereford, as it was then commonly known amongst the people in those parties. . . ."

Thomas Aston, of Yorpolle, husbandman [agricola], aged fifty (the girl's father), says

"that there was Communycacion of matrimony to ensue betwene the said Alice and the said John Smythe, by their fathers and kynnesfolke, but the said Alice wolde non consent or agree thereunto, then beynge presente . . . [and] after the sayd communication of matrimony to be had betwene the said Alice Aston and the sayd John, this deponent and his wiffe wolde have had the said Alice Aston to have marryed with the said John, in John Corfildes howse in Lemster, in the dioces of Hereford[d], the said Alice then beynge abowte xij yerres of Age; then and there the said Alice, beynge of a small Age, and but a gerle, was abashed, and said that 'a master and a dame were more meter for me then a husband,' in the presence and heringe of this deponent and his wiffe, Roger Croue and Edward Smith. . . . [further] for that this deponent and his wiffe, [and] the said John Smith and his fryndes cowlde not agre upon Covenantes for marriage to ensue betwene the said John Smith and Alice Aston, and that thereupon this deponent dyd withdrawe his godewill and mynde from marriage to ensue betwixte them; and that the said Alice, beynge of

the tender age aforesaid, willed this deponent to lett her alone, at her libertye from marriage. . . . [and] this deponent dyd say to the said Alice 'if she wolde not be ordered by him, that she shoulde have nothinge that he coulde doe for her' . . . [also] that Richard Smyth, brother to the said John Smyth, said in the heringe of this deponent, 'his wiffe, Richard Smythe his father, in the dwellinge howse of the said Alice Richard Smyth his father in Yorpowlle, said to the said John, 'You are abowte a wise bargayne! if you wolde have a wiffe you shulde have gotten a womanlyke woman, and not a gerle suche as the said Alice is' . . . [also] the said John Smyth by noe meanes, nor tokens, nor giftes, dyd give (to this deponentes knowlege) to goe abowte to obteyne the love or affection to the said Alice; but, as this deponent hath hard say, the said John Smyth dyd make oprobrius Rymes and songes in depravyng of the said Alice and her fryndes, for the space of iiij or fyve yerres togethether, before this shute began . . . [and] he saith, abowte iiij or fyve yerres togethether, after the premisses, the said John Smith dyd geve over his shute to the said Alice, and was a shuter to have marryed with one Alice Mylward of Yorpowlle in the dioces of Hereford; and after that, to one Johan Cowewarne, of Aston, in the said dioces, to have marryed with them, fyrste to the one, and then to the other, as yt was and is commonly known in all the Countrey there. . . ."

THE ETYMOLOGY OF "TANK."

Shottersmill, Surrey: Aug. 23, 1894.

There is an elaborate note on this word in the Anglo-Indian Glossary of Yule and Burnell, but it does not appear to be conclusive. Perhaps the following extract from the *Khalisat-at-Tawarikh*, a Persian geography and history of India written by Sujan Rai of Batála, in 1696, may throw some light on the derivation. The passage occurs in his description of the province of Ahmadabad—i.e., Gujrat:

"Some wealthy people construct places under the level of the surface, and so daub them with lime and plaster that the rain water comes into them clear and pure—these *tekhkhana* being made like *havz* (reservoirs). Such constructions are called *tankha* in the language of the country, and the water of them is drunk the whole year round."

The passage may also be found in the *Araish-i-Mahfil*, and in Major Court's translation thereof; but Sher Ali does not seem to have rendered Sujan Rai's words quite correctly. The word which I have rendered "place under the level of the surface" is in the original *tah-khana*. This usually means a vault or cellar; but here I think it clearly means a space open to the sky, and the word *tah-khana* is only used to denote that the soil was excavated. The authors of the Anglo-Indian Glossary seem to think that the word was only applied in Gujrat to places inside of houses; but this does not appear to be Sujan Rai's meaning, and his speaking of them as the work of wealthy people would imply that they were of considerable size.

The important point is to know if the word *tankue* is to be found in Portuguese before the beginning of the sixteenth century. If it is not—and Yule and Burnell say that they are not aware of any instance of its having been used by any author before the opening of communications with India—then the word was probably borrowed by the Portuguese from the inhabitants of Surat.

H. BEVERIDGE.

THE OGHAM X AT DONARD.

Cambridge: August 23, 1894.

I am afraid I did not make my foot-note on the value of X clear enough. My contention was that, while Y is a convenient transliteration for this character wherever it occurs, it is never sufficiently guttural in its sound to

* For "communicacion."

express it exactly. Thus, we could never suppose *Toicayi* to be pronounced in such a manner as to make it interchangeable with *Toicaci*. That **X** was a guttural consonant whenever it was a consonant at all I have long felt convinced, and (with the single reservation here mentioned) **Y** seems to me to be as close an equivalent as our alphabet can afford. It has the advantage of being, in different connexions, consonant, semi-vowel, and vowel, as was **X**; of being a single character (unlike **CH** or **GH**, the alternatives), as is **X**; and of not being required to represent any other character in the Ogham scale.

I do not feel equally sure, however, that the sublinear **X** and the horizontally crossed **X** also = **Y**. These characters are carefully distinguished in the diphthongal scale. Why not also in the consonantal? It must, however, be admitted that the data are at present too scanty to argue one way or another. So far the sublinear **X** is only found on two stones: at Crickhowel and Killeenadreena—possibly also at Donard. At Crickhowel the Latin inscription positively asserts that it = *p*; but neither of the other inscriptions affords any satisfactory clue. It is of course conceivable that the Crickhowel engraver invented an arbitrary sign to represent a letter not occurring in his native alphabet—a sign possibly suggested by crossing two *v*'s—but what did the Killeenadreena engraver mean? The matter is further complicated by the evidence of the Kenfig inscription, if the broad arrows in that long-suffering legend be really *p*'s, as the most probable reading requires. But until some more satisfactory evidence is forthcoming, we cannot assert that the letters are actually independent; on the other hand, I do not think we are justified in identifying them. Until fresh discoveries are made, we can hardly pass over the Crickhowel Stone, doubtful as it is, and must accept its evidence that the sublinear **X** = *p*—of course tentatively, as Lord Southesk says.

I hinted at some such division of the main part of the Donard inscription as *lagini Xoi* in my letter. Reading **X** as *p*, I suggested that the last three letters might be the *poi* which some authorities see in the Monataggart inscription; but personally I have little faith in the existence of this word,† and have no desire to insist on it. In any case, there is not room for such a long word as *Xoinetati*, for the inscription runs *lagini Xoi magi*, &c.

In conclusion, I must thank Lord Southesk for his kind criticisms on my letter.

R. A. S. MACALISTER.

SCIENCE.

Studies in Forestry. By John Nisbet, of the Indian Forest Service. (Oxford: Clarendon Press.)

THESE *Studies* consist of a short course of lectures delivered at Oxford in 1893. They treat wholly of tree-growing for profit rather than beauty—of sylviculture, that is,

* O'Donovan's horizontal line must, I fear, be looked at sceptically.

† Two stones have a bearing on this question, if the published copies be reliable. These are the ninth Ballintaggart inscription, *Lminacea yi Maggi muoi*, and the fourth at Monataggart, *Vergoso maci Lominacca*. Here the apparent identity of the first name in the one with the second in the other seems to separate out a word *yi* in the Ballintaggart Stone. This may = *yoi* at Donard.

‡ Mr. Brash, I think, has misled Lord Southesk into a slight error regarding the third Monataggart inscription. The last word is *Trenalugos*, not *Drenalugos*: I have examined the stone over and over again, and there can be no doubt of this reading.

rather than arboriculture. The principles of forestry are laid down here much as they have been prescribed in German books and practice, and the lessons which the author enunciated in his *British Forest Trees* (reviewed in *ACADEMY*, July 15, 1893) are deepened and expanded.

To many tree-planters forestry is a matter of traditional practice, while pruning is exercised in the most arbitrary manner by any labourer who can wield an axe. That there should be a regular science of forestry, depending on principles of soil and aspect and nutrition, affected by the kindred sciences of fungology and entomology, and nicely calculated so as to account for every square yard of space, and to secure from it the highest profit—is a revelation to such people. All these novel teachings are lucidly drawn out by Mr. Nisbet, together with considerations on the formation and regeneration of woodland crops, on the effects of under-planting, and on the fungoid diseases which so frequently ravage the planter's nurseries. Most of all, perhaps, does he insist on the advantages of mixed timber-crops over "pure" woods—i.e., woods formed of one species only. Sir Herbert Maxwell, in the *Nineteenth Century* for 1891, espoused the other view, because "pure forest is much more easily tended than mixed plantations, and the timber is more readily marketable"; but Mr. Nisbet shows conclusively that his own view is more correct. Mixed forests excel pure ones in the supply of leaves to form humus and in their keeping the soil cool round the trees' roots, and because a greater density of crop is obtainable. Besides this, they are much less exposed than pure forests to dangers from external causes, whether organic or inorganic. The economic tending of mixed crops, too, can be more profitably conducted. Even empirical tree fanciers know that the practice of growing mixed woods possesses special advantages, as trees of one and probably a commoner species protect others by acting as "nurses" to them until experience shows that it is better to cut these out. All such questions are fully discussed by Mr. Nisbet.

Considerations on forestry force themselves unpleasantly upon many landholders who cannot make their farms pay at present. A writer in the *Field* paper for May 26 goes so far as to lay down unhesitatingly that "where a rent of 10s. per acre cannot be got, such land would realise a larger profit under a crop of suitable trees." The great drawback is, of course, the long time which must elapse before any returns can be obtained. Arable land is fast disappearing throughout the country, while there is an increase in the value of timber. Four hundred and seventy square miles of woodlands are to be found already in the United Kingdom, the south-eastern corner of England being most thickly covered with forests; while in Scotland, on account of recent planting, throughout Inverness-shire alone 169,000 acres of woodland may be seen. Mr. Nisbet would have chairs of Forestry established at the chief educational centres in the kingdom, to correct unintelligent planting for the future, teach the management of woodland estates, and show how their produce can be brought to

market most profitably. Trees must possess high specific gravity, be long, straight and bulky in the bole, with few knots and branches, if they are to command a ready sale. Deterioration of soil in high forests must be guarded against by growing a sufficient leaf-canopy, and taking measures that the natural riches procured by the decomposition of the dead foliage should not be dispersed by wind or other agency. The beech tree is a most valuable agent in forestry. It shades, protects, and furnishes abundance of leaf-mould by its annual leaf-fall. On the continent it is deemed indispensable in woodlands.

Tree pruning is treated scientifically by Mr. Nisbet, and his remarks well deserve the attention of all timber growers; he insists, too, on the advantages of under-planting. This course improves the stems of trees by making them less tapering, and therefore of more value commercially. It increases the quantity of dead foliage, too, in a wood, and, as it prevents this from being scattered by the winds, greatly favours the production of humus. The chief fault of British forestry at present is deemed by Mr. Nisbet to be the thinness of its timber crops. Thus the productive power of the soil is not sufficiently called into play. The insect enemies and fungoid diseases of trees are described at great length, and such remedies as can be used pointed out.

The influence of German forest-craft is seen in every page of this book. Investigations in that country have been far more searching than any which have been pursued in England. Before long our traditional systems of forestry must be remodelled, and more attention paid to the scientific side of tree-growing. Mr. Nisbet's book stands by itself in acquainting English foresters with what has been done on the continent. It is thus of national importance; and lovers of Oxford must needs rejoice that Alma Mater has originated these lectures, which ought to bear abundant fruit in the future. The little volume is simply a necessity for all who would treat woodlands carefully in order to obtain the greatest profit from what is, after all, as much of a crop as wheat, although the farmer has to wait an indefinite time for his harvest.

M. G. WATKINS.

CORRESPONDENCE.

THE ABYSSINIAN INSCRIPTIONS OF MR. THEODORE BENT.

Saaz, Bohemia: August 12, 1894.

Prof. D. H. Müller's paper on the "Epigraphic Monuments of Abyssinia" in the *Denkschriften der Wiener Akademie der Wissenschaften* has hitherto been noticed only by myself (*Bemerkungen zur Geschichte Altäthiopiens und zu einer sabäischen Vertragsinschrift*, Saaz), and by Prof. Nöldeke (in the *Z. D. M. G.* xlviii. pp. 367 sq.). I am gratified at finding that the celebrated Strassburg scholar agrees with me in several points. More especially he has criticised certain philological statements of Prof. Müller. Thus, he has pointed out that the two Ethiopic inscriptions in Sabæan characters have an *m* at the end of each word, which is erroneously explained by Prof. Müller sometimes as a representative of the mim-nation, sometimes as an enclitic pronoun *mā* or *mū*. The character, however, must be

regarded as indicating the end of a word, like the vertical line at the end of Sabæan words, or the double point at the end of Abyssinian words. I have occupied myself exclusively with the chronology of Mr. Bent's inscriptions, and have made it certain that all the royal texts among them hitherto known belong to the age of King Aizana, whereas Prof. Müller transfers to the fifth century those which are written in Ge'ez. Similarly, I have shown that the inscription of Adulis belongs, not to the first century as Prof. Müller believes, but to the third. As for Mr. Bent's inscription No. II., I have explained that it should not be treated as a historical one, since the royal name contained in it is uncertain. Now, however, I believe that the name can be recovered, though, in this case, it is necessary to consider Prof. Müller's facsimile as incorrect or imperfect.

In the first and, therefore, most important line of this inscription fourteen letters are preserved. Prof. Müller restores and translates: "This throne Ela Amida, lord of Q—, erected and set up," supplying nine letters at the beginning of the line. A careful examination of the facsimile shows that this restoration is impossible, since it is clear from a very obvious restoration of the second and third lines that the right hand side of the inscription is complete, so that the letters to be supplied must be confined to the left hand side. Now only two words (WZM SBAM) and consequently seven letters are wanting on the left side of the second line, and only three words or nine letters on the same side of the third. The second line, therefore, contained altogether twenty-five letters, the third line twenty-four; so that as the existing portion of the first line extends as far as the fifteenth letter of the second line, ten letters must be lost in it on the left side. The second line begins with *sum*, the remains of the word *Aksum*, and consequently the first line must terminate with the two initial letters of the name (*i.e.*, *Ak*). Before the name of *Aksum*, we must have the word *melik* or *negush*, "king," leaving only four letters to be still supplied. As only one word is thus possible before the name *Elam* 'Am. m, no verb can have existed there, much less three words as Prof. Müller supposes. The sole word that can be supplied is the individual name of the king which we can approximately restore. Prof. Müller makes the word terminate in *m*, but we now know that this *m* is merely the sign for the division of words. Three letters, according to the facsimile, still remain to be supplied. The middle one is shown, by a comparison with the forms of the *sh* in all other parts of the inscription, not to be a *sh*, but rather a *z*. In the line which follows, an *n* may easily be recognised, so that the termination of the name will be . . . *zân*. As to the first letter, Prof. Müller's copy offers a *w*; but it is not difficult to conjecture that the two circles which compose this letter are only the result of a misreading. Doubtless the two circles exist, but they do not belong together. The first is clearly an 'ain, while the second represents the upper part of a Sabæan *y*. Consequently, the whole name will be 'Aizân. The rest of the line now offers no difficulty, and the text reads: "'Aizân(m) Ela(m) 'Am.(m) Bees(m) Halen(m), melik(m) Ak[sum(m)]," or, "'Aizân(m) Ela(m) 'Am.(m) Cen(m) . . . melik(m) Ak[sum(m)]."

The probability accordingly gains in strength that the doubtful third word is really 'Amida; and we therefore have 'Aizân Ela 'Amida, like Kaleb Ela Asbaha. The author of the inscription is consequently identical with the author of the bilingual text which I refer to the year 346 A.D. The two Ge'ez inscriptions will thus be due to the son of 'Aizân, and so belong to

the fourth century, or, more exactly, to about 370 A.D.

The importance of the inscription now begins to increase, on account of the title of the king. In the bilingual text 'Aizân is also king of Habashat. In Bent II. this is no longer the case. 'Aizân therefore must have lost this province, and the bilingual is of earlier date than Bent II., the latter having been written about 360 A.D., and the use of the Sabæan alphabet having lasted in Abyssinia as late as the period between 360 and 370 A.D. What was the full name of . . . *zânâ*, the son of 'Aizân, now becomes a fresh problem. Perhaps he is identical with Ezana Bisi Olen (Azân Beese Halen), whose name I have deciphered on a coin, although the latter could also be compared with 'Aizân Ela 'Amida, the complete name being 'Aizân Ela 'Amida Beese Halen, a title similar to that of "William the Victorious of Hohenzollern."

I have only to add that Prof. Müller thinks it is the right hand side of Bent II. which is defective. But his restorations of the third and fourth lines show that he considers about nine or ten letters to be wanting in the first line, where he restores ZMNR 'TKL, reading what is left of the first word as WSHM and translating "This throne he erected and set up." But the reading WSHM is impossible, since, as we have seen, the final *m* is not a letter, and WSHI would give no suitable sense. Moreover, the word comes before the royal name Ela 'Amida, and hence would naturally be WZDM "son," as we may conclude that this inscription, like all others with which we are acquainted, begins with the name of a king followed by that of his father. If, then, we read: "N.N., son of Ela 'Amida," only one other word would be wanting before the word "son," and this would, of course, be the name of the king. There cannot, therefore, be room for the nine or ten letters which Prof. Müller's hypothesis demands. Moreover, the completion of the name to Tazêna, who is mentioned in the lists of Abyssinian kings as the son of Ela Amida, now becomes possible, if not probable. We should thus have epigraphic evidence, both of 'Aizân Ela 'Amida Beese Halen and of his son [Ta]zêna Beese Halen. The coins furnish us with the names of some other Abyssinian kings.

E. GLASER.

ANTHROPOLOGICAL JOTTINGS.

A RECENT number of *L'Anthropologie* (Paris: Masson) contains an article on "La Race Basque," by M. R. Collignon, who has enjoyed special opportunities of studying this vexed question as a medical officer attached to the recruiting service. He examined several thousand recruits in the department of the Basses Pyrénées, and was also permitted to extend his inquiries across the Spanish frontier. In the first place, he established to his own satisfaction a peculiar physical type, found only in the Basque-speaking cantons. This type is marked by considerable height, the average standard being as much as 1.658 metres, and by several features which recall the ancient Egyptians and the Berbers; but its most striking characteristics are "le renflement du crâne au niveau des tempes, et le prodigieux rétrécissement de la face vers le menton." That the French Basques should be short-headed, and the Spanish Basques long-headed, M. Collignon regards as a minor detail; but he insists that the former represent the purer type in all respects. Out of 732 recruits from the Basque-speaking cantons, no less than 302 or 41 per cent. show the Basque type, the maximum of 56 per cent. being furnished by the canton of Hasparen. M. Collignon then proceeds to seek for some

historical explanation of his facts. From the complete absence of the Basque type in Béarn and Gascogne, he argues that the Aquitani of Caesar must have belonged to an altogether different stock, who extended right up to the Pyrenees. At that epoch the Basques must have been confined to Northern Spain, whence, in historic times, they crossed into France, and have there preserved their blood more purely than in their original home.

UNDER the title of "Italian Anthropometry," Dr. Beddoe has contributed to the July number of *Science Progress* an interesting summary of the conclusions drawn by Dr. R. Livi from the military statistics of Italy. After making allowance for important exceptions, it appears that high stature, breadth of head, and blonde complexion abound in the north, and the opposite characters in the south:

"Not that there are two races . . . but that a type, the one we usually call the Mediterranean, does really predominate in the south, and exists in a state of comparative purity in Sardinia and Calabria; while in the north the broad-headed Alpine type is powerful, but is almost everywhere more or less modified by or interspersed with other types—Germanic, Slavic, or of doubtful origin—to which the variations of stature and complexion may probably be, at least in part, attributed. In Sicily, Greek, Carthaginian, and Saracenic settlements and invasions have doubtless had considerable modifying influence."

The average height for the whole kingdom is 1.624 metres, or about 64 inches, which is much below that of most parts of Northern and Central Europe, though perhaps equal to that of Poland and Central Hungary. Sardinia and Calabria fall below the average, and so, also, does the district of Aosta, owing to the prevalence of goitre. During a period of sixteen years, no less than 32 per cent. of the young men of Aosta were rejected for goitre, and this after 27 per cent. had previously been rejected for deficient stature. Dr. Livi has been unable to trace any similar degradation as being caused by either malaria or pellagra, nor does it seem that much effect is anywhere produced by the differences of urban and rural life.

WE quote the following from the *New York Nation*, though it contains some statements which we cannot reconcile:—

"The rigid tests now applied to the conscripts for the Japanese army have incidentally thrown light upon the ethnology of the island empire. The national habit, continued through ages, of sitting for hours upon the hams and heels has had the curious effect of shortening the legs disproportionately. The average Japanese (man or woman) is normal in the proportions of the upper half of the body. Relatively he is, in the lower half, from a half-inch to an inch and a half too short. It is believed that a more nourishing diet, more exercise, and the use of chairs or some other apparatus which will allow a better circulation of the blood during sedentary attitudes, will in time add to the Japanese stature. Five years' examination of recruits enrolled at the age of twenty shows the following averages: height, 5 ft. 4½ in.; weight, 126.57 lbs.; chest measurement, 32.99 in.; cubic capacity of lungs, 3.531 centimetres. . . . Only one conscript in ten is taken, for although fully 200,000 are physically qualified, only 20,000 are enrolled annually for service with the colours. The flower of the population is in the army. Some light seems to be cast by these figures upon Japanese origins. Only 10.46 adult males out of every thousand in the empire attain the maximum [minimum] height for an infantry recruit. This maximum is 59.5 inches, as against 61 inches in England, 61.6 in Germany, and 60.06 in France. The Coreans are notably taller than the Japanese; and it is on the islands of Tsushima and Iki, in which Corean blood predominates, that the height of the men averages one inch more than on the main island, Honde. In the regions surrounding the great bays of Yedo and Osaka, as well as in

the provinces lining the northwest coast, the people are conspicuously below the requisite standard. The cities as a rule are very deficient in the ratio of height, while the agricultural districts furnish over one-half of the conscripts."

REPORTS OF SOCIETIES.

ANGLO-RUSSIAN LITERARY SOCIETY.—(Tuesday, Sept. 4.)

E. A. CAZALET, Esq., president, in the chair.—A translation of Mr. P. A. Kuskow's paper in Russian, entitled "Our Ideals," was read. The subject was embodied in a dialogue between a Russian and a foreigner from Western Europe, who taunted the former on the absence of ideals. The tenor of the paper went to prove that the Russian peasant, with all his real and reputed barbarousness and vulgarity, possessed in many instances higher moral and religious ideals than Western Europe. The Russian said:—"Your ideal is to struggle with each other, our ideal is to struggle with ourselves. Your ideal is riches; we also have to earn money, but that is not our ideal. Our ideal is the rhyme translated as follows:

'Vlass gladly gave up all he had,
And with bare feet and poorly clad
His time and life to God he gave
Free donations for his Church to crave.'

Your self-complacent rich man revels in his own importance; he is a worldly man in paradise. Our rich *moujik* is altogether in hell with his money; his roubles burn his hands; in the depths of his soul he considers himself a second Judas. He is called the devourer of the commune, the blood-sucker. In prayer before the holy image he doubts his right to turn to God, because he knows what his ideals demand of him. The great thing with you is the majority: it is your public opinion. All your business is decided by majorities, which are sometimes deceptive, like juries. Your Governments stoop to everything in order to obtain a majority. Your greatest genius [Napoleon?] won majorities by every trick and artifice, and yet even a true majority is seldom just. Sometimes an unimportant minority is the first to comprehend the truth. For you truth is in power, while our power is in truth. The crushed minorities of your parliaments are sometimes goaded into physical violence, and this parliamentary pugilism has a far-reaching meaning. Among the Russian people, in the management of their communes, there is a notion that all questions should be decided unanimously; and there have been examples where the majority and minority have referred the point at issue unanimously to one of the village elders, and have abided by his decision, even when it was favourable to the minority. You do not understand the love of our people for the Czar. To judge by your ideals you may even discover servility in that sentiment. I can assure you that he is our Supreme Elder, who brings our national disagreements to a general good understanding. It is in no way desirable for us that he should listen to the voice of the majority (even if it be *bona fide*): what we want is that he should listen to the voice of his own conscience, because we seek peace and justice, and not to get the better of each other. As regards liberty, our ideal is very different from yours. A peasant of Perm can serve as an illustration. He was a worthy man who possessed peculiar religious views, which he ventilated in an aggressive manner in Government spheres, but in no way interfering with the public. He was relegated to the Solovetski Monastery for admonition. The monks said to him, 'Bow to our holy saints, and, with God's blessing, be gone.' But he replied, 'I could not do it. Time must acquit me, and I believe it will do so; but if I am in the wrong, if all this merely appears to me to be the truth, then let the Solovetski Prison be my tomb'; and such it was for a score of years. All this, added a traveller who interviewed him, was told without any sign of resentment or indignation. No complaint, no recrimination, no reproach was directed against anyone. The poet Pushkin, the novelist Dostoevski in exile, and a young Grand Duke who was treated with undue severity by the tutors whom his father had appointed, never showed signs of vindictive resentment. The burden of the song of these good-natured Slavs

was that everything was done out of a desire to benefit them; the means, however, were not dictated by the heart, but by the hard times in which they lived." The Russian added to his foreign interlocutor: "You do not envy this liberty of the soul, this disregard for petty, temporal grievances, but without this liberty can you hope to see God? But our highest ideal is to guard our vision from everything which might obstruct the free passage of God's light into it, and impede the liberty of the most important function of our spirit—i.e., the free action of our understanding. Every worldly advantage, every longing for and possession of it, only deprives a man of the unbiased freedom of his understanding. His thoughts are fettered to this benefit, like a convict to his wheelbarrow. But our people are, as a rule, indifferent to material well-being, and to that peculiar liberty which is requisite for its attainment. 'Put your soul in hell and you will be rich,' says a popular proverb: 'The love of riches splits up the understanding': 'They eat lustily, but sleep badly.' Another of your Western ideals is power. Our people know that those in authority are enslaved by ambition; that every power has functions to perform which are repugnant to the human soul; and, therefore, they step aside and consider every power, except that of the Czar, with a certain feeling of scorn, which is again clearly expressed in the proverb, 'The Czar shows favour, but the underling (dog-keeper) shows none.' The Czar—that is an altogether different affair: the Czar is an hereditary, permanent power, and the people bow down before it, as something immovable. Did this idea ever strike you when you read the slanders which are propagated about us in the press?" Examples were given to prove that Russians in exalted positions show more fellow feeling and consideration for the poorer classes than is the fashion in Western Europe. "A personage of high rank called on a grand old lady to wish her joy on her birthday, and in all seriousness conveyed to her the congratulations of his coachman. The Czar and the Grand Dukes walked on foot, and the Empress followed in a carriage, to the grave-yard the body of their old nurse. The spiritual cement which binds our social structure remains an enigma to you even to the present day, and your seductions only distract us. You and we are two distinct worlds. Some of your governors force a whole province to learn their language, while thousands of Russians acquire the language of the Yakuts in order not to inconvenience the barbarians with whom they have intercourse. From the number of acquittals, the Germans have drawn the conclusion that the public conscience in Russia is fifty times slacker than in Germany; but I say that the public conscience in Russia is fifty times more exacting towards itself than in Germany. Russia is a separate world, and not an empire. Do you know what the old-fashioned word for Russia—*Rus*—means? A *tamchik* or driver has one leg inside the coach box of his sledge, and the other leg, which is outside, is in *Rus*—such is the popular expression, meaning that it is free in endless space. We are so fond of freedom that we hate all written agreements, which our peasants consider to be devilish documents enslaving the soul. Treaties only lead to quarrels, while we desire peace and harmony. Even at the present time the French wish to draw up a treaty with us, but to what practical good can it lead? But our religious ideal is the root of all our ideals. Your theories about religious architecture, &c., are worth nothing, because religion should be in the heart. National proverbs express the substance of our beliefs: 'Man is not born for himself,' 'To live is to serve God,' and 'God builds what is His.' The last saying explains the two others. Our nation believes that, whatever each separate man may be, he is a living material in the great structure of the living God: hence the great respect in which human life is held, and even criminals are popularly called 'unfortunates.' Kindness, love, and mercy do not appear as virtues and merits, but only as means for the attainment of higher spiritual freedom, which alone attracts us. Your favourite phrase is 'material well-being,' our favourite phrase is 'saving the soul'; what you hope to reach by science and intellect we have attained by faith through the heart."

FINE ART.

Travels amongst American Indians, their Ancient Earth-works and Temples. By Vice-Admiral Lindesay Brine. (Sampson Low.)

ADMIRAL BRINE's readers cannot complain that the repast set before them has been spread with a parsimonious hand. It has evidently been his practice, when on his travels, to write up his log as regularly as on board ship; and the result is that he has produced a narrative of the most agreeably varied kind, in which reminiscences of Tieknor, Agassiz, Emerson, and Longfellow alternate with accounts of visits to museums and shell mounds, schools and naval depôts, beaver dams and ancient copper mines, leading up at length to his exploration of the great earth-works of Ohio and the ruined monuments of Chiapas and Yucatan. Long before making this American journey, he had carried an observant eye and an enquiring mind to many parts of the Old World while engaged in active service; and when he obtained leave from the Admiralty to visit North and Central America, he fully expected, though he had no definite theory of his own to establish, to find that the tribes in the West and North-West resembled the Manchu race whom he had seen in the north of China, that the Indians of Central America would show traces of kindred with the Malays, and that its ruined temples would exhibit architectural affinities with the Buddhist monasteries in Upper Burma and Cambodia. These anticipations were not fulfilled. The only resemblance to Asiatic peoples among the American Indians which seems to have actually struck him, was in the case of a Shoshone tribe near the borders of Oregon, in that part of the desert which is bounded on the west by the Sierra Nevada; and they reminded him of the people of the southern provinces of China.

As for the ruins, the Admiral's conclusion, based on a more prolonged study of historical authorities, as well as on his examination of the buildings themselves, is that they were built by immigrants from Mexico, belonging to the pre-Aztec or Toltec race, who disappeared, leaving behind them these monuments of a comparatively short occupation, at some date not long anterior to the Spanish conquest; and that the theory, dear to many Americanists, of a separate Maya civilisation, co-ordinate with but not based upon that of Mexico, consequently falls to the ground. In this opinion we entirely agree with him. But we must demur to his identification of the Toltec invaders of Guatemala with the mound-builders of the Mississippi valley. The main ground alleged for this startling conclusion is an undoubted resemblance which exists between the mounds of Mixco (a few miles west of Guatemala) and those of Cahokia; and a certain similarity of feature which the Admiral traces between the Kachiquels of Guatemala and the Dakota of North America is thrown into the scale as a make-weight. The mounds in question, small in size and only remarkable for the way in which they are grouped, appear in

each case to have been the bases of huts or clusters of huts, which they served to protect against inundations. Coincidences of this nature surely afford the slenderest of grounds for arguing a direct ethnological connection. Nor can any greater importance be attributed to the resemblance which he finds between the earthworks of Patinamit, an ancient seat of the Kachiquels, and those of Fort Ancient, a fortified hill on the Little Miami river about thirty miles above its junction with the Ohio, of which a plan is given (p. 88). The structural contrasts between this huge earthwork, the embankments of which are four miles in circuit, enclosing an area of 140 acres, and similar works in the Old World, are very remarkable. The Admiral says:—

"There is no ditch. Nothing could more clearly mark the difference between this fortification and one that would have been made by a white race. An outer ditch is usually considered as not only of essential importance in works of defence, but its excavation supplies the earth required for the ramparts. It seems evident that these Indians in their method of defensive warfare did not always consider a ditch to be useful; or it is possible that, in consequence of not having shovels and pickaxes, they preferred obtaining earth in some other manner which they found more convenient" (p. 89).

The neighbouring farmers told him that all the earth used in making this immense fortification must have been brought from a distance in baskets. The Admiral, however, leans to the belief that it was taken from the surface of the land within the enclosure; and he thinks that as this surface is nearly level the builders must have lowered the entire area for the purpose of making the ramparts. There is another odd thing about Fort Ancient. There are no less than seventy gaps or openings in the embankments; and the purpose of these is a subject of controversy among antiquaries. Some hold that they were intended to facilitate the escape of water from the interior. To this it is objected that many of them are on level ground, from which no surplus water could possibly drain away. Others consider that they were once fenced with removable stockades, and were so constructed for the purpose of enabling the defenders to rush out on their assailants at several points simultaneously. To this it is objected that the openings sometimes occur in places where the slopes of the hill are so steep as to be almost inaccessible. The latter objection, however, does not seem equally applicable to the hypothesis that the fort is simply an ancient village, an enclosed area once more or less occupied by wigwams, and that the gaps are nothing but gates by which this primitive city was ordinarily entered in time of peace, and which could be easily filled up in time of war. If Thebes boasted a hundred gates, why should Fort Ancient not have had seventy? Such a theory seems the more reasonable, when it is considered that the hill on which the fort stands is surrounded by a country abounding in game, and adjoins a navigable river enabling the inhabitants to maintain communication with the Ohio and the Mississippi.

Having quitted the land of mounds, Admiral Brine crossed the prairies of Min-

nesota and Iowa, and proceeded by the Great Salt Lake to San Francisco, where he took steamer for San José, the port of Guatemala, on his way to the celebrated ruins of Palenque and Uxmal. He tells us nothing, so far as we observe, about either that was previously unknown; but his narrative is by no means uninteresting, and he gives several good photographic illustrations, including one from the so-called "Altarpiece of the Cross," which forms the frontispiece of the volume. The cross of Palenque, it is hardly necessary to say, has no connection with the Christian symbol of the same name, though at first sight there is a striking resemblance. The subject of the bas-relief to which it gives name is a sacrifice to the turkey, the principal domesticated animal of Mexico. This useful bird was solemnly worshipped, it seems, like the owl and the eagle, as a living fetish, previously to being killed and eaten; and from an extract cited in the volume before us, it appears that a superstition based on this ancient rite survived among the Indians of Yucatan as recently as the beginning of the present century. For ritual purposes the bird was decorated with sundry ornaments, and placed on the top of a stone pedestal designed to represent a tree, and consisting of a stem or trunk, and two branches; a meal of the paste of maize flour, moulded into a diminutive human figure, was then given to it. The deity having thus symbolically eaten the worshipper, the worshipper killed and ate the deity in right earnest. Such is the ceremonial depicted in the famous bas-relief of Palenque. A youth, probably the son of the chief who offers the sacrifice, stands on the other side of the pedestal holding a stalk of maize: and the growth of the tree from the soil is symbolised by the serpent-head of the earth goddess Cihuacohuatl, on which the pedestal stands. Representations of the worship of birds are familiar to students of the Mexican *pinturas*; the Vatican codex contains several examples. Admiral Brine, by the way, speaks of "the collection of ancient Mexican codices placed in the library of the Vatican." One codex does not make a collection, and there is only one ancient Mexican codex in the Vatican library. There is, indeed, besides this a manuscript on European foolscap paper, containing a number of coarsely-coloured mythological figures possibly drawn by native artists, many of which have explanations in Italian: but this manuscript, dating long after the conquest and evidently the work of a missionary—or rather of missionaries, for a careful examination detects in the writing the work of three different hands—cannot be properly called an ancient Mexican codex.

E. J. PAYNE.

NOTES ON ART AND ARCHAEOLOGY.

AN exhibition of drawings in black and white is announced for September 17 in the rooms of the Royal Institute of Water Colours, Piccadilly. The exhibition will consist chiefly of drawings made for the reprints of classical fiction, published by Messrs. J. M. Dent & Co. Among the artists represented are Mr. Aubrey

Beardsley, Mr. Anning Bell, Mr. J. D. Batten, Mr. Cubitt Cooke, Mr. Walter Crane, Miss Erichsen, Mr. Granville Fell, Mr. William Hyde, Miss Bertha Newcombe, Mr. Herbert Railton, Mr. F. C. Tilney, and Mr. E. J. Wheeler. Messrs. Dent will also exhibit a selection of books in extra leather bindings, which have been designed by their workmen, and produced by them at Aldine House.

MR. GLEESON WHITE, who has hitherto edited *The Studio*, has resigned; Mr. Charles Holme, the proprietor of the magazine, will succeed him.

THE twentieth annual exhibition of the Sheffield Society of Artists will be opened in Cutlers' Hall, on Monday next, September 10, with an address by Prof. Hubert Herkomer.

MR. MEEHAN, the well-known bookseller at Bath, has now on view a very interesting collection of portraits, caricatures, views, and maps, connected with the past history of that city. Several sets by Rowlandson and Cruikshank are included, as well as an original pastille of Beau Nash.

MESSRS. J. C. DRUMMOND & Co., of Henrietta-street, Covent Garden, have sent some examples on a small scale of the photogravures of pictures produced by the Hanfstaengl process at Munich. Among the advantages of this process are that proofs can be submitted to the painter, for suggestion or alteration, while the plate is in process, and that the engraved plates can be printed from either at Munich or elsewhere. It is also stated that, out of fifty-two photogravures issued last year by members of the Printers' Association who do not engrave their own plates, no fewer than thirty-eight were executed by Herr Franz Hanfstaengl.

THE last number of *Cornell Studies in Classical Philology* (Ginn) consists of a paper on "The Cult of Asklepios," by Alice Walton, Ph.D., who dates from Leipzig. It is an attempt to give, in narrative form, a summary of the results that have been derived from recent archaeological research; and though the author acknowledges her obligations to Thraemer and Girard, she claims to have treated the subject with more completeness than any of her predecessors. After seven chapters—dealing with Asklepios as known to Homer and as an earth spirit, with his temples and their attendants, with medical procedure in the Asklepieia, with public ceremonial and private ritual—she gives several valuable appendices. The first is a list of the epithets of Asklepios, additional to those given in the supplement to Roscher's *Lexicon der Mythologie*. Next comes an index to ancient literature and inscriptions, elaborately classified and with full references. Then follows a geographical catalogue of the places in which Asklepios is known to have been worshipped, based mainly upon the literary and epigraphical evidence, which supplies about 207 Asklepieia, while 161 more are plausibly inferred from the types of coins, &c. Finally, we have a bibliography and an index of names and topics. Though not pretending to be original, this is a very solid piece of work.

THE STAGE.

THE Lyceum Theatre was to be opened to-night (Saturday) by Miss Lillian Russell, with the first performance of a comic opera, entitled "The Queen of Brilliants," adapted from the German by Mr. Brandon Thomas.

AFTER an interval of some years, the *Theatre* (Simpkin, Marshall & Co.) has again returned to the control of Mr. Frederick Hawkins, who founded it as long ago as 1878. In the depth

of the dull season, nothing very "actual" was to be expected; but the editor has been fortunate in obtaining some contributions of general interest. He himself explains an incident in the life of Voltaire which has been curiously misrepresented, and we may likewise attribute to his pen a comparison of the stage to-day with what it was eighteen years ago. Two well-known dramatic critics write about the conditions of dramatic criticism—it is curious, by the way, that literary critics so seldom write about literary criticism; and a theatrical manager discusses the relation of the theatres to the County Council. Finally, we must mention two chapters of reminiscences, by Mr. Arthur W. à Beckett, of Fechter in the green room; and by Miss Braddon, of her early visits to the theatre, which seem to have begun when she was only three years of age. The photographic portraits of actors and actresses, with no accompanying letterpress, continue to be a prominent feature of this magazine.

MUSIC.

Primitive Music. By Richard Wallaschek. (Longmans.)

NOT in books, but among the songs of savage races, is to be found the earliest record of music; it is, therefore, impossible to over-estimate their importance in any inquiry respecting the origin and development of an art which to-day forms one of the mightiest forces of civilisation. The difficulties in the way of obtaining unadulterated savage music are great. It is essential not to forget that in many cases it has been modified by European influence—no doubt, for the most part, unconsciously. Again, savage songs when written down in our notation, even by competent musicians—which has certainly not always been the case—are only approximations. Missionaries, too, have done much to obliterate traces of primitive music, or to rob it of some of its characteristic features; to them it was merely a sign of heathenism, and, therefore, as our author remarks, to be "altogether pushed into oblivion." But whatever the difficulties, they must be faced if the subject is to be properly investigated.

Mr. Wallaschek's survey of savage music is of wonderful interest; yet in forming any opinion, or establishing any theory therefrom, great caution is necessary. Our author is the first to suggest such an attitude; but he gives many quotations from travellers' tales, and though there is no reason to doubt the good faith of the writers, one would often like to know how much weight their statements about music and musical performances ought to carry. Mr. Wallaschek comes to the conclusion that "a general view of primitive music shows us that in the most primitive state the main constituent of music has always been rhythm." This may have been so; still, it should be remembered that we listen to savage melody with modern ears, and hence can scarcely judge as to the effect and importance of one element of primitive music. Mr. Wallaschek, to emphasise his "rhythm" theory, tells us of the Damaras, that "their highest idea of a musical performance merely consists in the imitation of the galloping or trotting of various animals." Surely, however, that does not come under the designation of music! Neither, surely, can the Philippine "table-music," which is described as a "horrible din," and which "almost induced cramp in the stomach," count either as rhythm or as melody. So far as we are acquainted with negro melodies, we fully endorse our author's opinion that the greater number have been considerably modernised.

The chapter on "Instruments" is one of great importance. Our author denies that the drum, as stated by Carl Engel and Rowbotham, is the most ancient instrument; and he brings forward ethnological facts and archaeological discoveries with considerable skill in support of his argument. Mr. Wallaschek considers that the flute or fife was the earliest of instruments. In speaking of bowed instruments, he remarks: "Never has neglect of ethnological research led to such hypothetical results as in the history of the violin," and very interesting are his illustrations of primitive fiddling among savages.

In chapter iv., entitled "The Basis of our Musical System," the question of harmony is introduced. After quoting statements of various travellers testifying to the fact that the Hottentots, the Maoris, the natives of the Solomon and Fiji Islands, and other savage tribes "sing in harmony," Mr. Wallaschek boldly asserts that, "with these ethnological facts to hand, we may oppose the widespread theory of harmony and counterpoint being musical inventions of modern times." Of all musical questions, the one as to whether harmony was known to the ancients is, perhaps, the most vexed. Now the travellers on whose statements our author relies are mostly modern, and none very old; the earliest, we believe, is Kolbe, who was in Africa at the beginning of last century. Burchell, we are informed, "probably was the first European who ever touched the African soil in that part where he travelled; and, again, we read that 'the Maoris sang in thirds when Cook visited New Zealand for the first time.'" The "probably" weakens Burchell's evidence; and, again, Cook was not the first European to visit New Zealand. Willingly would we receive any proofs that harmony was known of old, but Mr. Wallaschek does not convince us that such was the case. Yet he certainly deserves praise for trying to collect the best evidence he could obtain. It will, perhaps, be fair to quote his concluding remarks on this subject:

"It may still be objected that those savages who know harmony now may have acquired it in the course of time (even without foreign influence), and may have been ignorant of it centuries ago. I think, however, I can take it for granted that there are still savage tribes whose culture has remained stationary ever since the stone age. If this is so, it seems, to say the least, extremely improbable that such tribes (as Bushmen, Australians) should at the same time have made any progress in music alone."

A section of this chapter is devoted to "The Scale." Our author sees no reason "to conclude that a period of pentatonic scales necessarily preceded the period of heptatonic ones." He is probably right; anyhow, learned writers before him have come to the same conclusion. The same, too, may be said of the remark that "the first and unique cause to settle the type of a regular scale is the instrument." The following forcible sentence, however, deserves quotation:

"We owe the scale not to nature (voice, ear, laws of sound, or animals), and not to science or artificial systems that were worked upon and thought out for centuries, but to the practical player and the qualities of his instrument."

In the chapter entitled "Text and Music" it is shown that in primitive times music was not a union of poetry with music. For the most part the words of the songs of savages have little or no meaning. The union of words with music in a form resembling our "recitative" implies, according to our author, a comparatively developed language. Dance and music, on the other hand, were intimately connected from the very beginning. Mr. Wallaschek be-

lieves that Wagner erred when he placed "the art of poetry third in the order of original art-forms." He returns to Wagner in his chapter on "Primitive Drama and Pantomime." Primitive drama was an organic union of music and gesture, but not of poetry; hence the union of the three arts "in equal rank to a single art-work is theoretically a contradiction, and practically an impossibility." The "Origin of Music" is discussed, and the following brief quotation from the summary will show the lines along which the argument runs: "I venture to conclude that the origin of music is to be sought in a general desire for rhythmical exercise, and that the 'time sense' is the psychical source from which it arises." The theories of Darwin and Spencer are, of course, noticed and criticised. And in "Heredity and Development in Music" our author, accepting Galton's and Weissman's theory of the non-heredity of acquired differences, explains progress in music by tradition and imitation. Could heredity explain, he asks, the "immense progress" which the opera has made from the days of Bellini and Donizetti to Richard Wagner, or which instrumental music has made from Haydn to Berlioz? The two cases mentioned scarcely come, however, within the line of argument; and even were it so, the "immense progress" would certainly be objected to by some musicians. Apart from this, however, our author brings forward strong reasons for his belief.

Mr. Wallaschek's book is a serious attempt to deal with a subject of paramount interest, and claims the attention of all who wish to study the earliest chapters in the history of music.

J. S. SHEDLOCK.

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EVERYONE who has read much medieval literature conceives, at some time or another, the ambition of editing Burton's *Anatomy*; and it is with regret he dismisses, as a last illusion of departed youth, the hope of meeting with a publisher who will undertake its publication in the proper way. In truth, it is not the perfect editor we require for a final edition of Burton—to the credit of our race, they are not infrequent—but the publisher with large views and larger patience. He of the *Dictionary of National Biography*, and the Trustees who kept Mr. Ward for years at the delightful task of reading the best romances in the world in manuscripts a joy to the handler and beholder, have indeed shown a fitting respect to the works they produce—"O si sic omnes!" Perchance their examples may bear fruit, and some day the world may welcome the final edition of Burton's *Anatomy of Melancholy*.

The task of the editor of Burton is peculiarly difficult, from the varying nature of the interest he arouses and the audience he appeals to. At no time has our author been without a band of followers and admirers. Five editions in his lifetime, three more in the seventeenth century, three issues even in the eighteenth century, and at least a dozen in our own, sufficiently attest this. Scholars and men of letters love him for his gift of apt quotation, the rare polish of his expressions, and that strange power of dealing convincingly with unfamiliar old-world subjects and materials, of heaping up co-ordinate phrases, nouns, and adjectives, which makes him, more truly than his eighteenth century pillager, our English Rabelais—doctor, divine, and writer. The many, less able to appreciate his wide reading, and the skill great enough to take the outward form of simplicity, love him for his quaint stories, half-hints, and expression of feelings in which they share: nay, even for the mistakes and credulity at which they can now afford to smile. The copy of the *Anatomy* we have just laid down was bought in camp after Chillianwalla, and carried in a soldier's kit through India.

On the other hand, the task will demand an extensive and peculiar range of reading in the editor. In the course of his work Burton quotes or refers to something like 1600 writers of all periods, nearly all in Latin (translations or originals). Even Froissart is quoted in Latin (we believe from Sleidan's

abridgment), and Ariosto in English, since no Latin translation existed. His favourite classical authors are less read now than formerly; his system of medicine, of physics generally, belongs to the bygone days, and is unintelligible to most scholars; while the mere mechanical difficulties in verifying 100,000 quotations are enough to deter any but the boldest and most persevering of men. Yet the labour will be well repaid. As we follow Burton from author to author, we begin to grow into a knowledge and love of him; we see his mind at work, and the scraps he quotes interest us, not because Seneca or Maximus Tyrius wrote them, but because being said they are so exactly what Burton wanted to say that nothing else seemed fitting. But one of the chief pleasures of the editor will be to watch the growth of the writer as revealed in the *Anatomy*, for Burton is before all else the man of his book. Written after twenty years of study, obscurity, and disappointment, its success gave him fame, brought him preferment and ease, and supplied an interest to the autumn of his days. His self-revelation is greatest in the address of Democritus to the reader. Here we see his content with life, his love of Oxford and pride in his college, coming and growing with success. Thus, in his second edition, he says of himself:

"Preferment as I could never get, so am I not in debt for it, although my friends' providence, care, alacrity, and bounty was never wanting to do me good, yet either through mine own default, infelicity, want or neglect of opportunity, inequity of time's preposterous proceedings, my hopes were still frustrate, and I left behind, as a dolphin on shore, confined to my college, as Democritus to his garden, Diogenes to his tub, where I still continue, and lead a monastic life *mihi et musis*, sequestered from those tumults and troubles of the world" (ed. 1624, p. 3).

But, in the later editions, the passage runs thus:

"Greater preferment as I could never get, so am I not in debt for it, I have a competency (*Laus Deo*) from my noble and munificent Patrons, though I still live a collegiate student, as Democritus in his garden, and lead a monastic life, sequestered from those tumults and troubles of the world" (ed. 1638, p. 3).

The praise of "the most flourishing college in Europe" is not found in the earlier editions; his hatred of war and of the Jesuits grows stronger, he arrives at a clearer judgment of the position of the sectaries, and his apologies for and account of his work are much enlarged. Certain authors, too (but remarkably few), are only quoted in the later editions; and there is an unfailing source of study in the verbal changes he makes, his avoidance of repetition, and love of alliteration.

Our English Rabelais (as we have ventured to call him) presents many points of contact with his French predecessor. Burton does not often refer to Rabelais, but when he does he compares him to Lucian, no slight praise at the hands of such a Lucian-reader as Burton was. The differences between them are obvious—one writes a tale or tales, the other a methodical treatise; one is free and gross, as his time forced him to be, the other chaster in tone and language.

Yet the delicate way in which each of them treat of true love, while they revel in the exposure of its counterfeits, brings them near each other, as well as the way in which both range over the world of their days, the Frenchman exaggerating his praise and blame, the Englishman, with something of Chaucer's humour, putting the case so that we sometimes wonder whether he sees the folly he has made us mark, till we find that we have been an instrument in the wise old writer's hands, that he saw the humour and the folly of life. We see him laughing with us, laughing at us; and it is not till we remember the quiet city parson, "who always administered the sacrament in wafers," that we regain our early confidence in him, and make him our bosom friend.

Much might be said of Burton's method. Some writers have seen in the synopsis which heads each part of the book an additional proof of Burton's "whimsicality." On the contrary, it was characteristic, not of Burton, but of the early seventeenth century, and it was the only thing which made the writing of such a book possible. Time after time, as we take up the little Dutch 12mos and 16mos, we find the large folded synopsis, too often torn, which reveals to us the author's plan—law, divinity, politics, all are alike in this. We see in it the influence of the Schoolmen, of their encyclopedic plans and methodical complexity, preserved in full force in the universities, and in them alone. In this light we may call Burton the last of the Schoolmen; yet while his matter and method are medieval, the man is a modern: his prejudices, his desires, his standpoint, are those of the new world of science and religion.

We thus arrive at some sort of criterion by which we can judge any serious edition of Burton. The verification of his quotations, a *sine qua non* with some, is not even the most essential point—its value is its educational effect on the editor, the power it gives him of entering into Burton's mind; as regards the reader it is generally mere curiosity. "Did Burton really read these books?" "Are they merely dummy quotations?" are among the first questions one is asked. What is still wanted is an editor who shall explain the allusions now obscure, digress still more than Burton has done, give us in full, for example, "that famous testament of Grunnius Corocotta Porcellus" which "every schoolboy hath at his finger's ends" (or had in the good old times), and that epitaph of Aelia Laelia Crispis on which the melancholy man is advised to divert himself by writing a commentary (he will find some hints, if we mistake not, in the *Theatrum Chemicum*). We shall require of him some simple arrangement by which we can detect the more important additions to the text (omissions are very few), at least in the principal editions—for example, most of the additions in the sixth edition are to the chapters on Love. If the quotations are verified, they should be verified in books that Burton might have used, in any case the edition used should be quoted. A list of his library might be procured—the Bodleian has a list of the Latin books presented by his executors to the University,

though it despised the English ones (now among its chief treasures), of which a catalogue would be difficult to make.

The edition before us has at first sight much to recommend it. It is nicely bound, though the decoration is, perhaps, more suitable to the Muses Library than to "Democritus on Diseases," as an eighteenth century label on one of our folios of Burton calls the book. It is enriched with a photograph of Burton from the painting in Brasenose, of which only those who have seen the original can judge the excellence. The simple device of cutting out the unnecessary background, and the skill of Messrs. Walker and Boutall, the process engravers, have given us a likeness of Burton which we can at last believe in and love. The book is worth buying for the portrait alone. The type is clear, the paper good, and the typography would be good judged by any other standard than that the Chiswick Press has set us for its own work—with them we are not used to "dropped" or imperfect letters. The somewhat "erratic" system (or want of system) on which the spelling of the *Anatomy* has been dealt with is naturally the cause of errors, and relieves us of the duty of correcting some, others are due to oversight—e.g., *cola tura* on II. 277 for *colatura*, the spacing before Baptista (III. 71), which turns a reference into nonsense. The publisher's note prefixed says:

"In the present volumes the text of the sixth edition of *The Anatomy of Melancholy* has been followed. . . . Burton's use of italics and capitals has been kept, but his erratic spelling has been somewhat altered in order to make it more consistent throughout."

In our judgment the revision of the spelling might have been more thorough: there seems to be little reason for halting between the two extremes of preserving entire the original spelling (only printer's spelling, be it remembered) and of bringing the whole into conformity with modern usage. Such words as "tetrick," "trivant," should, at any rate, be explained for the general reader.

The publishers have been fortunate in securing an introduction (24 pp.) by Mr. A. H. Bullen, the author of the notice of Burton in the *Dictionary of National Biography*. It gives a summary of the work, and of what is known as to the author's career. Let us extract from a passage we have read and re-read. Speaking in praise of Burton, Mr. Bullen says:—

"The huntsmen may be up in America, but we cannot lay aside the enchanting folio. They are already past their first sleep in China, but we turn another page, and another, and another. Sometimes, in the tingling silence of the night, as we shut the book at last when the firelight fades and the lamp burns low, it seems to us that the 'fantastic great old man' is sitting there in the armchair beside us. Stir the fire and fill the cup! Robert Burton *redivivus*, kindest spirit that ever ferried across the Styx, a health to you! You were a water-drinker, but to-night you shall do me right (*Curas edaces dissipat Eivus*), for since my days began I have loved you—you and Sir Thomas Browne, and Fuller, and Charles Lamb. Exact mathematician, curious calculator of nativities, how fares it with you? . . .

"*Quo me, Bacche, rapis? Halloo, my fancy!*"

I rave, dote, need a dose of hellebore, 'twere fit I take passage to Anticyra aboard the Ship of Fools. *Si qua offensuncula facta est animi tui* (as he said), if I have trod awry, *extremam hanc oro veniam*, I am resolved not to offend again. But I am tedious, I digress."

We regret that Mr. Bullen did not give us a short bibliographical description of the editions up to the sixth. It is needed: our copy of the sixth edition bears the Oxford imprint on the engraved title, while most copies have a London one.

Of Mr. Shilleto's work it is difficult to speak under the melancholy circumstances of the publication. He has, to use the publisher's words, "succeeded in verifying a large proportion of the classical quotations": say, from some thirty authors, and these the most often quoted. We cannot praise too highly the industry and knowledge of these authors shown by him. Unfortunately he has not given the references to the editions he used. We have missed, apparently, "the numerous passages from obscure post-classical authors," unless Erasmus, More, Poggio, and the English Poets are indicated in this way. These verifications are the chief feature of the edition; and in the rare cases where they are not exact, they will, at any rate, bring the reader very near the lines sought. Burton's references have always suffered from the printer, and even in this edition they are not safe. We cannot, however, speak in such high terms of the work done on the text of the author. If the text of the sixth edition has been followed, the editor has paid far too much deference to the judgment of Mr. Tegg. For example (i. 66), our editor (and Mr. Tegg) have "and a goodly person of an angel-like divine countenance." Burton wrote "angelick," and so most editions have it, the printer in the fifth making it "angelike." Another error is made (i. 43) by our editor (and Mr. Tegg), in printing "or that so much renowned Empedocles" as part of the translation of Lucretius iii. 1055-6 (there is an obvious error in Mr. Shilleto's citation), making nonsense of the passage. The quotation from Spenser (iii. 34) should have been verified: it comes from Book IV., not V. In iii. 8 Tegg is again followed: Note 6 belongs to the preceding page, and has nothing to do with p. 8.

Mr. Shilleto has englished some previously untranslated passages. How much help the average reader will get from "whether adoraments nourish" as a rendering of "*an odores nutriant*" (ii. 288), may be a moot question; but to translate "*inversorum Apuleiorum*" as "of Apuleiuses . . . that have been metamorphosed" (i. 46) seems calculated to confuse and mislead him. Burton himself explains his meaning: the world is full, not of men turned to asses, like Apuleius, but of asses in human likeness. The conjectural emendations of the text—few and far between—are not happy. The substitution of "Guinea" for "Guiana" would spoil the point of Burton's hint, that the voyage to Anticyra would be as little rewarded as Raleigh's, however high the hopes with which it was undertaken. "Virgilian" for "Virginian" (ii. 238) is unnecessary: Hakluyt was well known and

much quoted in those days. A note on "Raphael de Urbino"—"The famous Raphael Sanzio was a native of Urbino"—might have been spared. The suggestion that Henry VIII.'s Commissioners were parties to the immorality they afterwards condemned in the convents they intended to suppress (iii. 134) is needless, untrue, and offensive. The "Taxa Camerae Apostolicae" (iii. 461) does not refer to Tetzels' sale of Indulgences, but to a well-known work of which a copy is preserved in the library at Trinity College, Dublin. The reader who does not know the scandalous medieval joke on the founder of the Gilbertines will not understand Burton's allusion (iii. 229) by the aid of a note giving the number in the order at the dissolution of the monasteries. Mr. Shilleto has discovered some difficulties in the text. The "crux" in i. 36 "parata" might have been cleared away by referring to any early edition: it is a misprint for "parasites" (fifth edition), changed in the eighth edition to "parrots." A serious case of neglect, too, is found in not systematising the references to the authors: the same work may be cited in four different ways.

An Index (45 pp.) has been contributed by the editor's brother. It is much fuller than any that has hitherto appeared, and we are grateful for it, though the principle on which it was constructed does not appear. Burton's own Index has not been used (a most amusing one, by the way). Jonson's name does not appear in it, though he is several times cited, and names and incidents are inserted or omitted casually. The story of the poison-maiden (i. 266) is not indexed; two references to Anytus are inserted, while a third—first in order of occurrence and precisely similar—is omitted.

There can be no doubt that Mr. Shilleto would have removed the blemishes we have pointed out, and completed his scheme before allowing it to appear. As it is, a work has been produced doomed to be speedily superseded. Mr. Shilleto will always have the credit of being the first of the editors of Burton: unfortunate fate has deprived him of the honour of being the only one. We can heartily commend the edition to those who are dissatisfied with the printing of Mr. Tegg or with the reprint from American "electros" lately dignified by the title of an edition; and, as we said before, the portrait of Burton alone should sell the book. But we cannot tell those who know and love our author that they will find any other features in the book: it does simply what the booksellers' editions have promised to do all this century—verify some of the quotations, and print the text with reasonable accuracy. Folios of Burton are still cheap; better buy one of them.

If we have failed in indicating the reasons of the love felt for our author to those who do not understand and share it, let them at least rejoice that a worse thing has not come on them—a Burton-Shakspeare controversy. Some years ago an American millionaire, convinced—as some even of his educated fellow countrymen seem still to be—that Shakspeare could not have written

his plays, and disgusted with Bacon's character, hit on Burton as the real author. He came to England, had a concordance made of every word in the first edition of the *Anatomy* to prove the identity of vocabulary and expression, and unfortunately died a week after he made his crowning discovery—a final proof of Burton's authorship. It was—a copy of "Venus and Adonis," with the conclusive inscription, "My book, Robert Burton."

ROBERT STEELE.

Eight Hours for Work. By John Rae. (Macmillans.)

IN collecting a number of his contributions to periodicals and supplementing them with new chapters to form a book—*Eight Hours for Work*—Mr. John Rae has made a very opportune addition to the materials available for the discussion of workmen's hours of labour. He is a convinced, not to say an enthusiastic, Eight-Hour Man. He believes that not only a class, but the community at large, will gain by shorter hours; and he has reason for the faith that is in him. And his reason is that he has done what hardly any one had done before him. He has not been content to ratiocinate or to guess; he has gone to the facts, and by laborious collation and intelligent selection has arrived at a definite conclusion. "I was led to undertake the following inquiry," he says in his preface,

"because I could find no solid bottom in any of the current prognostications, favourable or unfavourable, as to the probable consequences of a general adoption of an eight-hours working day. They were all alike built on a little stock of assumptions about the natural effects of shorter hours, which nobody seemed to think it necessary to verify. Even the economists who ventured into the play, though they, perhaps, speculated with more system, still speculated with the same unverified materials and obtained accordingly only the same problematical results. It seemed, therefore, that if we wanted to know what was to happen now, the best way to begin was to find out what had happened before, and, instead of trusting to preconceptions of the natural effects of shorter hours, to ascertain, if possible, what their actual effects have been in the countries which have had experience of them."

Witnesses, of course, will prove most cases, and figures will prove anything; and Mr. Rae's method consists largely of citing the opinions of witnesses of all countries given before all sorts of commissions and inquiries, and extracting from the resulting blue-books and reports percentages and figures on a large scale. No doubt, therefore, it would be possible to confront his case with other serried ranks of witnesses, with contradictory quotations and irreconcilable figures drawn from similar storehouses. None the less, he appears to have collected his evidence with impartiality and to have done what may be done with so chaotic a material to balance opposite facts and arrive at trustworthy conclusions; and having worked in this spirit, the issue of it all at which he arrives he presents to us with real cogency and considerable force of conviction.

Experimental results of different systems and hours of labour are in truth no way

lacking. Not to speak of the very various methods adopted in different countries from time to time, England itself has, as a matter of history, been steadily coming to a shorter and shorter day in most great trades. Even the day of eight hours has been tried, with good results in the main, on a larger scale and in more instances than hitherto the general reader has been at all aware of. The comparison of all these results is exceedingly difficult. In order to reduce different countries, different trades, and different epochs to a common denominator sufficiently exact to afford a really useful standard of comparison, all sorts of compensations and allowances have to be made, which, in detail, few even among experts are competent either to make or to criticise. But assuming this to have been fairly, if roughly, done, Mr. Rae's conclusion seems up to the present fairly in harmony with the facts. Broadly stated, it is this. In all manufacturing processes, however much machinery may have been improved, the efficiency of the human implement employed is of great, though varying, effect on the quality and the quantity of the product. This effect is far greater than masters are apt to suppose. Man does not live by wages alone: man does not run, as a steam-engine does, at an equable rate of speed and production, so long as it continues to get coal and oil and water in just consumption. Some leisure he must have—this is, indeed, a truism. But up to a point, and that a point not yet reached, the more leisure he has the more he can do in his hours of work. This, though an apparent paradox, is a practical truth, undoubtedly of great importance, and not very seriously doubted, at any rate in the great trades, up to the present limit of reduction of hours of labour. The possible and profitable limit of reduction has not yet been reached, says Mr. Rae. Men rapidly adjust themselves to new conditions, whether they be masters or hands. Better machinery and better arrangement on the masters' side, saving of spare minutes, punctuality, and, above all, increase of concentration, energy, and "go" on the men's part, make the output of the shorter day as great as that of the longer. The master does not suffer, and the community obtains an improved condition of its working classes. So it was when the eleven hour day came down to ten; and so when it fell to nine. Be it so. So it will be when the nine hour day becomes eight. That remains to be seen, though certainly there is considerable evidence on which to expect it. Facts have proved the masters wrong heretofore in so closely likening the man to the machine, and in saying "it stands to reason my mill will produce less in nine hours than in ten." That depends on whether the mill can run its hardest at ten; and, on the whole, experience goes to show that, though the revolutions of the engines remain the same, thrift of time and toil, system and goodwill, in the long run—such is the part humanity still plays in mechanism—get more work out of the mill in nine hours than in ten. It may be so even when nine hours fall to eight.

But after we have got the eight hour

day, what then? Is it to be universal? is it to be compulsory? What effect will it have on the amount of work-seeking labour, relatively to the number of hands seeking work? What will the workman do with his increased leisure? To all these questions Mr. Rae returns a sober answer. It is certainly not to be universal. What harm does it do a porter at a country railway station to be on duty ten or eleven hours a day? It is certainly not to be compulsory. The trades know their own business best; let them elect—nationally or locally—to adopt the Eight Hours Act at such time and on such conditions as they can best arrange. It will not increase in the main the amount of work offering; it will not in the main find berths for fresh hands: its true recommendation is that the same hands will be made so much more efficient by shorter hours, that they will do as much work as before in eight-ninths of the time. No unemployed need apply—their panacea must be sought elsewhere.

If Mr. Rae's facts and figures prove anything, they certainly prove this last point. Ten hours' wage for an eight hour day is justified of its children, only because it is generally found that it is in truth ten hours' wage for ten hours' product in an eight hour day. The worst enemies of the eight hour movement, as it presents itself to economists of Mr. Rae's stamp, are the prophetic propagandists, who profess that if everybody works less the nation as a whole will earn more money and be able to pay more men the same wages as at present for less work. But where are the wages to come from to pay the new hands, if everybody is doing less? With some trifling exceptions, arising from extra shifts of men in particular industries, there is no prospect of the number of the unemployed being absorbed into occupation or even reduced substantially under the *régime* of a shorter working day. Shorter hours in past years have on each occasion left the unemployed where they were; nor does Mr. Rae profess to find them work. He is like the old trades' unionist, he sees his way to doing something for the aristocracy of labour, for the skilled energetic hands, who can get work even now and know how to keep it; but the rest are not to be made rich by a reform which will really widen the gulf between them and their abler fellows.

If for no other reason than that it does something in clear language and sound sense to meet this fallacy of the New Unionist advocates, this book is very welcome. The working classes may get along well enough with their present working hours. They may get along better with a shorter day, and it may be that the capitalist will be no worse off. But if a great change, touching personally perhaps one-third of the households in the country, were to be brought about on false pretences, and if it were found that to him that had wages more were given, and from him that had none there was taken away even that which he seemed to have—the hope of better things—the resulting disillusionment and discontent must have serious and might have disastrous consequences. The working classes are not very teachable except by

experience; but any writer who helps to warn them against the pursuit of the impossible is among their best friends.

As civilisation is, after all, more precious than wealth, and a happy life better than high wages, perhaps the most momentous thing about the short working day is the workman's use of his leisure. It lies a little out of Mr. Rae's beat to discuss this, yet he is evidently hopeful that a good use will be made of it. In the middle of this century there was a pathetic longing among the better workmen for book-learning, and they gave their leisure hours to toil in schools. Now an increasing desire is noticed for the simple enjoyment of a home life, and probably in the next ten years there will be observed a rapidly growing desire for open-air physical recreation. Certainly, whether a shorter working day somewhat diminishes the annual output or somewhat contracts manufacturers' profits, or the reverse, matters little, if it produces in the majority of the intelligent artisan class a taste for thought and wholesome reading, for contentment in the happiness of their homes, and promotes the growth of mental and bodily vigour. This is a pious aspiration, and fate may frustrate it yet. Still, one is happier dreaming of that day than of a society of labouring men who work their politics to raise their wages, who revel in the dubious ethics of collectivist and emancipated households, and who take their recreation—sadly—in trampling out the beauties of expropriated recreation grounds.

J. A. HAMILTON.

The Poetical Works of Lageniensis. (Dublin: Duffy.)

CANON O'HANLON'S many works have long given him an eminent place in the ranks of the learned Irish clergy. As an hagiologist, he has few, if any, rivals. But among his more erudite labours, and the pursuits of an active ecclesiastical life, he has found time for the service of Muses less severe; and the various poems of "*Lageniensis*" have won a deserved reputation, wherever there are lovers of Irish legend, history, and antiquity. They are here collected into one volume, and publicly avowed by their author, though his title-page preserves the patriotic title of "*Leinsterman*," under which he has made himself a name and place among Irish poets. It is a volume which has many claims upon many readers; for almost every page is enriched by learned notes, or reminiscences of the writer's early days, which contain a wealth of information not to be neglected by students of Irish topography, hagiology, folklore, history, social customs, and traditions. Not Scott, nor Southey, was at greater pains to adorn and illustrate his works with a laborious and delightful commentary. It is an old fashion, and, like many old literary fashions somewhat fallen into neglect, an excellent practice: it associates poetry with learning, and these days are too much inclined to forget, or to despise, the possibility of that association.

The Canon's volume is divided into six parts, of which the two chief and longest are "*The Land of Leix*" and "*Legend*

Lays of Ireland." The former is a poem in the Spenserian stanza, upon the famous principality, so celebrated in history and tradition, through its great line of chiefs, the house of the O'Mores. Leix roughly corresponds to Queen's County: that transformation, and the change of Offaly into King's County, having been effected in the reign of the Catholic Queen Mary and the Most Catholic King Philip, whose memories are preserved in Maryborough and Philipstown. This step was taken under the command, as Father Campion writes, of

"Thomas, Earle of Sussex, Lord Deputy, with whom came his brother-in-law, Sir Henry Sidney, treasurer. This deputy, to the inestimable benefit of the Realme, brought under obedience the disordered countreyes of Leix, Slewmerge, Ofalie, Inye, and Glenmalire, these late possessed by the Oconners, Omores, Odempseys, and other Irish rebels."

But the O'Mores were always, in Spenser's phrase about them, "up in a madding moode"; and Leix to this day remembers the prowess of Rory Ogue O'More; of his son Owny Mac Rory Ogue O'More, of Elizabethan fame; and of Roger or Rory O'More, their descendant, whose followers in the seventeenth century fought with the war-cry, "For God, our Lady, and Rory O'More." Canon O'Hanlon, in six cantos, celebrates the manhood, *arma virosque*, of his native region, and its natural beauty, its saints and scholars, its peasantry and folk-lore. He starts from Connall Cearnach, or the Victorious, foster-brother, cousin, and avenger of the great Cuchullain, with whom and Laoghairé he was one of the splendid triumvirate, towering above the rest of the Ultonian Red Branch Knights, the champions of Concobar Mac Nessa. From Connall sprang the lordly line of the O'Mores, princes of Leix. At the other end of history we have the praises of Grattan and O'Connell; while in the domain of sanctity and the Church's rule, we pass from Saint Ibar, Dubhtach the bard, and Saint Fiach of Sletty, to the memorable J. K. L. The poem flows from theme to theme, somewhat in the manner of "*Childe Harold*," mingling history and love of nature with deep personal feeling; and it also has the wistful note of the exile, being partly the work of years passed in America. But there is not, needless to say, a trace of bitterness or painful melancholy: it is penetrated with lovingkindness and with hope. The O'Mores of Dunamase are not transformed into peerless paladins, though they are justly extolled; the Cosbies of Stradbally are not sunk beneath humanity, though their cruelties are duly execrated. The poet has plenty of sorrows to sing of "old, unhappy, far-off things and battles long ago"; yet it is with Irish regret rather than with Irish rancour that he sings them. The Ireland and the Leix of his early memories are changed now, not in all things wisely and well. Here is many a fond allusion to old innocent country customs and things, now passed away: the *Rinka* dance, which

"in his earlier days the writer has witnessed more than once at country dancing parties given at farmers' houses, or at cross-roads in Leix, where the peasantry assembled. It is now almost obsolete in that part of Ireland."

Or take

"that plaintive air, transitional and wild, the Queen's County Ploughman's Whistle, which was listened to with rapt delight by the writer in his schoolboy days. Since then it has long ceased to be heard or known in the old territory of Leix."

Such lately faded memories, and those of a pre-historic time, are recorded with equal love and equal care: the writer's anti-quarianism is rooted in his affections.

"The sprites of buried heroes haunt white floods,
Or shout in whirlwinds; fancies light as air
With Fauns and Dryads filled our Celtic woods,
Peopled dark forests, hillslides, crochauns bare."

All this vast "*Celtic phantasmagoria*," the Danaan days and the Druid, which have peopled Ireland with their marvels and their beauties of legend, are remembered no less than the historic warriors of Clontarf,

"Who won abiding glory on the sea-worn plain."

Ireland is not only the Isle of Destiny, but the Isle of Memory. No review can give a just impression of the wealth of stirring and beautiful tradition in this poem, which springs from a great storehouse of learning indeed, but is far more than merely learned. "A people," wrote Gibbon of the Irish, "dissatisfied with their present condition, grasp at any vision of their past or future glories." No words could be more happily precise; but to past glories we should add past sufferings and sorrows. After enumerating the five chief families who usurped the lands of the ancient owners in Tudor times, Canon O'Hanlon says: "Time has scarcely yet allayed the bitter feelings with which several of the original invaders are yet regarded by the peasantry," instancing the mutilation and illusage of their monuments.

A less distressful subject is the natural beauty of Leix, from the Slieve Bloom Mountains in the west, the early shelter of Ossian's father, Finn Mac Cool, to Slieve-marie in the east. The poet chaunts the praises of his land with a patriotic enthusiasm like that of Virgil for Italy, of Scott for Scotland. "It is certainly," writes Mr. Standish O'Grady, "not to the credit of modern Ireland that the only poet whose imagination was touched by the wonderful beauty of our rivers was the Englishman Spenser." But Canon O'Hanlon has not forgotten the waters of Leix: Barrow, with his "tribute streams, renowned in deathless song"; Nore, and Suir, and Derryvarragh are celebrated here, as are all woods and vales and hills in this rich principality, both for their own charm and for the enchantments upon them of association with great memories and with old times. "*The Land of Leix*" is a true service to Irish literature, and to the best side of the Irish national cause.

The "*Legend Lays of Ireland*" are introduced by a long and valuable preface, dealing partly with the characteristics, partly with the bibliography, of Irish imaginative folk-lore. From this we can only quote the following passage, which contains nothing new, but which admirably portrays a state of society and a state of mind excellent in their day, and daily growing more hard to realise.

"To visit the light-hearted peasant's cabin,

or to form one of its social circle during long winter evenings, is popularly known as *courd-heaghing*. It was the privilege of the author, and frequently availed of, during his schoolboy days. How agreeable to our youthful fancies the harmless and pleasant jokes of young and old at these humble cheerful re-unions? How many weird tales of goblin and fairy were told, and to auditors predisposed for receiving most wonderful descriptions and adventures with reverential assent! How many romantic and long-drawn narratives were spun out through the night by some professional story-teller, which were only varied by the rustic ballad, containing an almost interminable quantity of verses! The subject-matter for such tales beguiled the hours of evening rest, and often of field labour among our humble classes."

And now, upon reading these words of a living writer, one has visions of Dr. Douglas Hyde or Mr. Laiminie, painfully and anxiously gleaning the fields, once so fertile, for the lingering remnants of this ancient Celtic lore. Half a century has gone far towards "de-Celticising" the Irish Celt, and let the lovers of "common sense" or of commonplace be proud of it: but they must not expect the scholars and the poets, nor all the statesmen, nor all the clergy, to join them in their joy. But the days of the bards and *shanachies* are over, and perhaps it is idle to lament it now.

Canon O'Hanlon has told in verse twenty-four legends out of his collection of such matters; he tells them in various verse, spirited or grotesque, serious or light. The most pleasing of all is perhaps the longest, the Legend of Cullenagh, a story of the fairy hurlers. From "Paudyeen O'Kelly and the Weasel," a story recorded by Dr. Hyde, we learn that, when the Irish fairies play the national game of hurling, and when they indulge in the national sport of fighting, "it is necessary for the fairy host to have two live men beside them." No such reason is assigned for the fairies' demand of young Connor's help, nor was a second mortal present; but doubtless that reason was once part of this legend. One may regret, though the poet may here follow tradition, that Canon O'Hanlon, like Crofton Croker in so many tales, represents his hero as drunk. On his way from the fair, before the fairy messenger finds him, along the road

"The dust-drawn circles, tangents, sines,
And aught save rectilinear lines,
Gave mathematic demonstrations
Of awkward moves and dubious stations."

Too many Irish legends, in modern English dress, half disavow, with a blush, the truth of their wild incidents, by this device, shrinking from an honest flight into the land of wonder:

"Though many a past revolving year
Dissolved the reign of elfin fear,
Though hero and historian too,
Have vanished long from mortal view,
Yet Cullenagh remembers well
The tale old Connor loved to tell.

* * * * *
And who dare doubt, 'mid sceptics, stood
The paragon of hardihood."

The legend is told with equal force and grace, genially, and merrily, and well. The fairies figure in other forms: here, as in Croker's "Diarmid Bawn," we meet the Fear Darrig, or Red Man, a spirit of

practical jokes; and the little shoemaker, the Leprechaun, perhaps best known by Allingham's poem. Here is O'Donoghue of Killarney, with his silver-shod charger; here are ghostly Culdees, and guarded treasures, and vanishing castles or islands of enchantment; the grim Dullahans, jovial Ganconers and Cluricauns, fairies all; stories of Saint Fintan, and of Mass said in open air in penal times: these and more are sung and richly annotated. It is pleasant, in times when church dignitaries, Catholic and Protestant, have not invariably shown a love, or even a toleration, of old Irish lore and legend, to find Canon O'Hanlon, in these poems and in his similar prose collection, not merely sanctioning, but actively recording, their humour, beauty, and imaginative charm. In a separate poem, "The Buried Lady," he tells a pathetic story of Eileen, daughter of MacDermott Roe, which is a fitting association for the churchyard of Kilronan, where lies Turlough Carolan, "last of the Irish bards," whose meeting with young Goldsmith, as Dr. Sigerson has it, "may fitly typify the meeting of the literatures of the old nation and of the Pale."

Upon the miscellaneous poems and sonnets there is not space to dwell, they are religious, memorial, and patriotic, all of no little deep sentiment and kindly grace. We will but say, that the reader of this book, when he has perused it from end to end, will marvel at the wealth of various knowledges, the double riches of science and art, poured into it by the erudition, skill, and patriotic devotion of its very reverend author: *pius vates* and *de Hibernia bene meritus*.

LIONEL JOHNSON.

NEW NOVELS.

A Cruel Dilemma. By Mary H. Tennyson. In 3 vols. (Frederick Warne.)

The Game of Life. By Darley Dale. In 3 vols. (Hutchinson.)

My Lady Dimple. By Lilie Crane. In 2 vols. (Remington.)

Panta Rye. By Ereinus and Another. (Sonnenschein.)

Clove Pink: a Study from Memory. By Anna C. Steele. (Chapman & Hall.)

In the Dwellings of Silence. By Walter Kennedy. (Heinemann.)

With the Help of the Angels. By Wilfrid Woodlam. (Ward & Downey.)

Set Free. By Aglaia. (Bristol: Arrow-smith.)

UNDER the not very distinctive title she has given to her book, Miss Tennyson has brought together a more or less cohesive group of human beings, and a strange mingling of truth and fiction. To the realm of fiction pure and unalloyed belongs that too charming Arabella Westall, whose fair countenance covers a profound depth of blackness, without showing any sign of what it hides. Her odious male accomplice, whom she persistently adores, and Jane, the stern and secret waiting-woman, belong also to that vein of invention which Char-

lotte Brontë, in *Jane Eyre*, was perhaps the first to strike. It comes about by the diabolical machinations of these persons that Ruth Forrest, the amiable and accomplished heroine, leaves her home, and goes almost penniless to London. Then begins the true-to-life part of the story. Ruth's experiences with cabmen, with landladies, and, above all, with dishonest picture-dealers and pawnbrokers—her struggles with poverty and her gradually sapped strength—are faithful pictures. The way of a girl who would make her own living is very hard. The innocent hopefulness and courage of Ruth Forrest are almost strangled in an ever-tightening coil of dishonesty and starvation. It is only one of those miracles which so frequently happen towards the close of a three-volume novel that saves her at last. There is an attempt at the tragic—a very successful attempt—in the end of the two schemers, Herbert and Arabella. Indeed, the book is successful throughout in this important respect, that it claims and enchains the reader's interest.

The game of life-chess, or chess-life, as played by Mr. Darley Dale's characters is a curious one. The pieces seem to move at their own sweet will, and it is difficult to see whether there are any specific sides. A hit is made here and there, but it is apparently only to the benefit of the individual piece; and at the end, to be quite candid, he would be a bold man who should say whether black or white had won. One other habit Mr. Darley Dale should look to. He interrogates his reader when he should instruct or entertain him, and the questions sometimes follow each other in a string, as on an examination paper. But apart from these things, and an irritating system of punctuation, *The Game of Life* is a good story, and the writing distinctly clever. One may feel that Claude Salmon and Mr. Frampton (name sacred to the memory of Frank Smedley!) are respectively very hardly used; but Claude stood in the way of John Heath's happiness, and there seems to be but one rule among novelists—higher, middle, and lower—when anybody named John is concerned. The character so named is bound to be good and worthy, and all his tribulation is made up to him on the last page, at whatever cost to the other characters. Of the portrayal of individuals in this book, the vignettes are perhaps the more successful and the full-length figures the less so. There is more grip and life about the secondary personages than about the principal ones. Miss Frampton, the cultivated and witty bachelor lady—you cannot call her an old maid—and the hysterical Mrs. Heath are especially sketched with some power.

My Lady Dimple is a story dealing with the deepest things of life, under a title which leads the reader to expect mere frivolity and playfulness. "My lady" herself is a child of earth, whose misfortune it was to be born in a convent and to be intended for a nun. The convent is in the Riviera, the nuns, presumably, all French; yet Nanette, when fate suddenly frees her and brings her to England, speaks excellent idiomatic

English, and only once does anybody notice her accent. These details are not too small to be a novelist's care, and all details should be rigorously truthful. This being said, the present writer has hardly anything but praise for Miss Crane's book. A story of incident it is, but the incident grows faithfully out of the characters. Little Nanette, with her purely sensuous charm, enslaves two men—one of them a man of strong spiritual instincts, who had lived only for his clerical work; and the other a handsome young man, passionate, idle, and vain, who, before Nanette's arrival on the scene, was prepared to be in love with Margaret Warner, a type of the strong, quiet-natured English girl. Complications, of course, ensue, amid which Nanette's warm Southern nature remains the same, and craves only for immediate and passionate joy; while Margaret's heart and soul come out of her great troubles like refined gold. Miss Crane's descriptions of persons and places appeal by their vividness very strongly to the mind's eye.

The story called *Panta Rye* is a rich jumble of bright but chaotic ideas, bearing the very impress of the undergraduate mind. Who else could so absolutely bubble over with things to be said in the very latest manner on every conceivable subject? Who else would index a novel, more especially with such items as "Babies, beauty (?) of, management of"; "Morality, a bad thing"; "Murder, a childish fault"; "Bridesmaids, kissing of the"; "Crypt of the Cyclo-magnies"—and so on? With its mingled audacity, shyness, wit, sententiousness—its fund of anecdote and unbounded joy in self-expression—the book literally smacks of the "junior college." It is with difficulty that you trace the story through all its wealth of curious matter, and it is with greater difficulty that you grasp the character of that hero among heroes, Panta Rye; but once known, you follow him with a true affection to the end of his adventures. The book begins with the wooing of a confirmed bachelor; it ends with the setting up, in a new American township, of a statue of Washington which had been got cheap. The statue totters, falls, crashes, and proves to be a mere petrified man in whose pockets a document important to the story is found. Yet all this is a mere "prelude"—so "Eremus and Another" say. To what it is a prelude they do not deign to tell us; but that they are capable of another book as clever, as muddled, as entertaining as this one cannot for a moment doubt.

Mrs. Steele's memory has played her very fair, for the personages in *Clove Pink*, who, she says, are "printed in colour" thereon, veritably live and move. There is always a sadness in remembered things, and the things in this book are no exception; but the clever writing and the brightness of some of the scenes afford relief. The poem at the beginning sets the keynote of the story, which reveals a mood of quiet observation, combined with a due sense of the humour and pathos of things—especially the pathos. Yet nowhere does the feeling sink into sentimentality, or become otherwise than beautiful. The events are hardly

new. A girl meets a young man; they love and tell no one; he is injured in war and loses his memory of her; whence follow complications. Far more important, however, than novelty of events is the careful study of character; and in this Mrs. Steele shows some excellence. She gives us a good character-study in Linda Grey, whose "mind was essentially parochial"; who had a baby's ignorance and sulky obstinacy; who, when appealed to by her lover at a crisis in his life, would not release him from his engagement because she "had told everybody, and the trousseau was chosen and the cake was ordered, and the settlements, and the presents, and everything." He warned her that he should always love and ache for the other woman, but "You're sure to be kind to me," said Linda, comfortably; "you are always kind to everyone."

In the Dwellings of Silence contains certain elements of a story. That is to say, what stage-managers brutally call "the love-interest" is worked in, and there are a hero-lover and a villain-lover in the good old-fashioned style; but a story in the full sense of the word it is not, and can hardly have been intended to be. The aim of the book is to awaken enthusiasm for the Nihilists of Russia, and hatred for the Czar as the head and concentration of the tyranny against which they have struggled. Arrests, dungeons, the Siberian mines, an exciting escape, a pursuit, and various hairbreadth adventures, are among the inevitable details. By way of novelty in Siberian stories, there is added a tiger-fight, for which the majority of readers will be grateful.

Stories of small children who shine in obscure places, and afterwards turn out to be related to "peers of various degree," have been a fashion since Mrs. Hodgson Burnett invented little Lord Fauntleroy. Tom Browne, in *With the Help of the Angels*, has opinions rather more definitely formed than were those of his prototype Cedric; and the picture of him and his friend Gilbert Fairfax, the artist, setting out to see the world is both interesting and touching. How "we," as Tom said, painted portraits at twenty francs each, and tried garret-life—and did not like it—and made friends with gentle and simple, human and canine, Mr. Woollam tells in a simple and pleasant way. But it is a pity that Tom's triumphs should be won so uniformly by kindness, and that he should turn out to be related to a gouty, irascible man, since all this happened to the prototype aforesaid.

Gladys Sylvester, in *Set Free*, had been (as she said) "fed and clothed and educated for the purpose" of giving her impoverished family a leg-up by a brilliant marriage. A wooer with the necessary funds was found, and Gladys was caught in the toils of an unwelcome marriage. From these it was the duty and delight of a providential person named Selby to "set her free." He did this to the satisfaction of all parties, so that there is nothing more to be said.

GEORGE COTTERELL.

HISTORICAL BOOKS.

The Elements of English Constitutional History, from the Earliest Times to the Present Day. By F. C. Montague. (Longmans.) Mr. Montague informs us that "this little book is designed to give such an account of the growth of English institutions as may be intelligible to those who are only beginning to read history." It is simple justice to say that the task has been performed about as well as it could be, and this little manual may be unreservedly recommended to all teachers of history. As the writer truly says, "In writing a book of this kind it is impossible to be original," and the scope of his work does not present much field for detailed criticism. Mr. Montague has everywhere selected his authorities with care, and there is hardly a statement in his pages the accuracy of which can be impeached. The value of the book is greatly enhanced by its being carried down to the latest date; and perhaps the best part of it is the last chapter, which contains an excellent description of the constitutional changes of the present century, ending with the Local Government Act of 1888.

The Hall of Walthof; or, the Early Condition and Settlement of Hallamshire. By S. O. Addy. With Illustrations by W. Keeling, A. Winterbottom, and J. Moore. (Sheffield: Townsend; London: Nutt.) The statement in Domesday Book that Earl Walthof had no "aula" in Hallam has suggested the title for this handsomely printed book, which discusses various questions relating to the antiquities of Hallamshire. Perhaps not every reader of the ACADEMY may know that Hallamshire is the name of a district in South Yorkshire which includes the city (as it is now officially styled) of Sheffield. Mr. Addy writes attractively, and has collected a good deal of interesting material. If he would only learn that the picturesqueness of a hypothesis is not an element in its probability, he might gain a distinguished place among local antiquaries; but the lesson will evidently be hard to master. The volume abounds in highly ingenious but unfounded speculation. Much of the author's reasoning is based on etymological conjectures, which are for the most part either impossible or destitute of evidence. Mr. Addy knows that there is such a thing as philological science, and sometimes quotes such excellent authorities as Sweet or Sievers in support of his own views; but unfortunately he has almost in every case managed to misunderstand what they say. Mr. Sweet, for instance, will be greatly surprised to learn that his *History of English Sounds* affords any sanction for the notion that Fulwood means "folk-wood." Mr. Addy arrives at this conclusion by a chain of successive misinterpretations which are amusing from their ingenious plausibility, but which he could hardly have fallen into had he been less eager to find confirmation for his own guess. He attempts to support his derivation by the analogy of the German name Folchart-eswile (quoted from Förstemann), which he imagines to mean "folk-wood town," but which is really from the personal name Folchart. It would be unprofitable to go through the long list of Mr. Addy's etymological fallacies. The real value of the book, which is considerable, consists not in its speculations and inferences, but in the facts which the author has collected from documents and from personal observation. The chapter on "The Burgery or Corporation of Sheffield" is decidedly good, and the information given respecting local customs and superstitions should not be overlooked by students of folklore. On the whole, the volume, in spite of the defects to which we have referred, deserves the local

success which it will probably obtain. We hope, however, that Mr. Addy will sometime do justice to his own powers, and achieve a wider reputation, by producing some archaeological work containing more of solid fact, and less of those fanciful hypothesis which may be applauded by the ignorant, but "make the judicious grieve." The illustrations reflect great credit on the skill of the local artists by whom they have been executed.

Furness and Cartmel Notes. By Henry Barber, M.D. (Ulverston; Atkinson; London; Elliot Stock.) This substantial and well-printed volume contains a large amount of information about that isolated fragment of Lancashire which used to have its ecclesiastical centre at Furness and now has its industrial centre at Barrow. It is handsomely illustrated; but the absence of a map is a grave defect, especially from the point of view of strangers. Just sixty pages are devoted to local etymology, about which subject—as readers of the ACADEMY know—the author entertains peculiar views. Far more valuable are the historical records, gathered sometimes from unpublished sources, and the stories of ancient customs. For example, we find here printed extracts from the original minutes of the parliamentary committee of sequestrators (in the Bodleian Library), and from the survey of church lands made in 1649 (in the Lambeth Library). In the chapter on Kirkby Old Hall there is a description of the family pictures, which were given away to the village carpenter by the last of the Kirkbys in 1771, and now widely scattered. Apart from their historic interest as portraits, it is quite possible that some of them may have been the work of such painters as Holbein, Lely, and Kneller. Another good chapter is that on Swarthmoor Hall, the home of Judge Fell, a very important personage during the Civil War, and a friend of George Fox. Not only is the meeting-house built by Fox still in existence, but also his Bible—a copy of the second edition of Cranmer's (1541), with lock and chain attached. We are told also of an old parish library preserved in the vestry of Cartmel Church, which contains (among many other old books) an early edition of the *Faerie Queene*, *Pease's Book of Martyrs* (in three volumes), a "Vinegar Bible," and a number of Elzevirs. This library is said to be in very bad condition; but a still worse fate has befallen a public circulating library started at Ulverston in 1797, which was dispersed sixteen years ago. We regret also the disappearance of another old Ulverston institution—the Town Bank Sunday-school, founded in 1787, in which Roman Catholics, Independents, and Quakers all took part.

History of Haddlesey. By the Rev. J. N. Worsfold. (Elliot Stock.) Haddlesey is a rural parish in the West Riding of Yorkshire, situate on the river Aire, within a few miles of Selby, and not far from Pontefract. Its ecclesiastical constitution dates only from 1874; but it is interesting to learn that this was only a revival of the independence granted to it under the Commonwealth. Whatever historical interest it possesses comes from the preceptory of the Templars at Temple Hirst, which has some claim to be the original of Sir Walter Scott's "Templehurst" in *Ivanhoe*. On the suppression of the Order, this preceptory was granted to the Darceys, one of whom took a prominent part in the Pilgrimage of Grace. Another great family connected with the place is that of the Stapletons, who have held land there from the thirteenth century. Mr. Worsfold, the rector of the parish, has industriously collected from charters and other old documents all the available facts concerning the early days of

Haddlesey; while he has enlivened his pages by completing any narrative that touches upon his proper subject. We cannot call it a model parochial history; for constant digressions make the order of events very difficult to follow, and some readers will be offended by the constant effort after edification. But the book shows throughout genuine research and local patriotism. Among the illustrations we may specially mention the facsimile of a letter addressed by Oliver Cromwell to the constables and head-boroughs of West Haddlesey in 1648, which is still preserved in the parish.

The Registers of Bramfield, co. Suffolk. Edited by Thomas S. Hill. (Mitchell & Hughes.) Mr. Hill, rector of Thorington, having already printed his own parish registers, now places genealogists under a fresh obligation by publishing the registers of the adjoining parish of Bramfield. As might be anticipated, his work is a model of good editing. The registers begin in 1539, but are unfortunately lost for the period between 1596 and 1693, as seems to be the case with other villages in the neighbourhood. They fill just one hundred pages of print, and are elaborately indexed. In the preface, the editor points out some of their most interesting features, and supplies the gap (so far as possible) by giving the names of the churchwardens during the seventeenth century, and quoting from the churchwardens' accounts. On the occasion of the death of Edward VI., it is recorded that his successor, Queen Mary, was then living at Framyngham in Suffolk. There is also mention of a dispute about tithes and other ecclesiastical dues in 1556, which led to the excommunication of the defaulter. From MS. documents in his own possession, the editor is enabled to complete the story with the reconciliation that took place in the adjoining parish of Thorington. It is interesting to learn that the Rabett family have remained in Bramfield continuously since the first mention of them in these registers in 1563. The editor conjectures that they were originally traders at Dunwich, where one of the names was M.P. in the twelfth year of Edward IV. There are several instances of women being elected to the offices of overseer and surveyor, and also that of churchwarden—which last, we fancy, is not generally known. The oldest terrier of glebe, tithes, &c., is dated 1677; but there is evidence that a vicar towards the end of the sixteenth century compiled a book of customs, of which no trace now exists.

Round About the Crooked Spire. By Albert J. Foster. (Chapman & Hall.) The "crooked spire" is that of Chesterfield, the strange appearance of which is familiar to travellers by the Midland Railway. Mr. Foster's chapters on the town and neighbourhood do not display any profound antiquarian learning; but they are pleasantly written, and the information, so far as it goes, appears to be quite correct. The book will not fail to interest residents and visitors.

MUCH has been done of late years to illustrate the history and topography of Yorkshire, and some of this is due to the energies of Mr. W. G. B. Page of Hull. He has now printed and published four parts of a *History of Hedon in the Seigniorship of Holderness*, by Mr. Godfrey R. Park. The parish and borough of Hedon are conterminous and of small extent, only 312 acres; but the ancient records of its history are curious, and concern many of the old families of South-East Yorkshire. Mr. Park gives full lists of its mayors and parliamentary representatives with notes, a good account of the corporate plate and property of the borough, notices of its trade guilds, and the like. Such local monographs as this *History of Hedon* deserve appreciation and encouragement, as

touching general history, beyond the immediate district in which they must of necessity be useful. It may be hoped that Mr. Page's enterprise will be rewarded. Three more parts will probably finish the work.

NOTES AND NEWS.

At present the only complete edition of Tennyson is that in nine volumes. We are glad, therefore, to learn that Messrs. Macmillan propose to issue very shortly a single-volume edition, which will add to the single volume of 1889 everything since published, and will also have (like that) a copy of the portrait engraved on steel by Mr. G. J. Stodart. In appearance, it will be uniform with the complete editions of the poems of Wordsworth, Coleridge, and Matthew Arnold.

MESSRS. R. BENTLEY & SON are about to publish a new edition of Dr. Mommsen's *History of Rome*, which the translator, Prof. Dickson, has revised throughout, so as to embody the author's recent changes and additions. It will contain a much fuller index, and will be issued in five volumes, to appear during the coming winter at monthly intervals, in crown octavo shape, and at a lower price than that of the existing edition.

WE are enabled to state that the term of partnership between Mr. Elkin Mathews and Mr. John Lane terminates at the end of this month. Mr. Mathews will retain the old premises, while Mr. Lane will open new offices opposite. The sign "The Bodley Head" and the telegraphic address "Bodleian" will in future be identified with Mr. Lane's business. As the result of a circular letter addressed to the authors, Mr. Mathews will continue to publish the books in the catalogue of the firm by Mr. Frederick Wedmore, the Rev. P. H. Wicksteed, Michael Field, Miss E. R. Chapman, Dr. Todhunter, J. A. Symonds, Mrs. De Guichy, Mr. F. W. Bourdillon, and Mr. Laurence Binyon; Mr. Lane being in future the publisher of those by Mr. Grant Allen, Mr. John Davidson, Lord De Tabley, George Egerton, Mr. Norman Gale, Dr. Garnett, Mr. Edmund Gosse, Mr. Kenneth Grahame, Mr. G. A. Greene, Dr. Gordon Hake, Mr. R. P. James, Mr. Le Gallienne, Mrs. Meynell, Mr. Allan Monkhouse, Mr. J. T. Nettlehip, Mr. J. A. Noble, Mr. Ernest Rhys, Mr. G. S. Street, Mr. Francis Thompson, and Mr. William Watson, as well as of the *Yellow Book* and the "Keynotes" series.

MESSRS. METHUEN & Co. announce the issue of a new series of "English Classics," under the general editorship of Mr. W. E. Henley, to be printed by Messrs. T. & A. Constable, of the Edinburgh University Press, on antique laid paper, with deckle edges and bound in buckram. In addition to the ordinary issue, there will be a small edition of seventy-five copies, on Japanese vellum. Poetry, fiction, drama, biography, letters and essays will be laid under contribution. Mr. R. L. Stevenson has undertaken an appreciation of Bunyan, by way of introduction to *The Pilgrim's Progress*. The first volume of the series, *Tristram Shandy*, with an introduction by Mr. Charles Whibley, will be issued immediately. It will be followed at intervals of a month or so by Congreve's *Plays*, with an introduction by Mr. G. S. Street; Walton's "Lives," with an introduction by Mr. Vernon Blackburn; *The Adventures of Hajji Baba of Ispahan*, with an introduction by Mr. E. G. Browne; Johnson's "Lives of the Poets," with an introduction by Mr. J. Hepburn Miller; and the *Poems of Burns*. Among the volumes in preparation are Lyly's *Plays*, with an introduction by Mr.

H. B. Marriot Watson; Gibbon's *Autobiography*, with an introduction by Mr. A. Wilson Verity; *Pride and Prejudice*, and others of Miss Austen's novels, with introductions by Mrs. Meynell; the Plays of Sheridan, with an introduction by Mr. Justin H. McCarthy; *Joseph Andrews*, with an introduction by Mr. G. W. Stevens; Boswell's *Journey to the Hebrides*, with an introduction by Mr. Hepburn Millar; *Humphrey Clinker*, with an introduction by Mr. David Hannay; and Shakspeare's *Poems*, with an introduction by the Hon. George Wyndham.

MESSRS. CASSELL & Co. will publish this autumn Mr. G. A. Sala's formal *Autobiography*, of which the recent book, entitled *Things I have Seen and People I have Known*, was only a prelude. It will fill two demy octavo volumes.

MESSRS. LONGMANS & Co. will publish next week—*The Oracles ascribed to Matthew by Papias of Hierapolis*: a Contribution to the Criticism of the New Testament, with appendices on the authorship of the "De Vita Contemplativa," the date of the Crucifixion, and the date of the martyrdom of Polycarp; and also a little volume entitled *Studies of Nature on the Coast of Arran*, by Mr. G. Milner, with illustrations by Mr. W. Noel Johnson.

The Soldiers' Pocket Bible, which is usually called *Cromwell's Soldiers' Bible*, was compiled by Edmund Calamy, and published by authority in 1643. The only copy of the first edition known in this country is that in the Library of the British Museum. This is being reproduced in facsimile by Messrs. Elliot Stock, with an introduction giving an account of the origin of the book and the various forms in which it was published subsequently, and a preface by Lord Wolseley.

MESSRS. CHATTO & WINDUS will inaugurate their new system of issuing library novels at net price of 5s. a volume, instead of the traditional price of half-a-guinea, with the publication of Mr. Grant Allen's "At Market Value," which has been running in *Chambers's Journal*.

MESSRS. THACKER, SPINK & Co., of Calcutta, announce the publication of a handsome book entitled *The Image of War*; or, Service on the Chin Hills, by Surgeon-Captain A. G. E. Newland. It will be illustrated with nearly two hundred photographs, of which 34 are reproduced as full-page plates by the colotype process. Mr. J. D. Macnabb, political officer in the South Chin Hills, contributes an historical introduction.

MR. PHILIP GREEN, of Essex-street, will shortly publish a new volume of sermons by the Rev. Stopford Brooke, entitled *God and Christ*. It will contain the last two sermons preached by him before leaving the Church of England, and the first two after he became a Unitarian. A Christmas booklet, containing four special discourses from this volume dealing with the Humanity of Jesus, will be issued next month. Mr. Green will also publish next week an essay on *Some Modern Phases of the Doctrine of Atonement*, by Dr. Vance Smith, dealing with Mr. Gladstone's position. A small book on *Evolution and the Religion of the Future*, by Miss Anna Swanwick, is also in the press.

"IN SHADOW OF SHAME" is the title of a new serial story, by Mr. Fitzgerald Molloy, which will be commenced in the number of *Cassell's Saturday Journal* published on September 19, in which will also begin a series of papers by Mr. Max Pemberton on "Celebrities of the Day," dealing with the turning points in their careers—Mr. Gladstone, Mr. Alma Tadema, Mr. Walter Besant, Mr. Henry Irving, and Mr. A. W. Pinero will be the subjects of this first article.

ORIGINAL VERSE.

AUGUSTA WEBSTER.

(In Memoriam, Sept. 7, 1894.)

CALM after storm, and after pain comes peace:
By pain, full-purchased peace is now with thee,
And surely sense of high serenity,
That in Death's kindly arms thou hast release.

Sweet singer, woman true, who ne'er didst cease,
In midst of lofty thinking, still to be
Helpmate of those in suffering, poverty,
Nor soughtest honours and ignoble ease.

We were the poorer that thou richer art,
Did we not know that spirits do not die;
But thro' their high aspirings still have part
In all the world's aspirings, chaste and high.
Thy genius quick and loving, must impart
High impulse till all song can be put by.

ALEXANDER H. JAPP.

MAGAZINES AND REVIEWS.

By far the most important article in the September number of *The Antiquary* is Sir Henry Howarth's address on "The Methods of Archaeological Research," which he delivered from the presidential chair at the Shrewsbury meeting of the Royal Archaeological Institute. It will, as a matter of course, appear in the *Journal* of that body, but we are unfeignedly glad that it has been also published here, where it will reach an entirely different class of readers. It is only during the present generation that the study of archaeology has been regarded as anything higher than a harmless fad. People knew that the remains of Greek and Roman art were valuable, because they had been told so at school and college; but that "old pots and pans," with axes and spears, could have any human interest for men of the enlightened nineteenth century they felt called upon somewhat fiercely to question. The climax of imbecility seemed to be reached when, not content with treasuring the rude objects found in our own barrows, some men were so simple as to import similar objects from barbarous lands and to institute comparisons between the two. Peter Pindar's once popular satire on Sir Joseph Banks is directed against the study of insects; but it may be taken as a picture of the feelings of ninety-nine out of every hundred persons in the days of our grandfathers, with regard to every scientific pursuit which did not pay, or was not pronounced to be in some way or other a handmaid to the then very narrow conception of the fine arts. Where almost everything is on so high a level of excellence, it is not easy—perhaps, indeed, not profitable—to make a selection from Sir Henry Howarth's address. We feel, however, that the cautions against rash generalisations, and the reminder given that there is hardly a subject on which our information is exhaustive, are of great value. The account given by Mr. Roach le Schœnix, of the museum at Nottingham is well done and very interesting. Nottingham contrasts favourably with the neighbouring city of Lincoln, in which there is at present no museum nor, so far as we have heard, any preparation being made for founding one. The correspondence here reproduced, as to the birthplace of Edward the Second, between Mr. Albert Hartshorne and Sir Llewelyn Turner, Deputy Constable of Carnarvon Castle, is highly curious. As we have no special knowledge on the subject, we cannot take sides in the controversy. If Sir Llewelyn Turner has a good case, he has certainly failed to put it in a favourable light.

THE COMING PUBLISHING SEASON.

MR. T. FISHER UNWIN'S ANNOUNCEMENTS.

"The History of Florence for the First Two Centuries, the Origin of the City and the Constitution of the Republic," by Prof. Pasquale Villari, translated by Mme. Linda Villari, illustrated; "Travels and Studies in the Far East," by Mr. Henry Norman, illustrated; the supplementary volume to "Climbing and Exploration in the Karakoram Himalayas," by W. M. Conway, with papers by Prof. T. G. Bonney, Dr. A. G. Butler, Mr. W. T. Thistlethorn-Dyer, Miss C. A. Raisin, Prof. Roy, &c., and a frontispiece portrait of the author; "A Literary History of the English People: from the Origins to the Renaissance," by M. J. J. Jusserand; the third volume of "The Revolution and the Empire," being the memoirs of Chancellor Pasquier, translated by Mr. Charles Emile Roche, with portraits; "Charles Bradlaugh: a Record of His Life and Work," by his daughter, Mrs. Hypatia Bradlaugh Bonner, with an account of his parliamentary struggle, his politics, and his attitude to religion, by Mr. J. M. Robertson, in 2 vols., illustrated; "Abraham Lincoln: His Speeches, Letters, State Papers, and Miscellaneous Writings," edited by Messrs. John G. Nicolay and John Hay; "The Breton Laws," by Mr. Laurence Ginnell; "Popular Sayings Dissected," by Mr. Wallace; "In the Guiana Forest," by Mr. James Rodway, illustrated; "The Mountains of California," by Mr. John Muir, illustrated; "The Story of Australian Exploration," by Mr. R. Thynne, illustrated; "An Encyclopædia of Proper Names" (uniform with the "Century Dictionary"); "Memoirs of a Short Life and Biographical Sketch of W. F. A. Gausser, translator of Potapenko's Works," edited by Canon Browne, illustrated.

Novels.—"The Lilac Sunbonnet," by the Rev. S. R. Crockett (and an *édition de luxe* of the author's "Stickit Minister"); "Majesty," by Louis Couperus, translated from the Dutch by Mr. A. Teixeira de Mattos; "The Devil's Playground, a Story of the Wild North-West," by Mr. John Mackie; "The Wish," by Hermann Sudermann, translated by Miss Lily Hinkel, with a biographical introduction by Miss Elizabeth Lee; "The Mark o' the De'il, and other Northumbrian Tales," by Mr. Howard Pease; "Both World Barred," by Mr. Sydney Kean; "Name this Child: a Story of Two," by Mr. Wilfrid Hugh Chesson, in 2 vols.; in the "Pseudonym Library"—"A Husband of no Importance," by Rita; "Lesser's Daughter," by Mrs. Andrew Dean; "Helen," by Oswald Valentine; in the "Autonym Library"—"By Reef and Palm," by Mr. Louis Becke, with a preface by the Earl of Pembroke; "A Bachelor Maid," by Mrs. Burton Harrison; "The Play Actress," by the Rev. S. R. Crockett; also "A Fancy Sketch," by Mr. George Rivers; "Mrs. Graud," by Mr. Papillon; "Gossip of the Caribbees: Sketches of Anglo-West Indian Life," by Mr. W. H. R. Trowbridge.

Children's Books.—In the "Children's Library"—"The Magic Oak-Tree, and other Stories," by the late Lord Brabourne, illustrated; an adapted version of "Robinson Crusoe," with the original illustrations by Cruickshank in separate form: "The Brounies around the World," written and illustrated by Mr. Palmer Cox; "Topsys and Turvys (number 2)," by Mr. P. S. Hewell, with coloured illustrations.

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London: Sept. 9, 1894.

Of all the Jewish writers there is none so famous as Maimonides. Everything from his pen is held in high reverence, especially his works on philosophy and religious practice. It seems, therefore, almost incredible that Maimonides should have written a book that has up to the present day remained totally unknown. And yet this is a fact, however surprising it may be.

Some time ago I acquired some very valuable Hebrew MSS., which came from the East: among them a copy of the Pentateuch with the titles, which is probably the oldest in existence, and a small treatise entitled "Commentary on the Sacred and Profane Names of God in the Pentateuch," by Rabbi Moses ben Maimon, i.e., Maimonides. At first I naturally doubted the truth of this ascription; but a careful study of the contents has now totally dispelled my doubts, and convinced me of the extreme value of this hitherto unknown work of Maimonides. He quotes therein his *Great Compendium*, the *Guide*, and the *Book on Precepts*. The style is pure Hebrew, and has the peculiar grandeur of Maimonides. I have verified the references to those works, and found them exact. Also in the philosophical explanations there is absolute identity of thought between the new treatise and the *Guide*.

From these references, it seems that this treatise must have been the last work of his life, death supervening almost immediately after its completion, which would easily explain why it has remained unknown.

The treatise, as the title indicates, is a succinct guide to the scribe of the Sacred Scroll, that he may know which of the names of God is sacred and which denotes another deity and is profane. The reason is, that if a mistake occurs in the writing of a sacred name the whole column must be cut out, if the scroll is to be used in the religious service, while the names of other deities (strange gods) may be scratched out and corrected. Doubts have existed from ancient times, whether a word such as *Adonay*, in Gen. xviii., 3 means God or Lord, and Maimonides considered it his duty to set those doubts at rest and decide how such a word ought to be treated. He strengthens his assertions by referring to the Aramaic translation of Onkelos, who represents the traditional interpretation of the Synagogue. Maimonides therefore quotes him very

often, which is another element of importance in this treatise. In many instances he gives philosophical and philological interpretations of the various names of God in the Bible. These are the only instances known of Maimonides writing in Hebrew on philosophical subjects, all his other philosophical writings being in Arabic.

I am now preparing an edition of this new treatise of Maimonides, with an English translation and explanatory notes.

M. GASTER.

THE SOURCES OF CHAUCER'S PRIORESSES TALE.

Cambridge: September 3, 1894.

I endeavoured to point out in the ACADEMY of September 1 that Chaucer took the leading ideas for his Prioresses Tale partly (as is well known) from one of the Miracles of Our Lady by Gautier de Coinci, and partly (as perhaps may not have been noticed before) from another of the same set of poems by the same author. I also gave, at the same time, an epitome of the latter story.

It has occurred to me that some readers may like to see this story somewhat more exactly represented. With this view, I venture to present a doggerel version of it, line for line, without claiming any very close exactitude for my translation. I fear the story is, even in the original, sufficiently dull; and I do not pretend to have in any way improved it.

I must note that I have omitted the moral at the end. It consists of thirteen lines, and is chiefly remarkable for complexity of rhymes. The last twelve lines end in *-oie*, *-oier*, *-oia*, *-oies*, *-oit*, and *-oite*. I do not care (as Chaucer says) to "follow such curiosity."

"THE CLERK OF CHARTRES."

"There lived at Chartres, as authors say,
A clerk, whose mood was proud and gay;
In pleasures of the world too curious.
Moreover, he was so luxurious
That every whim was uncontrolled.
His doings were so wild and bold,
That pleasure proved his only guide.
Of Easter or of Christmas-tide,
Of solemn vigil, or of feast,
He thought no more than does the beast.
He lost all sense of shame or law
That kept his fellow men in awe.
In short, he cared not to be good,
Whate'er he wished for, he pursued.
The spice of good that lingered last
Was this: on no account he passed—
However on intrigue intent,
However much on pleasure bent—
Before the Virgin's image dear,
But down he knelt and dropped a tear.
Then, on his knees, with rueful face,
He evermore implored her grace,
And piously would smite his breast.
In all his folly, with true zest
He loved the Saviour's Mother dear.

But guileful enemies drew near,
And so maltreated him one day
That soon upon his bier he lay,
Nor could his numerous sins confess.
Then every man spoke more or less
Of vengeance, that is folly's meed.
'To kill him was a righteous deed,'
The chorus cried, 'for all his days
He spent in vice's shameful ways.'
The clergy all, without remorse,
Resolved that such a sinful corpse
Should ne'er in holy bounds be placed;
Their burial-ground would be disgraced
If one should there be laid to rest
Who died a sinner, unconfessed.
So, in an outer ditch, they gave
The luckless clerk a felon's grave.
But She, whence thoughts of pity flow,
In whom all loving feelings glow,
Who to her worshippers shows grace,
Remembered this poor sinner's case.
The holy Queen, the Virgin bright,
Appeared, upon the thirtieth night,

To one of these most holy clerks;
And, after some severe remarks,
Asked for what cause or what excuse
Her chancellor had met abuse?
'Madam,' said he, 'as heaven is true,
Your chancellor I never knew;
I never saw your face before!'

The Virgin said, 'I set much store
By that lamented clerkly wight
Whom ye interred, the other night,
So vilely, in you loathsome place!
Ye did him, sir, this great disgrace
A month ago, not less nor more.
Yet many a time he knelt before
My image, clasping hands in prayer.
Whate'er his foolish pranks, 'tis fair
To own, he never meant but well.
His scalding tears full often fell
When reverently to me he prayed.
Then what can I but thus upbraid
Your conduct, when ye thus refuse him,
And like an outcast felon use him?
Now take him thence, for so I bid you,
And tell the clergy how I chide you;
Nor think you have forgiveness won,
Unless, ere sinks to-morrow's sun,
I find my friend, with honour dight,
New buried in your holiest site.'

The morn beholds the priest repeating
Before a crowded, awe-struck meeting,
With many a tear, the mandate given
So strictly by the Queen of Heaven.
All wonder with unfeigned surprise,
All cross themselves, with tearful eyes.
Both clerk and lay, in eager haste,
The slighted corse have soon displaced,
So eagerly they turned the ground.

Lo! in the sinner's mouth they found
A flower, as fragrant and as fair
As it had newly blossomed there;
And all beheld, with wondering dread,
The sinner's tongue as fresh and red
As is the new-blown rose in May.
As whole and uncorrupt it lay
As if its owner were alive.

Each gazer seems to see it strive
To move, as though it fain would pray,
And still some words of praise would say
To Christ and to His Mother dear.

With many a hotly falling tear
Was many a rueful face arrayed,
All spoke in prayer—'O holy Maid,
Who barest Christ, the Lord sublime,
How well that man employs his time
Who worships thee with humble fear!
O, holy Mary, Lady dear,
How well for every man and maid
Who humbly seeks Thy ready aid!'

Thus many a mournful tear they spill,
And when their long lament was still,
They raised the corse with reverence due,
And, 'midst a vast and contrite crew,
With well-sung mass and grief profound
They laid the clerk in holiest ground."

WALTER W. SKEAT.

THE OGHAM X AT DONARD.

Cambridge: Sept. 8, 1891.

In my letter on the above subject, in the ACADEMY of September 8, on p. 175, l. 16, for "and the horizontally crossed X also," read "as well as the translinear X." Further down, for *lagini* read *Iagini* (twice); for *magi*, *Maggi* read *maqi*, *muqi*; and for *Lminagea* read *Lminagea*.

These corrections are necessary, as the proof-sheet of my letter apparently did not reach the printers in time.

R. A. S. MACALISTER.

SCIENCE.

MATHEMATICAL BOOKS.

American Journal of Mathematics. Vol. XVI. Nos. 2 and 3. (Baltimore.) The earlier number opens with "Compound Determinants," in which W. H. Metzler deduces from certain relations of these determinants a theorem in symmetric and skew-symmetric determinants,

and from this derives a theorem in matrices. Hence the paper relates to determinants and to matrices. References for proofs of several theorems are made to the ordinary text-books. Short articles follow on "The Order of Terms in a Semi-convergent Series," by H. P. Manning, and on "The Addition Theorems of Jacobi and Weierstrass," by E. Study. This latter is a new presentation of matter in the paper "Sphärische Trigonometrie, Orthogonale Substitutionen, und Elliptische Functionen" (Leipzig: Hirzel, 1893). A. Chessin writes at length upon the "Summation of Logarithmic and Exponential Series," and adds a short note on the general solution of Bessel's equation. Prof. F. Morley's paper on "Adjustable Cycloidal and Trochoidal Curves" contains an attempt to obtain generalisations of some well-known properties of these curves. The article is illustrated with numerous figures. A note on "Induced Linear Substitutions," by Prof. Franklin, concludes the number.

Dr. Craig commences No. 3 with a class of "Uniform Transcendental Functions," in which he gives a mode of forming a function of the kind indicated by the title, which has been discussed by M. Picard in the *Comptes Rendus* for 1878. M. G. Humbert contributes a long article "sur les Surfaces de Kummer Elliptiques." Mr. Basset, in contravention of views propounded by Mr. Love in his treatise on *Elasticity*, furnishes a memoir on "The Deformation of Thin Elastic Plates and Shells."

The Outlines of Quaternions. By Lieut.-Col. H. W. L. Hime. (Longmans.) Our first acquaintance with the subject of this work was made one night as we were crossing from Holyhead to Kingstown. It says much for Prof. Tait's article, "Quaternions" (in vol. I. of the *Oxford, Cambridge, and Dublin Messenger of Mathematics*), that its novelty to us and clearness enabled us to overcome the discomforts which sometimes accompany that passage. The paper contained the substance of a few elementary lectures delivered in 1858. In the following volume of the *Messenger* Prof. Kelland gave a brief exhibition of the elements of the subject, and of their application to some of the best-known problems of solid geometry. In his introduction to *Quaternions* (Kelland and Tait, 1883) Prof. Kelland writes:—

"There is no branch of mathematics in which results of such wide variety are deduced by one uniform process; there is no territory like this to be attacked and subjugated by a single weapon . . . the reader does not require to encumber his memory with a host of conclusions already arrived at in order to advance. Every problem is more or less self-contained!"

The author of the work under notice has built it up not only on the foundations of Hamilton, Tait, Kelland, and Hardy, but has also consulted Molenbroek's *Théorie du Quaternions* (1891), and one or two other works of authority. He eschews a preface, and avoids the collection of a number of illustrative exercises. The book consists of two parts: Subtraction and addition of vectors, and division and multiplication of two vectors. The former is divided into four chapters with sections, and the latter into thirteen chapters with sub-sections. With reference to exercises, we should state that chapter 13, "Illustrations in Quaternions," contains ten sections in which numerous examples are fully worked out. We have noted a few typographical errors, such as omission of accents, &c.; but these are easily detected by the reader. In the absence of a preface, we should infer that the author has aimed at producing a text-book suitable for junior students; and in this he appears to have succeeded. At any rate, we have read it with considerable interest.

Manual of Practical Logarithms. By W. N. Wilson. (Livington, Percival & Co.) This

manual assumes such an acquaintance with the subject as may be gained from standard works on algebra and trigonometry, and attention is entirely devoted to elucidating methods of solution. The numerous illustrative examples are given exactly in the form in which they should be worked out in examinations. A very large number of examples for practice are given, and an extensive selection is made from examination papers in which logarithms play an important part. The moralist (*Vanity Fair*, chap. 36) advises his readers not to be intimate with gentlemen who live well on nothing a year, but "to take the calculations at second-hand, as you do logarithms, for to work them yourself, depend upon it, will cost you something considerable." The work before us reduces the logarithmic difficulty to a minimum, but it says nothing of the other.

Le Calcul Simplifié par les procédés mécaniques et graphiques. Par M. M. D'Ocagne. (Paris: Gauthier-Villars.) M. D'Ocagne, a rising young engineer, is already well known by his numerous contributions to mathematics. The *Calcul Simplifié* is made up of three papers read by him at conférences held in the Conservatoire National des Arts et Métiers (February 26, and March 5 and 19, 1893). The subject of the first conférence is "Les Instruments et les Machines Arithmétiques, Arithmographe Troncet, l'Additionneur Roth, l'Arithmomètre Thomas, la Machine Roth, les Machines Différentielles (Babbage, Scheutz, Bollée), Machines Tchebichef." A long note gives a "description et indication du mode d'emploi de la machine arithmétique à mouvement continu de M. Tchebichef." At the second conférence an account is given of "Les Instruments Logarithmiques, les Tracés Graphiques, les Tables Numériques ou Barèmes." The final conférence is taken up with "les Tables Graphiques ou Abaques, la Nomo-graphie." The whole subject is treated in considerable detail, and is illustrated with numerous plates. To the engineering student the pamphlet should be highly interesting.

THE MEGHADŪTA OF KĀLIDĀSA.

In the July number of the *Journal of the Royal Asiatic Society* there is a short notice of a new edition of this well-known poem, prepared, together with a Sinhalese paraphrase, by the Hon. T. B. Pānabokke of Ceylon. It was edited from a "unique manuscript" discovered in Kandy by Mr. William Gunatilaka, and exhibits many readings differing from those of Prof. H. H. Wilson's text published in 1813, and again in 1843. A list of the most important of these readings is appended to the notice in question, and I observe that many of them are found in an edition published in Calcutta by Madanamohana Tarkālakāra, in Samvat 1907 = 1850 A.D.

By far the most interesting, however, as well as the most important, edition of the *Meghadūta* is one just brought out by that indefatigable worker, Mr. Kāsināth Bāpu Pāthak, of Poona. It consists of the text, Mallinātha's commentary, the various readings supplied by five other commentaries and by Prof. Wilson, an English translation, and critical and explanatory notes. The chief interest, however, centres in the text, the source of which is indeed "unique." Mr. Pāthak found it embedded in Jināsena's well-known Jaina work, entitled *Pārśvābhyudaya*, by a process which he describes as follows:

"Each stanza in the *Pārśvābhyudaya* borrows one or two lines from the *Meghadūta*, the remaining lines being composed by Jināsena himself. In this way the entire poem of Kālidāsa is subjected to the process known as *samasyā-pīṭana*. By the well-known rules of this process Jināsena was

bound to accept Kālidāsa's verses as he found them, without in the slightest way altering them; otherwise his reputation as a consummate master of versification would have suffered considerably. The whole performance is so clever, that a person who has not previously read or heard of the Cloud-messenger will hardly suspect that the *Pārsadvhyudaya* contains within itself an entire Brahmanical poem, though Jināsena states the fact at the end. It is clear, therefore, that the arrangement of the verses in the *Pārsadvhyudaya* is such as to make it all but impossible for subsequent scribes or commentators to tamper with the text. . . . These considerations will suffice to convince us that the *Meghadūta* preserved in the *Pārsadvhyudaya*, which contains 120 verses only, represents the text of the poem as it was known to Jināsena in the latter part of the eighth century" (Preface, pp. 14, 15).

The volume has for an introduction a lecture which was delivered before the Bombay branch of the Royal Asiatic Society in April last, in which the data available for determining the exact date of Kālidāsa are carefully examined. The conclusion arrived at, with the aid of Sir Alexander Cunningham's exhaustive paper on the Ephthalites or White Huns, is that the poet flourished in the first half of the sixth century; and I think this may be regarded as a final settlement of the question.

This is not the only date which has been satisfactorily determined for us by the researches of my learned friend; and his papers, entitled "Dharmakīrti and Śāṅkarācārya," "Bhartrihari and Kumārila," and "Was Bhartrihari a Buddhist?" which were contributed to the *Journal* of the Bombay branch of the Royal Asiatic Society in the years 1891, 1892, and 1893 respectively, together with one on "Kumārila in Digambara Jaina Literature," which was sent to the Oriental Congress of 1892, are of the highest value for fixing the real dates of those old writers and of many others who occupy less prominent positions among the Sanskrit *literati* of those early centuries.

G. A. JACOB (Colonel).

ANTHROPOLOGICAL JOTTINGS.

THE September number of the *Geographical Journal* (Edward Stanford) contains the first authentic account from an European eye-witness that has ever been published about that mysterious sub-Himalayan region known as Kafiristan. The author is Mr. G. S. Robertson, an Indian official, who spent more than a year exploring the country and making friends with the inhabitants. It is understood that he has also submitted a secret report to the Government; and we trust that no political scruples will be allowed to interfere with the publication of such an unique record of ethnographical exploration. For, though the Kafirs or Siah-Posh are not all that legend has made them out to be, undoubtedly they represent one of the very few pure races anywhere to be found, who have preserved their independence for centuries against their Mahommedan neighbours. On the present occasion, Mr. Robertson does not trouble himself with ethnical or linguistic questions, which, indeed, have already been fairly settled. He is content to give his own experiences, and to describe the general features of the country and the customs of the inhabitants. Their most striking mental characteristics are, he says, cupidity, jealousy of one another, and intertribal hatred: they will even call in the aid of Mahommedans, to avenge themselves on another Kafir tribe. On the other hand, they have strong family affection, and are capable of performing the greatest acts of self-sacrifice in war. They have no blood feuds, but the penalty for killing a fellow-tribesman is banishment, which has led to the establishment

of cities of refuge. Full details are given of their religious ceremonies, which consist of dances, songs, and sacrifices, but no prayers. In this connexion, Mr. Robertson's testimony is the more valuable, because he seems to have had no preconceived opinions. "The spirit of a dead man becomes a shade, a mere shape, like the phantoms we see in a dream." The high position assigned both to orators and to *pshurs*, or inspired medicine-men, is also noticeable. Finally, Mr. Robertson hints that there is a secret valley in Kafiristan, where everything is even more strange than elsewhere, and where an unknown tongue is spoken, that sounds like a soft musical mewling.

Nor unworthy of being named with Mr. Robertson's paper on Kafiristan is one in the August number of the *Geographical Journal*, in which Mr. T. J. Aldridge, another English official, describes his exploration of the interior of Sierra Leone, which he penetrated to the distance of about 400 miles from the coast, making treaties and opening trade. There is, of course, nothing very new to learn about the West African negro, though it is instructive to hear that the further from European influence the higher the civilisation. Another curious fact is the influence everywhere exercised by Mahommedan missionaries, as purveyors of written fetishes. But the moral of the whole is that this populous, fertile, and fairly healthy country at the back of an historic British colony should have remained so long untraversed by any European.

NUMBER 1 of Part iii. of the *Journal* of the Asiatic Society of Bengal (London: Kegan Paul & Co.)—which is devoted to anthropology—contains two valuable articles. One of these, by the late Dr. James Wise, is an historical account of the Mahommedans of Eastern Bengal, giving details about the various sects that have arisen under Wahabi influence. As is well known, some of these sectaries have taken the lead in resistance to agrarian exactions, and it is interesting to learn that they take refuge in the alluvial islands which are directly managed by the Government. We notice that Dr. Wise does not confirm the common opinion that the Mahommedans of Bengal are superior in physique to their Hindu brethren. The other article, by Mr. S. E. Peal, entitled "Fading Histories," is full of curious information drawn from his thirty years' experience of the Assam frontier. A scientific explanation is given of the nomadic system of forest cultivation known as *ghum*—namely, that the rapid growth of natural grasses will not permit tillage to be continued on the same spot for more than three years. A new derivation is also given of the word "Naga," which has usually been connected with snakes and snake-worship. According to Mr. Peal the Assamese name is *noga* = folk, connected with the familiar Bengali *lok* or "logue," and the same word is found among the Dravidian Khonds and Uraon. Mr. Peal repeats his theory that exogamic marriage arose out of tribal communism, which latter he regards as the universal system of primitive man. We may also mention a paper on the nasal index, by Dr. R. Havelock Charles, of Lahore.

PHILOLOGY NOTES.

MR. CHARLES P. G. SCOTT has reprinted from the *Transactions* of the American Philological Association a second paper on "English Words which have gained or lost an Initial Consonant by Attraction," in continuation of a former one already noticed in the ACADEMY. On this occasion he deals mainly with proper names, beginning with those involving Saint.

For example: St. Osyth, in Essex, is locally pronounced "Toosy"; St. Ann has given rise to "Turnchapel"; St. Antony to "Tantony pig"; St. Audry to "tawdry"; and St. Andrew (possibly) to "dandy." In connexion with the last-mentioned word, Mr. Scott discusses "dandiprat," a dwarf and a small Tudor coin, both of which he would derive from a hypothetical dwarf in the reign of Henry VII. called Andrew Pratt. Another class of proper names that he deals with at length is the diminutives: Dick, Hob, Hodge, &c. His explanation of Dick is briefly this: Richard, Rick, Hick, old Ick, d'Ick—hence, Dickens, Dixon, &c.; Hob comes from "our (R)ob" and in its turn gives rise to Dobbin. Similarly, Hodge is from "our (R)oger," and has given rise to Dodge and Dod. Other words treated of at some length are: "courser"—a dealer in horses, "icicle," and "kin." As we said before, Mr. Scott displays throughout a most unusual acquaintance with the historical materials of his subject, combined with both ingenuity and humour.

FINE ART.

A Descriptive and Classified Catalogue of Portraits of Queen Elizabeth. By Freeman M. O'Donoghue. (Quaritch.)

WE have already had valuable lists and catalogues of the portraits of Henry VIII., Edward VI., Queen Mary Tudor, and Mary Queen of Scots, from such writers as Sir Francis Madden, John Gough Nichols, and Mr. George Scharf; and now Mr. O'Donoghue, of the British Museum, has produced, with much care and research, a catalogue of the portraits of Queen Elizabeth. In compiling this work Mr. O'Donoghue has made use of the catalogues of the South Kensington Portrait, Loan, and Miniature Exhibitions, and of the Tudor Exhibition held in the New Gallery; and he has been aided by the advice and suggestions of the Director of the National Portrait Gallery, and by unrestricted access to his invaluable series of annotated sketch-books, which represent the learned and patient study, during many years, of our chief authority on the subject of national portraiture. For particulars of the various engraved portraits of the Queen, the Print Room and Library of the British Museum, the Royal Library at Windsor, the Sutherland and Hope Collections at Oxford, and the Bibliothèque Nationale, Paris, have been laid under contribution; and to the various works of Hawkins, Franks, and Gruber, of De Gray Birch, King, and Drury Fortnum, are due the lists of medals, coins, seals, and gems portraying the monarch. The result is a very complete and valuable record of the representations of Queen Elizabeth, a book that will hold its place as the standard work of reference on the subject with which it deals.

In his introduction Mr. O. Donoghue gives an account of the artists working in England during the time of Elizabeth, by whom she may have been depicted, though the ascription of most of her portraits is merely conjectural, few of them bearing any signature or mark of the painter, the allegorical picture at Hampton Court, in which she appears with Juno, Venus, and Minerva, dated 1569, and bearing the initials of Lucas D'Hoero, and the portrait

at Welbeck Abbey, inscribed with the initials of Marc Gheeraedts, being exceptions in this respect.

In addition to these two painters, Mr. O'Donoghue mentions Nicholas Lyzarde; Federigo Zucharo, who visited England in 1574, and to whom many portraits of Elizabeth are attributed with more or less probability, especially one at Great Hampton, which bears a mark like a "Z," that has been regarded as his initial; Richard Lyne, a painter and engraver who worked for Archbishop Parker, and may have painted the Queen during one of her visits to the prelate; Cornelius Ketel, who was in England from 1573 to 1581, and is stated to have painted her by order of the Earl of Hertford, during a royal visit to his mother, the Duchess of Somerset, at Hanworth, in 1578; and Richard Stevens, a Dutch statuary painter and engraver, to whom Walpole assigned the portrait of Elizabeth, in an elaborate dress patterned with animals, monsters, and flowers, at Hardwick Hall, because this artist worked for the Cavendish family, some of his receipts still remaining in the possession of the Duke of Devonshire. We have also George Gower, who in 1584 was appointed sergeant-painter to Queen Elizabeth, and was granted by patent the exclusive right

"to make or cause to be made all and all manner of portraicts and pictures of our person phisognomy and proporcion of our bodye in oil cullers upon bourdes or canvas, or to grave the same on copper, or to cutt the same in woode, or to printe the same being cutte in copper or woode or otherwise,"

with the exception that Nicholas Hilliard was allowed to execute miniatures of the Queen "in small compasse in lymnyng only and not otherwise." Gower, however, appears to have held his office for only a short period, and none of his works have been identified. Another painter of the time was John de Critz, a Flemish artist patronised by Walsingham. In an annotated copy of Holland's "Bazilivologia"—I presume that formerly in the possession of Sir James Winter Lake—the engravings of Elizabeth, Walsingham, and Sidney, in that work, are stated to have been done from pictures belonging to De Critz, which perhaps were painted by himself; and, as sergeant-painter to James I., he certainly painted the effigy of Queen Elizabeth in Westminster Abbey, sculptured by Maximilian Powtran or Colt in 1605.

The account that is given of Nicholas Lyzarde is not strictly accurate. The statement that his only recorded work is "a table painted with the history of Ahasuerus" is incorrect; for his New Year's gift to Queen Mary Tudor in 1556 was "a table painted with the Maundy" (Nicholl's *Illustrations—New Year Gifts to Queen Mary*, p. 11); and he died, not in 1570, but in the following year, the burial of "Nicholas Lyzard, painter unto the Queen's majestie," appearing on April 5, 1571, in the register of St. Martin's-in-the-Fields, his will, dated February 14, 1570, being proved on April 20, 1571 (*Archaeologia*, vol. xxxix., p. 45).

The names of Francis and William Segar, John and Thomas Bettes, Rowland and Nicholas Lockey, Peter Cole, J. de Bruy, and

Peake, are mentioned as those of painters of the time "whose works have sunk into oblivion"; and two miniaturists, Nicholas Hilliard and his pupil, Isaac Oliver or Olivier, receive a more detailed reference. The former, a native of Exeter, who was born in 1537 and died in 1619, possessed, as above noted, the exclusive right of portraying "in small compass" the features of the Queen, and he obtained a patent in similar terms from James I. He executed many miniatures of Elizabeth: that in the possession of Mr. Jeffrey Whitehead, showing her with a rose set in her yellow-brown hair, at the end of a MS. prayer-book that belonged to the Queen, which also contains a miniature of the Duke of Alençon by the same hand, is an especially admirable example of his work. He was a goldsmith by trade, and engraved the second Great Seal of the Queen in 1586, in which the monarch appears enthroned and crowned, with sceptre and ball in her hands, and as a reward he received a lease for twenty-one years of Poyle Stanmore, Middlesex. Oliver undoubtedly portrayed the Queen; but none of his renderings of her can be certainly identified, though a pen drawing at Windsor has been regarded as his original for the celebrated plate engraved by Crispin van de Passe, the elder.

To the names of these miniaturists should certainly have been added that of Levina Terling, daughter of Simon Benich, a miniaturist of Bruges. She worked in England, and appears to have married an Englishman. In 1558 she presented to Elizabeth, "The Queen's picture finely painted upon a card"; and, again, in 1561 there was presented "by Mrs. Levina Terling, the Queenes *personne*, and other personages in a box fynely painted." (*Archaeologia*, vol. xxxix., p. 39.) These works have not been identified; but the former of them, presented in the very year when Elizabeth became queen, and placed by her for safe-keeping in the hands of "Mrs. Newton," may possibly be the miniature, now lost, recorded by Mr. O'Donoghue as No. 7, with the entry from Vanderdoort's catalogue of the collection of Charles I.:—"Item, done upon the right light. In a white ivory box without a crystal, a certain lady's picture in her hair, in a gold bonelace little ruff, and black habit lined with white fur, with gold tissue sleeves, with one hand over another, supposed to have been Queen Elizabeth before she came to the crown. Done by an unknown hand." The three other miniatures entered by Vanderdoort as "in his Majesty's new erected cabinet-room within the cupboards at the present time at Whitehall," are all specifically assigned by him to Hilliard.

Among the other interesting contents of the introduction, I may mention the account by Nicholas Hilliard of his interview with the Queen: "When first I came in her Highness presence to drawe," extracted from that artist's unpublished treatise on miniature painting, the manuscript of which belonged successively to Vertue, to Walpole, and to David Laing, by whom it was bequeathed to the Edinburgh University. Hilliard records that the Queen remarked on the different

methods of shading in various works of art, and, noticing that the Italians, who "had the name to be cunningest and to draw best, shadowed not," asked the reason for the introduction of shadows by painters, "seeing that best to shewe ons selfe nedeth no shadow of place, but rather the oppen light." Hilliard explained that the contrasts of chiaroscuro came from the light being admitted from a small or high window,

"which many workmen couet to worke in for ease to their sight, and to give unto them a grosser lyne, and a more aparant lyne to be deserved, and maketh the worke inbosc well, and shewe very wel afar of, which to Limning [miniature] work nedeth not, because it is to be veewed of nesesity in hand neare vnto the eye."

The Queen accordingly chose to be painted "in the open ally of a goodly garden, where no tree was neere": and the courtly artist concludes that "this her Ma^{tie} curiouse Demaund hath greatly bettered my jugment."

We have also the proclamation, drawn up in 1563 but never issued, in which, after stating that there had been produced portraits "in paynting, graving, and pryn-tyng, wherein is evidently shewn that hytherto none hath sufficiently expressed the national representation of hir Majesties person, favor, or grace," all artists are prohibited from representing the Queen "for a time, untill by some perfect patron and example the same may be by others followed;" and it is promised that "some coning person mete therefor shall shortly make a pourtraict of hir person or visage to be participated to others for satisfaction of hir loving subjects." In this connexion Mr. O'Donoghue quotes a passage from the preface to the "History of the World," where Raleigh states that "by the Queen's own commandment all pictures by unskilful and common painters were knocked to pieces and cast into the fire."

A series of valuable "personal descriptions" of the Queen by contemporaries follows the catalogue—beginning with a quotation from Roger Ascham, her preceptor, telling how, at the age of seventeen, she preferred in attire "a simple elegance to show and splendour, despising the outward adorning of plaiting the hair and wearing of gold"; and ending with an extract from Heutzner's "Journey into England," where he records his sight of the Queen, in her sixty-fifth year, "very majestic," resplendent in her crown, clad in silk shot with silver threads, and glittering with necklaces and collars of gold and pearls. Mr. O'Donoghue very truly remarks that

"at no previous or subsequent period, and by no other individual, have such a variety and magnificence of attire been indulged in as by this extraordinary woman, and for this reason the various representations of her constitute one of the most interesting chapters in the history of portraiture and costume."

He discourses very learnedly on the fashions of the time, especially on the development of the ruff—which he has adopted as a basis of classification of the various portraits—from a frill decorating the edge of the collar in the reign of Henry VIII. and

his two successors, through the circular "piped" forms, to the extraordinary erections attached to the shoulders, leaving the front of the neck bare, and rising high behind the head, that followed. And we have also interesting particulars regarding the successive shapes of the "farthingale," the "stomacher," the "partlet," the veil, and the fan.

The list of portraits enumerates eighty-three paintings, giving, in almost every case, descriptive particulars and a note of dimensions. It opens with the panel picture, now at Windsor, which is here assigned to the school of Holbein, and regarded as portraying Elizabeth at the age of about thirteen. In Vanderdoort's Catalogue it was attributed to Holbein himself, but we now know that this artist died in 1543, when Elizabeth was in her tenth year. Dr. Woltmann (*Fortnightly Review*, September, 1866) considered it as "the work of a Dutch artist; and, indeed, one of the best of those who were employed in England," and he believed that it portrayed the Princess at the age of fifteen or sixteen. Paul Heutzner also, who saw the picture at Whitehall in 1598, styles it "Queen Elizabeth at 16 years old"; but the period assumed by Mr. O'Donoghue is evidently nearer the truth, for the work is included in the catalogue of the pictures of Henry VIII., drawn up after his death in 1547.

Among the other paintings that are catalogued I may mention the fine full-length in the possession of Lord Dillon at Ditchley, painted to commemorate a royal visit to Sir Henry Lee, K.G., in 1592. The photogravure given as frontispiece of the volume shows that this picture has a long inscription on an intabature to our right, which, however, is not referred to in the description at p. 21. An interesting ceremonial group, including the Queen, is that at Sherborne, Dorset. It was engraved by Vertue as representing the royal visit to Hunsdon, Hertfordshire; but Mr. Sharp, in a learned paper in vol. xxiii. of the *Archæological Journal*, has proved that its subject is the procession of the Queen to Blackfriars in 1600, on the occasion of the marriage of Lord Herbert to the daughter of John, Lord Russell. Greater fidelity of portraiture than is here visible characterises the renderings of the Queen, in this the later period of her life, by Marc Gheeraedts at Welbeck and in University Library, Cambridge; and very curiously fantastic are the works in which she figures as Diana and as a huntress at Hatfield House and Hampton Court.

The drawings that are catalogued number only five, including the interesting rendering of the Queen receiving from George Gascoigne his "Tale of Hemetes the Hermit," prefixed to his autograph copy of that work in the British Museum. Nearly fifty miniatures and three hundred engravings are described; and over seventy items fall under the headings of medals, coins, gems, seals, and effigies.

The book represents an infinite amount of labour and research, and will prove a valuable aid to all students of national portraiture.

J. M. GRAY.

NOTES ON ART AND ARCHÆOLOGY.

THE Marquis of Lansdowne and Sir Charles Tennant have been appointed trustees of the National Gallery, to fill the two places vacant by the deaths of Sir H. A. Layard and Lord Hardinge.

THE private view of Messrs. J. M. Dent & Co.'s exhibitions of drawings in black and white, to be held in the galleries of the Royal Institute, is fixed for Monday next. The exhibition will remain open until September 29.

FOR the autumn exhibition, at the Nottingham Castle Art Museum, which opens at the end of the present month, Mr. G. H. Wallis has succeeded in getting together a comprehensive collection of the works of the so-called Cornish art brotherhoods. Some of the most notable pictures have been sent from the art galleries of other municipalities, while Sir George McCulloch and other private owners have generously contributed to the collection. Mr. Stanhope Forbes will be represented by "The Forging of the Anchor," and "The Village Philharmonic"; Mr. Frank Bramley by "Hopeless Dawn," and "Memories"; Mr. Chevallier T aylor by "The Departure of the Fishing Fleet," "The Summer Dinner Party," and "For Confirmation"; "Mr. Adrian Stokes by "Off St. Ives," and "Cornish Cliff." There will also be examples of the work of Mr. C. Napier Hemy, Mr. T. C. Gotch, Mr. Fred Hall, Mr. H. S. Tuke, and Mrs. Adrian Stokes, as well as some water colour drawings of Mr. Walter Langley.

THE last quarterly number of the *American Journal of Archæology* (London: Kegan Paul & Co.) consists mainly of a summary of recent discoveries, which alone fills 100 pages. The latest researches of M. de Morgan and M. Naville in Egypt, and the letters from Nubia of Prof. Sayce and Prof. Mahaffy, supply a great deal of material; while the excavations of the French School at Delphi are summarised at great length. With regard to the American expedition to Babylonia, we learn that Mr. Haynes—in continuation of the work at Nippur or Niffer, begun by Dr. Peters—has unearthed 8,000 tablets, besides other objects, and has found inscriptions below the debris that dates from the time of Sargon I. (3,800 B.C.). There are two original articles illustrated with plates. Mr. Nicholas B. Crosby describes a votive bas-relief found last year near Phaleron, with an inscription identifying three of the figures as Hermes, Echelos, and Basile; and he suggests a somewhat different mythological explanation than that given by Mr. Kavvadias. Mr. Allan Marquand describes a terracotta piece which he purchased at Siena, almost identical in composition with a portion of the group in the Moses panel of the second of Ghiberti's bronze gates for the Baptistery at Florence; and gives reasons for regarding it as a preliminary sketch from the hand of Ghiberti himself. We may also mention an æsthetic essay on "The Philosophy of Art," by Mr. A. L. Frothingham, senior, of Princeton.

MUSIC.

OBITUARY.

PROF. HELMHOLTZ.

THE science of music owes much to the investigations of Hermann Ludwig Ferdinand Helmholtz, who died at Charlottenburg last Saturday. He was born at Potsdam in 1821, and was teacher of anatomy at the Berlin Academy in 1848, professor of physiology at Königsberg in 1849, and at Heidelberg in 1858. He wrote many scientific works; but *Die Lehre von den*

Tonempfindungen als physiologische Grundlage für die Theorie der Musik, which was translated into English by the late A. J. Ellis under the title, "On the Sensations of Tone, as a Physiological Basis for the Theory of Music," is the one with which musicians are immediately concerned. Helmholtz's experiments with resonators resulted in a most complete analysis of musical tone, while his determination of the nature of the vowel sounds of the human voice is of the highest importance. The gain to science through the investigations of this learned and indefatigable worker is well-known, but they have also affected questions concerning the theory of music.

Moritz Hauptmann, the eminent German composer and theorist, wrote a work, entitled *Die Natur der Harmonik und Metrik* (1853), and his description of the minor triad as an "inverted major triad, or negation of the same," seems to have been the starting point of a new school of harmonists, of whom Dr. Arthur von Oettingen, professor of physics at Dorpat, and Dr. Hugo Riemann, of Wiesbaden, are, perhaps, the most distinguished representatives. In criticising and modifying Hauptmann, these and other writers were materially assisted by Helmholtz's investigations respecting the third and deeper tone generated when two notes are sounded together, which he termed "differential," in contradistinction to the "summational" tones which he himself discovered (the former had been known since the time of Tartini) and, indirectly, by his *Physiology of the Minor Chord*. It is not our present purpose to discuss the new "dual development" theory, as expounded by von Oettingen in his *Harmoniesystem*, and by Riemann in various works: they are merely mentioned to show the influence and outcome of Helmholtz's teaching.

Among the "Pop. Wissensch. Vorträge" published by Helmholtz at Brunswick (1865-76), there is one entitled "On the Physiological Causes of Harmony in Music," a lecture delivered in Bonn during the winter of 1857, which, written in simple, lucid language, may be recommended to readers who have not the time, and, possibly, not the inclination, to study the larger work above mentioned. These "Popular Lectures on Scientific Subjects" (1st series) appeared in English only last year, translated by E. Atkinson.

Helmholtz, in the address delivered on the occasion of his jubilee in 1891, reviewing his life's labours, compared himself to

"an Alpine climber, who, not knowing the way, ascends slowly and with toil, and is often compelled to retrace his steps because his progress is stopped; sometimes by reasoning, and sometimes by accident, he hits upon traces of a fresh path, which again leads him a little further; and, finally, when he has reached the goal, he finds to his annoyance a royal road on which he might have ridden up, if he had been clever enough to find at the outset the right starting point."

Helmholtz, like Darwin, was a quiet worker, and as modest as he was great.

J. S. SHEDLOCK.

MUSIC NOTES.

THE thirty-ninth annual series of Crystal Palace Saturday Concerts will commence on October 13. There will be twenty concerts—ten before, and ten after Christmas. Among the works performed here for the first time will be: Berlioz's Dramatic Symphony "Romeo and Juliet," Dvůřák's Fifth Symphony, Tschai-kowsky's Sixth Symphony, E. D'Albert's Pianoforte Concerto in E, and Dr. Mackenzie's "Britannia" Overture; the last-named will be the first piece in the programme of the first concert.

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LITERATURE.

The Life and Letters of James Macpherson. By Bailey Saunders. (Sonnenschein.)

It was (he tells us) by a mere accident that the author's attention was originally directed to the question which, in this volume, he discusses at length. His curiosity once aroused, he would seem not only to have thoroughly mastered the details of the Ossianic controversy itself, but to have extended his inquiries in several directions beyond the limits of his immediate subject, reading—as we gather from the footnote on page 101—pretty nearly everything of importance that has appeared in recent years on the poetry and antiquities of the Celts. The result was just what might have been expected. Mr. Bailey Saunders, finding himself incommoded by the crowd of novel ideas accumulated in the course of this somewhat severe mental scamper, began to cast about him for some means of relief; and finally, in default of any readier shift, he resolved to adopt the obvious expedient of writing a book. The fruit of which resolve now lies before us in the shape of a handsome octavo volume of some three hundred and thirty pages, admirably printed in clear type on pleasantly toned paper, and embellished with a well-executed engraving from Romney's portrait of James Macpherson.

The author's immediate purpose in writing this book was, as we learn from the Preface, to relate the history of the origin, reception, and extraordinary effect of the Ossianic poems; and he has thrown his work into the form of a biography, "because the question of the authenticity of the poems largely turns on Macpherson's actual proceedings, and his personal character and attainments." With regard to the specific character of the misconception (as to Macpherson's true relation towards the Ossianic poems) which, if his biographer is to be believed, prevails all but universally, though in varying degrees, throughout the literary world of to-day, Mr. Saunders observes:—

"Among educated Englishmen, Macpherson commonly passes for an audacious impostor who published his own compositions as the work of an ancient writer, and received due punishment at the hands of Dr. Johnson. The historians of literature compare him with Chatterton, and brand him as a forger."

This, which seems, in fact, a fairly accurate description of the view now prevailing as to the validity of the Scotchman's pretensions (see, for example, Mr. Edmund Gosse's *History of Eighteenth Century Literature*, pp. 335-337), Mr. Saunders holds to be not alone grossly inaccurate, as an account of

what that writer actually did in the matter of the poems, but gravely unjust as well to the memory of an elegant and versatile *littérateur*, whose character he declares to be thereby wantonly and grievously belied. At the same time that he maintains the substantial integrity of Macpherson, however, he takes care to vindicate himself with all possible earnestness from the suspicion of bias or partisanship:

"While I believe that, on the whole, he has been greatly slandered, he is certainly no hero; and I hope that I am not afflicted, in regard to him, with what has been called the *lues boswelliana*, or the disease of admiration. I hope also that I am free from any suspicion of national prejudice: I have not the honour of being a Scotsman."

Can it really be, then, that a wrong so grave as Mr. Saunders's theory would imply has been done, and that for so many years back, to the memory of James Macpherson? Perhaps the readiest way to answer this question will be to pass in rapid review the leading events of Macpherson's life, from the day when he first emerges into notice, strolling down to the bowling-green at Moffat in company with John Home (who is said to have found him "an exceeding good classical scholar"), to the proud day when there issued from the house of Becket and De Hondt, publishers in the Strand, the famous quarto entitled "*Fingal, an Ancient Epic Poem in Six Books* . . . , composed by Ossian, Son of Fingal: Translated from the Gaelic Language by James Macpherson." Of course, no one in his right senses would dream, at the present day, of taking up the extreme position, so petulantly and uncritically assumed by Dr. Johnson and his followers, that the so-called poems of Ossian—"Fingal," "Temora," and the rest—were one and all simply forged and invented out of his own head by James Macpherson. Even a superficial examination of the Report issued by the Committee of the Highland Society will suffice to make it clear that the so-called epic of "Fingal"—if it be not, as Macpherson represented it to be, a literal translation into measured English prose of a Gaelic original extant at the time in the Highlands—is at least undoubtedly based upon a solid foundation of genuine Gaelic ballad-poetry, from which the names and leading incidents, and even in some instances entire sentences or, it may be, short detached passages, have been borrowed and incorporated with his own work by the self-styled translator. In short, the problem of Macpherson's true character must now be regarded as depending, not upon any question as to the survival of ancient Celtic poetry in the Highlands—for of the existence there, in Macpherson's day, of even a considerable body of such traditionary remains there seems no longer any room to doubt—but rather upon the particular degree of fidelity and conscientious care displayed in his arrangement and translation of the several "fragments" recovered by him from the Highlanders, and declared by him to be none other than the *disjecta membra* of the long-lost epic of "Fingal."

In the autumn of 1759 John Home,

the celebrated author of the tragedy of "Douglas," while drinking the waters at the Spa of Moffat, in Dumfries-shire, had made the acquaintance of a young Highland student named James Macpherson, who was living as tutor, until such time as he should be of age to take holy orders, in the family of Lady Christian Graham of Balgowan. Home had long felt an interest in the subject of Highland poetry; and when, in reply to his inquiries, Macpherson told how from time immemorial the Highlanders had loved to listen to the tales and songs of their ancient bards, and added that he had in his possession several specimens of this traditionary poetry, Home at once expressed an eager desire to see and examine them. Here, however, a difficulty presented itself: Home knew not a word of Gaelic; how, then, was he to judge of the pieces produced by Macpherson? Home suggested that the other should select what he considered a favourable specimen from his repertory, translate it into English prose, and submit it to the critical eye of the Lowlander, who would then be able to form some opinion, however inadequate, of the genius and character of the Gaelic poetry. To this, after some delay and considerable show of reluctance, Macpherson at length consented; and when, shortly afterwards, John Home returned to Edinburgh, he carried with him copies of "The Death of Oscar," and of two or three other pieces translated by Macpherson, which, in his elation over what he regarded as an important find, he handed eagerly about among the "Select Circle," as it was called, of his literary friends and colleagues.

In due course the translations came into the hands of Dr. Hugh Blair, a famous theologian and literary critic of the day. In him they excited the most extraordinary enthusiasm. He instantly sent for Macpherson; and as soon as, in conference with him, he had ascertained that, besides the few pieces now in the tutor's possession, "greater and more considerable poems of the same strain were to be found in the Highlands, and were well known to the natives there," he earnestly begged that any pieces remaining as yet untranslated in Macpherson's hands should forthwith be done into English and submitted to him, promising that he "would take care to circulate and bring them out to the public, by whom they well deserved to be known."

Macpherson demurred, objecting, in the first place, that no translation of his could do justice to the spirit and force of the original; and, secondly, that the poems would, he feared, "be very ill-received by the public, as so very different from the strain of modern ideas, and of modern, connected, and polished poetry." Finally, after vigorous and oft repeated importunity on the part of Blair, he consented, and, while still a member of the Balgowan family, completed the translation of some sixteen pieces.

"In June, 1760," writes Mr. Bailey Saunders, "these were published at Edinburgh, in a small, thin volume, under the title: *Fragments of Ancient Poetry collected in the Highlands of Scotland, and translated from the Gaelic or Erse Language*. Blair superintended their produc-

tion, and, as the result of various conversations with Macpherson, himself wrote the preface."

The little volume, introduced to the public under auspices so favourable, achieved a wide and instantaneous success. David Hume and Horace Walpole, William Shonstone and Thomas Gray, were one and all loud in their praises of the "nature and noble wild imagination" of the *Fragments*, and impatient for further details respecting the Gaelic poetry and antiquities. The enthusiastic Blair, who by this time had got to the length of persuading himself that a formally complete epic of some 9,000 lines, dating from the third century, and composed by the blind prince-poet Ossian, son of Fingal, was lying derelict, as it were, in the Highlands, awaiting the advent of some one enterprising enough to undertake the task of collecting, transcribing, and arranging—the ardent Blair was resolved to take the tide at the flood, and accordingly wrote to Lord Hailes, expressing a desire that some scheme might be hit upon "for encouraging Mr. Macpherson to apply himself to the making a further collection of Earse poetry, and particularly for recovering OUR EPIC," and proposing a subscription to meet the incidental expense. He also appealed to Macpherson himself, urging him strongly, as in every respect the fittest man for the office, to undertake the double labour of searching and of gleaning and gathering up such "fragments" as his investigations should bring to light. Macpherson, however, shrank from the task proposed to him. In all probability he was secretly amused at the extravagant zeal displayed by Blair and one or two others: very possibly he was altogether sceptical as to the existence of the much-talked-of epic. There is, we must remember, not a particle of evidence to indicate that it was Macpherson who first spoke of the Gaelic pieces as "fragments" of an original epic. On the contrary, as Mr. Bailey Saunders very justly observes (p. 93, note 1), Blair's strenuous insistence on this point in his *Critical Dissertation*, published three years later on, points to the conclusion that it was he, and not Macpherson, who originally broached the idea. Indeed, if Macpherson ever gave a serious thought to the matter at all, he could hardly, one should think, fail to perceive that the pieces in question were not of an epic but of a lyric cast, and that, so far from presenting the appearance of detached fragments, they were rather each one severally complete in itself. It was doubtless all very well to listen gravely—with his tongue in his cheek—while Blair discoursed at large on the fragments of the noble epic now lying dispersed throughout the Highlands, and crying out for retrieval and restoration at the hands of some loyal son of the Feinne; but to go and look for the said fragments was quite another affair. Doubtless even then Macpherson felt confident that he could contrive to knead the rude lyrical ballads of the Gaels into a cake of the right epic leaven for such ultra-sentimental and enthusiastic critics as Dr. Hugh Blair; but then, how would this queer composition affect the palate of the age—an age, too, be it remembered, which (*O sœculum insapiens et infacetum!*) had

suffered the original poems of James Macpherson to fall unheeded from the press? It is not difficult to understand the young man's reluctance to throw up his position as tutor, and thereby endanger his prospect of winning a certain livelihood, merely for the sake of so hazardous and (as he may very possibly have secretly believed) so chimerical a mission.

The *Fragments*, we have said, were published in June, 1760. In the following August Blair assembled the leading social and literary lights of Edinburgh at a dinner to which Macpherson also was bidden. Patrick Lord Elibank, Robertson the historian, John Home, Prof. Adam Ferguson, and many others were present; and, after much discussion, they finally prevailed on Macpherson to disengage himself from all other employment, and set out on his unique quest without delay. He received £100 (raised mainly by collection from those present at the dinner) to defray the expenses of his travels. Blair describes the effect of this meeting upon Macpherson in the following words:

"I remember well that when I was going away Mr. Macpherson followed me to the door, and told me that from the spirit of that meeting he now for the first time entertained the hope that the undertaking to which I had so often prompted him would be attended with success; that hitherto he had imagined they were merely romantic ideas which I had held out to him; but he now saw them likely to be realised, and should endeavour to acquit himself so as to give satisfaction to all his friends."

The true significance of this speech is obvious enough. Macpherson had, it is evident, been troubled with misgivings respecting the commercial side of Dr. Blair's scheme. He doubted whether the recovery of a supposed ancient epic was a matter in which sufficient public interest could be excited to make the labour of collecting, translating, and recasting a profitable one. But the enthusiasm displayed at the Edinburgh dinner sufficed to dispel all his fears on that score; and he now felt assured that, whatever might be the difficulties involved in it, the scheme was unquestionably one in which there was money. Accordingly he made up his mind to start at once, having a perfect understanding of what he was expected to find and bring back with him; and resolved that, whether originals were plenty or scarce, he at least would take good care not to return empty handed, or disappoint the confident expectations of the men who held the purse-strings.

Macpherson set out early in September, 1760. He journeyed through the shires of Perth and Argyle to the north-west district of Inverness; thence to Skye and the Hebrides, and subsequently to the coast of Argyleshire and the Island of Mull. Here and there he picked up a few MSS., and in many places took down in writing pieces from oral recitation; then, returning early in January, 1761, to Edinburgh, he settled in lodgings immediately below Blair's house at the head of Blackfriars' Wynd, and started without delay on the task of "translation." Just ten months later on, in the beginning of December, 1761, the result of his labours appeared in London, in the

shape of a quarto volume, sold for half a guinea, and entitled *Fingal*.

Did Macpherson—could he, by any possibility—honestly believe that his Gaelic originals were in deed and in truth fragments of an ancient normal epic? Unluckily, both the old MSS. which he picked up in Skye and elsewhere, and also the rough copies he took down from the oral recitations of sundry Highlanders, have, under unexplained circumstances, wholly disappeared; so that, being unable to examine them for ourselves, we cannot speak positively as to their true character. But—putting aside Macpherson's unsupported statement respecting them—there is nothing whatsoever to lead us to suppose that these originals were in any respect other or better than the rude ballad poetry of a rude people, marked, indeed, by a vigorous though untrained picturesque faculty—a considerable power of direct and concrete description—as well as by frequent touches of a tender and simple pathos, but far removed from the skilful scene-painting, the tendency to high-flown, or, at times, to mawkish sentiment, and the stilted and bombastic magniloquence, which so prominently distinguish the style of Macpherson's "translations." Such remains of Gaelic poetry as the efforts of later investigators have succeeded in recovering are one and all of this plain and unsophisticated character; and if, indeed, it be true that the pieces recovered by Macpherson in 1760 were of a different and more artificial cast, it certainly is one of the most astonishing and vexatious accidents of literature that they should have every one of them perished, or at least disappeared beyond our reach. For supposing that they were different, however, we have not a shred of authority beyond the bare word of James Macpherson; and Mr. Bailey Saunders must really pardon us if, after carefully perusing his candid pages, we borrow a phrase from Dr. Johnson and say that what we have therein learned of Macpherson's morals inclines us to pay regard, not to what he may say, but to what he is able to prove.

We say nothing now of Macpherson's ludicrously inadequate knowledge of Gaelic (he was unable either to write or to spell it; and was often at a loss to understand the very meaning of the words, if we are to believe his assistant, Capt. Morrison); of his outrageous tamperings with the details of the story as given in the originals; of his ready cleverness in supplying connexions and interpolations of his own; and of many other extraordinary features which, according to the evidence even of his own friends, characterised his so-called "translation" of the *Poems of Ossian* (see *Life*: pp. 134-143). We simply desire to point out (1) that, apart from his bare word, there is not a scintilla of evidence that the pieces collected by Macpherson from the Highlanders were fragments of a single epic original; and (2) that, on the contrary, there does exist strong presumptive evidence that the pieces in question closely resembled, both in tone and in cast, the rough ballad-poetry of the ancient Gaels, as it is found, e.g., in the *Leabhar na Feinne* compiled by Mr. J. F.

Campbell, of Islay. From the time of his return, laden with the poetic spoil captured during his four months' raid in the Highlands, to his Edinburgh lodgings just below Blair's house (a significant juxtaposition!) Macpherson invariably wrote and spoke in the most unambiguous fashion respecting the character of what he had found. "I have been lucky enough," he writes to a friend on 16th January, 1761, "to lay my hands on a pretty complete poem, and truly epic, concerning Fingal. . . . I have some thoughts of publishing the original if it will not clog the work too much." In the same strain he writes, in the Preface to the first edition of *Fingal*: "How far it [the 'epic'] comes up to the rules of the Epopoea is the province of criticism to examine. It is only my business to lay it before the reader as I have found it." Now it is obvious that Macpherson could at any time have brought the truth of these statements to a decisive test by simply publishing the originals of the *Poems of Ossian* as they had come into his hands; and this, moreover, he had been often urged to do by both friends and foes. Johnson, on behalf of offended virtue, had fiercely challenged him:

Mocche putide, redde codicillos!

The gentlemen of the East India Company had respectfully approached him, tendering a *douceur* of one thousand guineas and demurely murmuring:

Pudice et probe, redde codicillos!

But all in vain; threats and cajolings alike had been lost upon the canny Scot who, with his pockets full of the Nabob of Arcot's gold, was content simply to ignore the assaults of his enemies, while eluding as best he might the importunities of his friends. Why, one may well ask, was this, if it was not from the dread lest, if the originals were published side by side with the "translation," it would at once become manifest to all men that the story and the names alone had been adopted from the Gaelic, while the expressions, the sentiment, and the scene-painting were substantially supplied by the "translator" himself? Such unquestionably is the conclusion at which ninety-nine out of a hundred men of plain common sense will arrive after duly weighing the facts and circumstances recited above; such, he must confess, is the inference which the present writer finds himself unable to avoid, after an honest attempt to arrive at a just theory of the question. And, this being so, he would venture to assess the damage, which the popular estimate of his character does to the memory of James Macpherson, at the sum of just one farthing.

T. HUTCHINSON.

St. Thomas's Priory; or, The Story of St. Austin's, Stafford. By Joseph Gillow. (Burns & Oates)

MR. GILLOW has produced an interesting book, but we must call in question the appropriateness of the title he has given to it. Nearly everyone will imagine that he has written a history of the Austin Priory of St. Thomas of Canterbury, which was

founded about 1180 by a bishop of Coventry and Lichfield, or (as others say) by one of the Staffords. There is a very meagre and unsatisfactory account of this house in the *Monasticon*. We should be much pleased if Mr. Gillow would give us its annals in detail.

The volume before us takes up the history of one of its estates after the fall of the religious houses. The church of Baswich or Berkswich, a little way outside Stafford, belonged to the priory of St. Thomas. It was granted to Rowland Lee, one of Henry VIII.'s courtier-bishops, in 1539. Lee died before the king, leaving his estates among his nephews, sons of his sister Isabel, who had married Roger Fowler, a scion of a Buckinghamshire family of that name. The husband and wife both died early, and the bishop discharged the function of guardian to his infant nephews and nieces. The priory, which seems to have been a rich inheritance, devolved on Brian Fowler, who married Jane, daughter and heiress of one of the Flintshire Hammers.

The Fowlers were staunch Catholics. From the early days of Queen Elizabeth to the last century they seem not only to have maintained the faith in their own persons, but to have done all they could for the support of their religion in Stafford. It is difficult for us, living in times so widely different, to estimate the amount of self-sacrifice which this constancy must have entailed during all those long years of bitter persecution.

William Fowler, the last male representative of the line, died in 1716. By a will dated 1712 he left the whole of his large property, with the exception of a small legacy to his sister, to his nephew-in-law, Richard Betham, of Rowington, whose only daughter and heiress married Thomas Belaysse, fourth Viscount Fauconberg. The will was duly proved, its provisions acted upon, and Lord Fauconberg entered into possession of the estates. It afterwards transpired that William Fowler had made a later will, in 1715, by which he divided his estates equally between the heirs of his two sisters. This will was in the custody of Christopher Ward, an attorney at Stafford. Why he kept it from the knowledge of those interested in it has never been explained. It is difficult to suppose that he could have forgotten the existence of so important a document; and yet, so far as could be ascertained, he had no interest in its suppression. Ward died in 1724; and his son, in looking over his father's papers, found the will, which he at once showed to Lord Aston of Tixall, the chief trustee of the Fowler estates. Lord Fauconberg of course disputed the genuineness of this latter will, which had been so strangely sprung upon him. Wearisome proceedings in Chancery followed. The case came before the House of Lords in 1733, when it was decided that the estates should be shared equally between the representatives of William Fowler's two sisters. Thus Lord Fauconberg was required to surrender a moiety of the property; but as he had acted in good faith, he was not called upon to refund any part of the income which he had received in past years. The case made

a great sensation, not only in legal circles, but throughout the whole country. It is by no means forgotten in Staffordshire at the present time.

Mr. Gillow gives minute details as to the priests who have ministered to the Stafford Catholics from the times of Elizabeth to the present day. We believe that he is very accurate in facts and dates. Wherever we have been able to test him, he has not proved wanting.

The account of Daniel Fitter, who had charge of the Stafford mission during the frenzy of the Oates plot, is of some historical interest, as he "evaded imprisonment, and possibly death," by taking the oath of supremacy. Some few of his friends followed his example, but nearly all the English Catholics continued to regard it as unlawful. The exiles in Paris issued a declaration condemning the oath. We have no doubt that they were right, but it is highly probable that Fitter acted in good conscience.

Mr. Gillow has, we understand, made very large collections regarding all the missions, chaplaincies, and missionary stations which have existed throughout England since the death of Queen Mary I. It is much to be desired that they should be arranged for publication and given to the world.

EDWARD PEACOCK.

The Tragedies of Euripides in English Verse. By Arthur S. Way. Vol. I. (Macmillans.)

MR. WAY won his spurs as a translator by his versions of the *Iliad* and *Odyssey*; he certainly will not lose them by the present work, if vols. ii. and iii. prove as good as vol. i. It is strange, but appears (Pref., p. viii.) to be the fact, that no complete translation of Euripides into English verse has been achieved in this century. Of course, the leading plays have been rendered fairly often, especially the "Alcestis." It is with some surprise that we note that the "Hecuba" (if Mr. Way's knowledge is complete) has only once been translated (by Beesley) since the versions by Potter and Wodhull more than a hundred years ago. We suppose the prose versions have had it all their own dull way.

In one point at all events we applaud Mr. Way without reserve: he is determined that the choric odes shall appear in the dress of English poems, not in that would-be-facsimile of the Greek which is so hard to read, so impossible to admire. He even thinks that rhyme is, if not essential, highly conducive to fidelity, properly understood; and he reminds us, with great truth and cogency, that "the Greek no more suspected a great dramatist of neglecting any means whereby he might satisfy his hearers' demand, not only for noble thought, but for musical expression, than of begrudging them aught of his treasures of experience and imagination." And his method is, to take an English metre, often a quite modern one, into which, "for him, the great thoughts of the ancient master most felicitously run" (Pref., p. ix.), and to do his best with it. All depends, of course, on the tact and metrical instinct of the translator, whether the new form suits the old matter, or merely

reminds us of another modern poem. With what success Mr. Way uses this method may best be shown by an example: this is the close of the chorus—*ἔγω καὶ δὴ Μούρας* (*Aleestis*, ll. 961-1006; pp. 50-1).

"Thee, friend, bath the Goddess gripped; from her hands never wrestler hath slipped.

Yet be strong to endure: never mourning shall bring our beloved returning

From the nethergloom up to the light.

Yea, the heroes of Gods begotten,

They fade into darkness, forgotten

In death's chill night.

Dear was she in days ere we lost her,

Dear yet, though she lie with the dead.

None nobler shall Earth-mother foster

Than thou wife of thy bed.

Not as mounds of the dead who have died, so

account we the tomb of thy bride,

But O, let the worship and honour that we

render to Gods rest upon her:

Unto her let the wayfarer pray.

As he treadeth the pathway that trendeth

Aside from the highway, and bendeth

At her shrine, he shall say:

'Her life for her lord's was given;

With the Blest now abides she on high.

Hail, Queen, show us grace from thine heaven!

Even so shall they cry."

That is an average, not an exceptional, specimen of Mr. Way's choric renderings; and we think he takes high rank among those who have attempted the task. Whatever minor faults, and whatever modernism, pervade his verse, he avoids the one great fault—that of stiffness—which spoils so many meritorious efforts. Of his blank verse, the following is a good specimen—it is Medea's farewell to her children (p. 106):

"O children, children, yours a city is,
And yours a home, where, leaving wretched me,
Dwell shall ye, of your mother aye bereft.
... O me accurst in this my ruthless mood!
For nought, for nought, my babes, I nurtured
you,

And all for nought I laboured, travail-worn,
Bearing sharp anguish in your hour of birth.
Ah for the hopes—unhappy!—all mine hopes
Of ministering hands about mine age,
Of dying folded round with loving arms,
All men's desire! But now—'tis past—'tis past,
That sweet imagining! Forlorn of you
A bitter life and woeful shall I waste.
Your mother never more with loving eyes
Shall ye behold, passed to another life.
Woe! woe! why gaze your eyes on me, my
darlings?

Why smile to me the latest smile of all?
Alas! what shall I do? Mine heart is failing
As I behold my children's laughing eyes!"

This is more like Euripides than is the choric passage; on the other hand, it is less remarkable, though very readable, as verse. But the forcible style is maintained right through the six plays. So far as we know, Euripides has nowhere else been so vigorously presented. Sometimes, however, the expansion appears to be unduly great. It is hard to blame the pretty poem (pp. 184-5) that represents the short chorus in the "Hippolytus" (ll. 1268-81); but thirty-two lines for fourteen is a considerable metamorphosis.

It is worth noticing that, by some misarrangement, the last few pages (from 346 onwards) of the "Ion" are not only out of order, but jumbled-up with the beginning of the "Suppliants"—in our copy at all events. On p. 260, l. 3, "born" should surely be "borne." We do not quite like "nethergloom" as a substantive,

still less as an adjective (p. 53), nor (p. 208) "shorn throat" for "severed"; nor the tendency (p. 148 and elsewhere) to combine "utter" with adjectives—"utter-shameful words"; nor the rhyming of "rest me" with "blessed ye" (p. 15), "in me" with "win thee" (p. 23). But on the whole Mr. Way has deserved thoroughly well of Euripides—not least, perhaps, in the very fine prefatory sonnet to him; the last lines are excellent:

"That high heaven
Where he, who sang of triumph-erimsoned seas,
And thou, through whom things common touched
the spheres,
Twin-throned, while hand to hand of brother
clave,
Smiled scorn of Gods on Aristophanes—
A satyr mocking orphaned Athens' tears—
Saw from the stars frogs croaking o'er a grave."

E. D. A. MORSHEAD.

THE AUTHORSHIP OF THE "IMITATIO CHRISTI."

Prolegomena zu einer neuen Ausgabe der Imitatio Christi. Nach dem Autograph des Thomas von Kempen u. s. w. von Karl Hirsche. Bd. III. (Berlin: Carl Habel.)

TWENTY years ago Dr. Hirsche published the first volume of his *Prolegomena*, and pointed out the need of a new edition of the works of Thomas à Kempis in order to put in a clear light his right to be considered the author of the *Imitatio Christi*. He showed the importance of the Thomas MS. at Brussels, especially as it contained a complicated system of punctuation and of accentuation which brought to view a rhythm, and in many places rhymes, which gave a new charm not only to the four treatises forming the *Imitatio*, but to the other works in the same MS. In 1882 a second volume followed, in which was a selection of passages or Chrestomathy from the undisputed works of Thomas, compelling the reader's attention to the similarity existing between them and passages of the *Imitatio*. A third volume was to have contained the completion of Dr. Hirsche's researches; but delays occurred owing to an affection of the eyes, and in July, 1892, he died without having accomplished his task. In the volume now before us we have all that he was able to write, — it was in fact printed during his lifetime—giving us "a proof of Thomas' authorship of the *Imitatio* from its contents and from the MSS."

Dr. Hirsche gives an elaborate exposition of the four books, which he maintains are to be considered as distinct works. He points out the manner of composition as well as the characteristics observable in all the works of Thomas as he himself has described them in the prologue to the *Soliloquium*, where he compares himself to a gardener who, "by planting trees and flowers, changes a meadow into a pleasant park;" for here we find pictorial grouping, not the unfolding of a complete system out of one or several fundamental thoughts, but rather the illumination of objects from various standpoints. He does not dwell on doctrines and their exposition, his interest

as a writer turns to the Life itself; his writings are for edification.

In 1652, the Thomas MS. was sent from Brussels to Paris for examination, and met with a very unfavourable reception. The commissioners considered it a very bad MS., and condemned it for the transposition of the fourth book, for its solecisms, for its errors, and for its erasures and corrections. This report, which is reprinted by Dr. Hirsche, shows the strong prejudices they felt on account of their desire to proclaim as the author Chancellor Gerson, whose claims are now even in France acknowledged to be impossible from the fact of his not having been a monk, as well as from his well-known polemical character; and it is also opposed to the facts, for all who see the codex at the present day agree with Dr. Hirsche as to its beauty and correctness. Corrections there are, but not more than in other MSS.; and as to the solecisms, out of the thirty-three found thirty are in the Codex Gerardi-Montensis, a MS. of which they approved. It is a singular fact, that M. Gence, who had not seen the Brussels MS., but had relied on the accuracy of the observation of the French savants, took for the principal text of his edition this codex; and yet his text is closer to that of the Brussels than to that of the Gerardi-Montensis MS. Dr. Hirsche examined with much care the latter MS., and found it very correct; he has also examined and described many of the MSS. written during the lifetime of Thomas, and found that the majority closely resemble the Brussels MS., even in the matter of punctuation and accentuation.

We should have been glad if Dr. Hirsche had been able to complete his work by examining the contemporary evidence; but on this point we have the work of Rev. S. Kettlewell (who is also now lost to us) and of Dr. Cruise. Dr. Hirsche satisfactorily demonstrated "those voices which unite in witnessing in favour of Thomas": (1) the system of punctuation so complicated as to be rare among works of the middle ages; (2) the Germanisms which proclaim the nationality of the author; (3) those undoubted expressions in which the author proclaims himself a monk; (4) the arrangement of thought and the divisions of paragraphs, preference being given everywhere to co-ordinating sentences; (5) the contents.

The author had dictated to his wife a German translation of the first book of the *Imitatio*, and this has been added to the volume. It shows all the peculiarities of punctuation and accentuation, as was also done in the English rhythmical translation by the "Clerk of Oxenford," of which the late Canon Liddon said:

"The mind is led by the poetical arrangement to dwell with a new intelligence and intensity upon clauses and words, and discern with new eyes their deeper meanings, their relation to each other, and to the whole of which they are parts."

L. A. WHEATLEY.

Poor Folk: a Novel. Translated from the Russian of Fedor Dostoevski by Lena Milman, with an Introduction by George Moore. (Elkin Mathews & John Lane.)

WE are glad to see that an English translation has appeared of the celebrated novel of Dostoevski, *Biednie Liudi*, the first-fruits of his genius. It is a truly pathetic tale, and at once made its mark in Russia. Dostoevski, who up to that time had been an obscure writer, was now destined, as Byron said, "to wake up and find himself famous." The novelist, however, in his own life exemplified the truth contained in the fine sonnet of John Forster:

"Genius and its rewards are briefly told,
A liberal nature and a niggard dome,
A difficult journey to a splendid tomb."

It was indeed a prolonged struggle, and showed the world anew—what it has too often seen—a man of genius compelled to grind at the mill, and to bequeath his fine legacies to posterity under the pressure of physical pain and pecuniary need.

The epistolary novel is somewhat exploded among ourselves, although we can show a long catena of such productions from the days of Richardson to some of the productions of the late Wilkie Collins. Dostoevski appears to have been fond of this form of composition; among his other works may be found one entitled "A Novel in Nine Letters" (*Roman v' devyati pismakh*). Still, this somewhat clumsy form need not, as Mr. George Moore remarks in his preface, deduct from the value of a work of art.

The translation of Miss Milman appears to be well done so far as we have compared it with the original, though, of course, the delightful pet names are wanting and all expressive diminutives of noun and adjective in which the Russian language is so rich. These defy translation; and at the same time the inscriptions at the beginning of the letters, varying between the most arch tenderness and the usual formalities, cannot be exactly kept up in an English version. A few notes are added. It is difficult to make the English reader thoroughly perceive the force of the allusions in all cases. Thus, the juxtaposition of Homer and Baron Brambens—the *nom de guerre* of Senkowski, the once well-known Russian man of letters and Aristarchus of the forties—is humorous and is not made sufficiently clear. There is also humour in the names: thus, Dievushkin seems very appropriate to the man who bears it.

Not only was this the first book produced by Dostoevski, but it was finished by him with more care than most of the others. It was written as a complete work, and not piecemeal for the magazines, as the remainder were. For our novelist wrote always more or less under pressure. His correspondence is full of altercations with publishers about copy. Even some of our own authors have worked under great disadvantages in this way, and have been frequently led into strange inconsistencies in their stories. Not only did Harrison Ainsworth put a gentleman into the Tower in one number of his novel, and describe him as at large in the following number; but a far greater man, Dickens, made some extra-

ordinary slips, which were always carefully corrected when the novel made its appearance in a complete form.

We may remark that the name Polkan for a dog, occurring in *Poor Folk*, is a common one in Russia for that animal, and is taken from a sprite more or less mischievous in their folklore. It occurs also in the clever story of Gogol, "The Papers of a Madman" (*Zapiski Sumashedshago*). We must leave the reader to the enjoyment of this delightful piece of fiction, full of pathetic incidents, such as that of the poor old man following the funeral of the student. The book is well printed, but has a strangely ornamented cover. Mr. George Moore has furnished a preface. We will not quarrel with him for what he has written. We will only remark that good wine needs no bush, and certainly Dostoevski gives us very good wine, such as:

"Forever sets our table praising."

W. R. MORFILL.

PUBLIC LIBRARIES IN AMERICA.

Public Libraries in America. By William I. Fletcher. Columbian Knowledge Series. No. II. (Sampson Low.)

Statistics of Public Libraries in the United States and Canada. By Weston Flint. Bureau of Education: Circular of Information, No. 7. 1893. (Washington: Government Printing Office.)

THESE two American books both deal with the same subject, but appeal to different audiences. Mr. Flint's careful compilation is intended for specialists, and is one of the numerous excellent monographs issued by the United States Bureau of Education. Dr. W. T. Harris, in a characteristic introduction, brings out some of the wider considerations as to the work of the modern public library. In this institution, conjointly with the school and the newspaper, he sees the potent instrument of a national and international elevation of the people.

"This threefold means of education increases, with greater and greater rapidity, the diffusion of local self-government. There is a brain for each pair of hands. Each brain avails itself by means of the printed page of the labours of all other brains. Life becomes vicarious. Each human being lives his life not only for himself but as a lesson for all his fellowmen. Others may use his successful experiments and avoid repeating his unsuccessful ones."

Mr. Fletcher's book is more popular in form; and, while specialists may use it with advantage, it is addressed to a wider public, and is written in a missionary spirit. The public library is the necessary complement of the public school; but notwithstanding rapid progress in the United States, there are still many communities destitute of any collection of books freely accessible to rich and poor. Mr. Fletcher shows the necessity of such an institution; and where that necessity is acknowledged, his book will aid in supplying it wisely and well. After a sketch of the history and development of the American public system he discusses buildings, classification, cataloguing, management, selection of books, reference-work, the training of the librarian, and the

American Library Association. Then follow accounts of a few representative libraries, special libraries, public libraries in Canada, and a forecast of the future. An interesting appendix gives a list of a few libraries having special collections, and another records gifts exceeding 50,000 dollars. Thus Chicago has received 2,000,000 dollars from Mr. W. N. Newberry, 3,000,000 dollars from Mr. John Crerar, 200,000 dollars from Mr. Hiram Kelly, and 60,000 dollars from Mr. J. W. Scoville. It would not be easy to point to individual benefactions so large in this country.

The book is well printed, has not only views of some of the greater libraries, but portraits of George Ticknor, Justin Winsor, A. R. Spofford, and W. F. Poole. When last summer I had the pleasure in the Newberry Library at Chicago of discussing with Dr. Poole the prospects of that institution, it did not seem at all likely that bibliography would so soon have to lament his loss. But his influence remains, and he has impressed something of his spirit both on England and America.

WILLIAM E. A. AXON.

NEW NOVELS.

A Vagabond in Arts. By Algernon Gissing. In 3 vols. (Hurst & Blackett.)

In a Cinque Port: a Story of Winchelsea. By E. M. Hewitt. In 3 vols. (Bentley.)

The Mystery of the Patrician Club. By Albert D. Vandam. In 2 vols. (Chapman & Hall.)

Joanna Traill, Spinster. By Annie E. Holdsworth. "Pioneer Series." (Heinemann.)

A Pastor's Vengeance: a Tale of the North Sea. By Walter Wood. (Frederick Warne.)

No Heroes. By Blanche Willis Howard. (Gay & Bird.)

MR. ALGERNON GISSING'S novels are always clever, and they have that "fundamental brainwork," as Rossetti called it, which is more satisfying than any mere cleverness. *A Vagabond in Arts* is, however, either too clever or not quite clever enough; its brainwork, though always in evidence, is somehow unconvincing and ineffective; it reads like a riddle to which the answer is withheld. Everybody talks a great deal, and the conversation is either of abstract topics or of personal topics treated in such an abstract manner that the reader cannot feel he has any grip either of the talk or the talkers: they are up in the air rather than on the solid earth. He gets a vague feeling that the book has been written with some set purpose other than the mere commonplace purpose of telling a story; but he cannot for the life of him say what that purpose is, and the inability induces a feeling of discomfort, almost of irritation. The most prominent person in the story is a young man bearing the curious name of Shiel Wanless; and it is difficult to decide whether Mr. Gissing intends him to be a hopeless prig, or simply a well-built human vessel which is unfortunate in being laden with too much deck cargo for the amount of

ballast in the hold. His father, a country clergyman of moderate means, pinches himself to pay for his boy's university career, and even goes so far as to incur a debt of £1,000, which he can only repay by the sacrifice of his beloved library. When the youth for whom these sacrifices have been made has taken his degree, he announces his determination to decline every post which is offered, because he has formed a theory of irresponsibility which would be discredited were he to do what every sane and honest young man does without a theory at all. While at Oxford he has rescued from suicide a feather-headed girl, who has been seduced by one of his college companions; and this young man, whom he exhorts and threatens, becomes his father's creditor for the £1,000 already mentioned, which is a complication, though nothing special comes of it. Then the seduced becomes in turn the seducer, and the virtuous Shiel falls, but he is as irresponsible as ever; so the girl marries someone else, and again attempts suicide, this time successfully. Then Shiel becomes a shepherd, and is congratulated by his father upon having thus solved some "problem," the nature of which is, to one reader at least, a dark mystery. But, indeed, *A Vagabond in Arts* is from first to last a very bewildering book.

The writer of *In a Cinque Port* has sufficient imagination to feel the charm of the once prosperous, but now decayed, port of Winchelsea; but still more strongly has she felt the finer charm of those transfigured glimpses of the little town that we find in the fragmentary pages of *Denis Duval* upon which the pen of a great master fell at the touch of death. Miss Hewitt, for so we must style her at a venture, is by no means a Thackeray, but she has written a pleasant story, though I think it might have been made both more pleasant and more congruous by the omission of that narrative element which seems to have been suggested by the reports of the Maybrick trial. In a book of this kind, with a quiet old-world background, and a general suggestion of repose in the treatment, the presence of anything like common melodrama seems an intrusion; and, though the story of the mysterious Rachel Earl, who flits through the novel in an uncanny sort of way, has its touches of grace and pathos, it is essentially melodramatic. Indeed, the construction and movement of the whole mechanism of the narrative has the awkwardness so often found in the work of the amateur. The charm of the book—and that it has a real charm will be denied by nobody—lies less in its outlines than in its atmosphere; less in its characters and incidents than in the skill and sympathy with which Miss Hewitt renders the gracious quiet and curious remoteness of the life with which she deals. But what of the title? I write at a distance from histories and encyclopædias; but I surely learnt at school that the cinque ports were Romney, Sandwich, Hastings, Hythe, and Dover.

The main defect of *The Mystery of the Patrician Club* is a scarcity of mystery. There hardly ever was a story with any-

thing of a complicated plot that was less mysterious than the story told—and in the main cleverly told—by Mr. Vandam. Gustave Dubois, a card-room waiter at the Patrician Club, is found murdered in a West-End by-street: and at the opening of the story the coroner—a most expansive coroner he is—announces to his friends that the murderer will prove to be a member of that very aristocratic association. Suspicion does indeed fall upon one of the Patricians, a certain Jack Edmundsbury, so called apparently because he has been christened James; but it is speedily transferred from him to the objectionable peer Lord Brackelonde. By the time the reader has got through the first few chapters he can have no possible doubt whatever that in his lordship the true criminal has been found; and there is nothing to fill the remainder of the two volumes but the story of how he was hunted down by the detective Jasper Davenport, who has private reasons for regarding the wicked nobleman with undying hatred. It may be this hatred which prompts him to play with his victim as a cat with a mouse, but even on such a theory his conduct is barely explicable. More than once he has Brackelonde in his clutches, but on some pretext he allows him to escape, and runs the risk of losing him altogether; indeed, he finally does lose him, though the loss is not of a kind to interfere with the execution of poetic justice. It is impossible to think that the general scheme of Mr. Vandam's plot is altogether satisfactory, but some of its details are ingeniously planned, and the book is very readable.

Joanna Traill, Spinster, is a good story of its kind, but it would have been considerably improved by even the slightest infusion of humour. It cannot be accused of the mortal sin of didacticism, but its uniformity of seriousness strikes one as being somewhat unnecessary; and a sad ending which is not in the least inevitable but perfectly gratuitous is a thing that it is always hard to forgive. There was no reason whatever why Joanna should die a spinster. After many worries in the performance of a difficult duty she was surely entitled to something in the way of personal gladness; and as the wife of the worthy philanthropist Boas she would have attained that comfort, had not Miss Holdsworth extemporised an attack of diphtheria and carried her off. This is too bad. It is not art: it is what is colloquially termed "cussedness." For the rest, the book merits nothing but praise. When Joanna is introduced to us she is a dull, colourless, single woman, who has submitted so long to the domination of her married sister and brother-in-law that she has no will of her own. Then she meets Mr. Boas, and becomes so much interested in his schemes that she actually dares to assert herself, and to become his active ally in the rescue of the stranded waif Christine. It is not an easy business; and it is rendered all the more difficult by the conduct of the prig Bevan, who, after professing the most ardent love for Miss Traill's protégée, heartlessly turns his back upon her the moment he hears from her own lips the story of her past. This is probably the

incident for the sake of which the book has been written, but it is the weakest thing in it nevertheless. Men may be poor things, but such a combination of the Pharisee and the cad as Miss Holdsworth has chosen to present to us in Bevan must be as rare as the blackest of black swans—at any rate far too rare to be exhibited to the world as a masculine type. Ladies of Pioneer Clubs and Pioneer literature are too fond of giving themselves and their cause away by this kind of exaggeration.

One shilling shocker is very like another, and probably it would be unjust to say that *A Pastor's Vengeance* is more absurd than the average specimen of its tribe. But it is quite absurd enough. It is about a dissenting minister who starts on a wild goose chase of a missing claimant whose cause he has espoused. The task develops into a pursuit of the claimant's supposed murderer, who is finally discovered to be the pastor's long lost brother; so the Rev. Henry Sanderson naturally wishes that he had stuck to his sermons and prayer-meetings. It might have been better, only in that case Mr. Wood would have had no story to tell.

Miss Blanche Willis Howard writes as pleasantly for young folk as for their seniors, and boys and girls who do not insist on exciting adventure will enjoy *No Heroes*. English boys, even if they be the sons of country doctors, are not generally called upon to nurse a cantankerous peddler through an attack of small pox, and Bob Rea's experiences will therefore have the charm of novelty. There is only one disappointment: Miss Howard stops short of the story of Bob's deferred voyage, but perhaps she is keeping it for another book. If so, the readers of *No Heroes* have something to look forward to.

JAMES ASHCROFT NOBLE.

SOME COUNTRY BOOKS.

The Friendship of Nature. By Mabel Osgood Wright. (Macmillans.) The dainty size and the subject matter make this a book for outdoor reading, but it reaches us only when the days are short and the winds begin to blow cold. Even under the disadvantage of being read in the house, its merit is apparent. It is a really delightful study of nature, made in New England—a literary rather than a scientific study, but still careful in matters of fact. We note with satisfaction that the author's love of birds is sufficiently genuine to make her disapprove of the barbarous practice of caging them. In fact, the book throughout is free from the sentimental affectations which often mar works of this kind. The closing pages contain a passage from an unpublished letter by Dr. Oliver Wendell Holmes concerning Old Age, a subject on which he often touches, and must be regarded as an authority. It was written when he was only about seventy years old, and of course his experience in the matter was then much less than it is now. We take leave to reproduce it:

"It is a mixed kind of feeling with which one reaches the top of this Pisgah, and peeps over into the mists that hover over Jordan. I felt as if Bryant was old and out of sight on his seventieth birthday; but now—bless me! why, what did the Psalmist mean with his 'three score years and ten'? Think of Tennyson, of Gladstone, of Disraeli, of the stout old fellows who ride to the

hounds in England—of old Radetsky—and the possibilities—think of Thomas Parr! Think of Henry Jenkins! That is the way one feels and talks to himself when he finds himself driven into that fast-narrowing corner, where the drivers—the deaf, inexorable years—have at last edged us almost without our knowing they were driven. The horizon flies as we travel westward, the sun goes back as it did for Joshua. At fifty years seventy seemed like sunset. At seventy we find it is as yet only cheerful, shining afternoon. Nature has more artifices than all the human conjurers that ever lived."

In connexion with this our present author remarks:

"Age and winter should take for their sign the witch-hazel, the flower of unconquered hope. There is no winter or age for the heart that feels nature's throbbings and crowns the earth's beauty with human brotherhood."

A pretty sentiment, gracefully expressed.

Agricultural Zoology. By Dr. J. Ritzema Bos. Translated by J. R. Ainsworth Davis. (Chapman & Hall). This is a meritorious attempt to give the farmer in one small volume a useful account of his friends and foes among the various forms of animated life which surround him. Unluckily farmers never read, at least in England, but the book strongly appeals to all lovers of the country. It takes up class after class of animals, gives a brief description of each, with its value or harmfulness to crops, and is well illustrated with 149 figures. Those of the viper and snake and the wasp are indeed excellent. Miss Eleanor Ormerod contributes a preface, in which she vouches for "the great amount of valuable information which she constantly derives from the study of the writings of Dr. Ritzema Bos on Agricultural Zoology." The insects, ticks, and lower forms of life generally are carefully treated in this compendium. Fishes are described, but summarily dismissed as "being without exception aquatic." Occasionally a naturalist would demur to some of the statements which Mr. Davis has allowed to pass. When it is asserted, for instance, that the water-shrew "is very injurious to fishing and fish-breeding, since it devours the small fish and kills the larger ones, eating out their eyes and brains": this savours of folk-lore rather than of exact science. Again, the remark that "the following species, occurring in England, are predominately harmful for killing domestic mammals: the sea eagle, golden eagle, peregrine falcon, merlin, hobby, kite, goshawk, harrier, and sparrow-hawk," is simply a tissue of mistakes. To begin, the last-named bird is the only one in the list which is at all common. The rest are either exceedingly rare or extinct in England; and when they do appear never harm domestic mammals, but live exclusively on game and wild creatures. With regard to most of these birds Lord Macaulay's remark would apply: "Should one be captured, men would crowd to gaze at it as at a Bengal tiger or a Polar bear." The water rat, again, is almost certainly a vegetarian and never touches flesh, so that it is a libel to accuse it, as does Dr. Bos, of "eagerly devouring chickens and the eggs of ducks and geese." These misdeeds are to be put down to its cousin, the brown, or house, rat. The biology of the lower forms of animals and the injury they do to crops are the best parts of the book. These pages alone would, as Miss Ormerod suggests, render it worthy of a place in farm and school libraries.

Woodside, Burnside, Hillside, and Marsh. By J. W. Tutt (Sonnenschein). Let no one be deterred from reading this little volume because of the numerous books of the kind which have been published of late years. Mr. Tutt is a practised entomologist, and knows, moreover, how to describe in familiar language the creatures in which he is interested. They may be

said to form the staple of the book. Then he shows the structure of many common rustic plants, and every now and then pleasantly introduces topics which prove that he is acquainted with the speculations of Darwin and Sir John Lubbock. Illustrations are carefully appended. Birds and beasts are also treated, but these might well have been spared for more entomological knowledge. Should any one be in want of a book to help him in unravelling the wonders of common natural history in the country, Mr. Tutt's work can be honestly recommended. He must be a good naturalist who does not learn much from its pages. For a family going from town for a rustic holiday, the book, with its capital index, is exactly what is required to enable birds, moths, and flowers to be identified and, still better, understood. It is a pleasure to commend it.

Ponds and Rock Pools. By Henry Scherren. (The Religious Tract Society.) Half-a-dozen chapters on the microscopic inmates of standing water contain not only hints on collecting these animalcules, but also a life-history of most of the species. A multiplicity of books and papers has appeared on the subject, but there is ample room for Mr. Scherren's essays, which were originally printed in the pages of the *Leisure Hour*. They give a regular history of most of the inhabitants of ponds and sea-pools which are likely to fall under the notice of a young biological student. Careful looking through the book shows that it forms a good popular manual of the *Brachion*, *Vorticellae*, and other low forms of life which do not demand the higher powers of the microscope. The outfit for pond-hunting forms the subject of the first chapter, after which, aided by Mr. Scherren's pages and the excellent illustrations which stud them, the student ought to find no difficulty in advancing in the knowledge of these elementary creatures. That the book is brought up to the present level of knowledge is apparent from the fact that *Amoeba* is no longer described, as of old, to be an amorphous lump of jelly-like cells, but is shown to possess intelligent movement, with powers of eating and digesting. When its lowness in the scale of life is borne in mind, it is not surprising to find that its mode of reproduction is the simplest known in the animal world.

A Naturalist on the Prowl. By EHA. With Illustrations by R. A. Sterndale. (Thacker.) The Anglo-Indian who chooses to be known by the ugly pseudonym of EHA, has here added a third volume to the series that began ten years ago—before Mr. Rudyard Kipling's appearance—with *The Tribes on my Frontier*. If we cannot say that he has kept his best wine until the last, it must be admitted that his somewhat peculiar vein of humour has been little impaired by a lengthy sojourn in the East. And he is distinctly to be congratulated on having found a new illustrator, who is at home among the fauna and avifauna of the jungle, though we do not know that his pencil has ever before condescended to insects. On previous occasions the author has written about household pets—and pests; he now goes further afield, and describes with equal vivacity his experience as an observer and collector out-of-doors. We know not whether to admire most the enthusiasm which impelled him to pursue butterflies under tropical heat, or the accuracy with which he describes the mode of life of his prey. About birds, too, he has a good deal that is interesting to tell: how the black eagle plunders the nests of small birds, and, again, how it practises swooping for pleasure over the sea. It is pleasant to know that, despite the overwhelming pressure of desk-work, India still has some officials who can enjoy the abundant feast that the country everywhere spreads before the eyes of observant naturalists.

NOTES AND NEWS.

MR. FROUDE'S Oxford Lectures on the Life and Letters of Erasmus will be published by Messrs. Longmans next week.

MESSRS. MACMILLAN have in preparation a series of volumes, to be entitled "The Jewish Library," under the general editorship of Mr. Joseph Jacobs. Each volume will give in literary form the results of recent research by Jewish scholars here and abroad on points of Jewish history, life, and thought, which are likely to be of interest to the general public. Among the volumes already arranged for are: *Aspects of Rabbinic Theology*, by Mr. S. Schechter, reader in Rabbinic at Cambridge; *Jewish Social Life in the Middle Ages*, by Mr. Israel Abrahams, one of the editors of the *Jewish Quarterly Review*; *The Return of the Jews to England*, by Mr. Lucien Wolf, president of the Jewish Historical Society; *The Jewish Prayer Book: its History and Relation to Christian Ritual*, by the Rev. S. Singer; *Jewish Ethics*, by the Rev. Morris Joseph; *The Jewish Race: a Study in National Character*, by the editor.

MESSRS. SAMPSON LOW & Co., encouraged by the success of their cheap re-issue of the novels of Mr. Blackmore and Mr. Clark Russell, have determined to bring out a companion series of standard works of travel and adventure, with illustrations. The following seven volumes will appear before Christmas: *Father Ohrwalder's Ten Years' Captivity in the Camp of the Mahdi*; E. F. Knight's *The Cruise of the "Falcon"*; H. M. Stanley's *How I found Livingstone*; Sir W. F. Butler's *The Great Lone Land*; Dr. Oliver Wendell Holmes's *Our Hundred Days in Europe*; Walter B. Harris's *The Land of an African Sultan*; and Lord Randolph Churchill's *Men, Mines, and Animals in South Africa*.

MR. GLADSTONE has consented to write the General Introduction to a work to be issued next spring by the Henry O. Shepard Company, of Chicago, under the title of *The People's Pictorial Bible History*. Among other European contributors are Archdeacon Farrar, Prof. Sayce, and Prof. Agar Beet. The work will embrace a complete treatment of Bible history in the light of recent investigations, and will be copiously illustrated from the masterpieces of famous artists. The general editor is the Rev. Dr. G. C. Lorimer, of Boston.

MR. ELKIN MATHEWS will be the publisher in England—and Messrs. Scribner in America—of Mr. Frederick Wedmore's new volume of short pieces, *English Episodes*, which will be ready to appear in October.

MESSRS. MACMILLAN & Co. announce an English translation of the works of Marcus Aurelius, with an introductory essay on his place in philosophy, by Principal Readall, of University College, Liverpool.

THE series of literary confessions, entitled "My First Book," which have been appearing in the *Idler*, will be published shortly in a volume by Messrs. Chatto & Windus, with nearly two hundred illustrations and a prefatory story by Mr. Jerome K. Jerome.

MESSRS. BLACKIE & SON announce for immediate publication an edition of *The Historical and Political Odes of Horace*, by the Rev. A. J. Church, and *Stories from Ovid*, edited for schools by Mr. A. H. Allcroft. The same publishers have in preparation *The Oxford Manuals of English History*, edited by Mr. Oman, of All Souls, of which the volume dealing with the Stuart period will be ready on October 1; and a new series of "Modern French Texts," edited by Mrs. F. Storr, the first volume of which—the *Letters of Paul Louis Courier*—will be issued immediately. Among Messrs. Blackie's other announcements may be mentioned *Readings*

from Carlyle, edited by W. Keith Leask, and a new and enlarged edition of Prof. Bernthsen's *Organic Chemistry*.

MESSRS. HODDER & STOUGHTON will publish in the autumn a new work by Dr. Stalker, entitled *The Trial and Death of Jesus Christ*. The author's *Imago Christi* has just appeared in a Bulgarian translation; but the chapter on "Christ in the State" had to be considerably modified by the translator, the Rev. Robert Thomson, of Constantinople, in order to meet the views of the censor.

DR. SPARROW SIMPSON's third volume on the history of St. Paul's is announced for immediate publication, by Messrs. Elliot Stock. It is entitled *St. Paul's Cathedral and Old City Life*, and deals mainly with the period from the thirteenth to the sixteenth century. It will be illustrated with many curious views and facsimiles of old plates.

HESBA STRETTON's new work, entitled *The Highway of Sorrow*, dealing with the tragic story of the Stundists, will be published by Messrs. Cassell & Co. early in October, and simultaneously in America. In the preparation of the book the author has had the assistance of a well-known Russian writer now an exile in England.

ANNIE S. SWAN's new novel, *A Lost Ideal*, will be issued by Messrs. Oliphant, Anderson & Ferrier, in one volume, on October 1, two months before its completion as a serial.

AN anonymous novel entitled *A New Note* will be issued by Messrs. Hutchinson in about a fortnight. The same firm will publish next week a volume of sad and humorous stories by Mr. Robert Barr, under the title of *The Face and the Mask*.

MISS CLEMENTINA BLACK has completed a work of fiction dealing with strikes and strike leaders, and showing the inner working of the Trades Unions. It will be published on October 1, by Messrs. Bliss, Sands & Foster.

A Born Soldier, by John Strange Winter, in one volume, and *Peter's Wife*, by the author of "Molly Bawn," in three volumes, will be published immediately by Messrs. F. V. White & Co.

A COLLECTION of practical papers on *The Art of Writing Fiction* will be published immediately by Messrs. Wells, Gardner, Darton & Co. The contributors include S. Baring-Gould, W. E. Norris, L. B. Walford, Mrs. Parr, Maxwell Gray, Mrs. Molesworth, and the author of "Mademoiselle Ixe."

THE Theosophical Publishing Society announce for early publication: *The Aesch Mazaroph*: or, Purifying Fire collected from the Kabbalah Denudata of Knorr von Rosenrath, with preface, notes, and explanations, by "Sapere Aude"; *The Building of the Kosmos and other Lectures*, by Mrs. Annie Besant; *The Esoteric Basis of Christianity*, by William Kingsland.

MESSRS. JAMES ELLIOTT & Co. announce a work by the president of the Berean Society, Mr. Charles G. Harrison, entitled *The Transcendental Universe*, being six lectures on occult science, theosophy, and the Catholic faith, with special reference to the present Gnostic reaction; and also *The Haunted House of Ben's Hollow and other Ghostly Stories*, by Miss A. M. Stein, with six full-page engravings from designs by the author.

THE whole of the one volume edition of Mr. Anthony Hope's *Half a Hero* having been subscribed before publication, a second edition is being rapidly prepared and will be ready almost immediately.

WE hear that Mr. Halliday Sparling, late secretary of the Kelmescott Press, is engaged at

Paris in collecting materials for a work on English influence in the early years of the French Revolution.

MR. JOSEPH JACOBS will publish six books during the coming season. Two of these are children's books, the first being *More Celtic Fairy Tales*, which brings to a conclusion for the present the series of "Fairy Tales of the British Empire" which Mr. Jacobs has been publishing with Mr. Nutt. Like the preceding volumes of the series, this will be illustrated by Mr. J. D. Batten. The other children's book is a popular edition of *Aesop's Fables*, profusely illustrated by Mr. R. Heighway. This will be published by Messrs. Macmillan, uniform with the works illustrated by Mr. Hugh Thomson. A further volume of over 300 pages is devoted to an inquiry into the history of the Jews in Spain, containing a calendar of over 2000 documents, investigated by Mr. Jacobs during a tour among the chief archives of Spain, undertaken for this purpose. Another volume will contain a number of studies on Biblical archaeology, which attracted some attention and caused some controversy when they originally appeared in the now defunct *Archaeological Review*. In addition to these, Mr. Jacobs will edit, with an introduction, Meinhold's *Amber Witch*, a romance on which Auber's opera of the same name was founded. This will be illustrated by Mr. Philip Burne-Jones. All these are ready for publication; and Mr. Jacobs hopes besides to finish before Christmas his study of the Legend of Barlaam and Josaphat, which is practically the life of Buddha in the form which caused him to be canonised as a saint by the Roman Church. This will be included in Mr. Nutt's "Bibliothèque de Carabas," uniform with Mr. Jacobs' editions of the *Fables of Bidpai* and the *Fables of Aesop*, and will have a frontispiece by Mr. H. Ryland.

To the note in the ACADEMY of last week announcing the termination of partnership between Mr. Elkin Mathews and John Lane, it may be added that Mr. Mathews will continue to publish the books in the catalogue of the firm by Mrs. Radford, Dr. Henry Vandyke, and Mr. Herbert P. Horne, and will also be the publisher of the *Hobby Horse* and of the "Diversi Colores" series.

THE fifth volume of the late Prof. Dillmann's edition of the Ethiopic Old Testament, containing the Apocryphal books (Baruch, Epistle of Jeremiah, Tobit, Judith, Ecclesiasticus, Wisdom, Apocalypse of Ezra, and the Greek Esdras) is just published, with a phototype portrait of the great scholar, and a brief Latin sketch of his career. A young Marburg professor, Dr. A. Jülicher, has brought out an excellent introduction to the New Testament, in the same series as Cornill's Introduction to the Old, but larger by 80 pages.

THE FORTHCOMING MAGAZINES.

IN consequence of fresh arrangements made by Messrs. Chapman & Hall as to the future conduct of the *Fortnightly Review*, Mr. Frank Harris will retire from the editorship at the end of the year. The *Fortnightly* was founded in 1865, and has been edited in succession by Mr. George Henry Lewes, Mr. John Morley, and Mr. T. H. S. Escott. Mr. Frank Harris has held the editorship since 1886.

BEGINNING with October, the *Idler* will be increased in size by the addition of thirty-two pages. The forthcoming number will contain the opening chapters of Dr. Conan Doyle's new serial story, entitled "The Stark Munro Letters," in which the reader is introduced to James Cullingworth, who is reported to be as original a creation as the late Sherlock Holmes.

Among the other stories promised are: "Lucifera," by Mr. Anthony Hope—an exposure of the advanced society woman; "The Mystery of Black Rock Creek," an Australian story, in which no less than six writers collaborate; "The Gift of the Simple King," by Mr. Gilbert Parker; and "The Lost Engine," by Mr. W. L. Alden.

IN the October number of the *New Review* there will be a double article on "The Prospects of the Forthcoming Book Season," belles-lettres being treated by Mr. George Saintsbury and fiction by Mr. Arthur Waugh.

WE understand that *Boys*, which started nearly two years ago, will cease as a separate publication with the completion of the current volume, the copyright having been purchased from Messrs. Sampson Low & Co. by the proprietors of the *Boys' Own Paper*, with which journal *Boys* will now be incorporated.

To the October number of the *English Illustrated Magazine* Mr. Frederick Dolman will contribute a paper on "Lord Bute and Cardiff." This is the first of a series of articles on men whose fortunes are linked with the rise of particular towns.

UNIVERSITY JOTTINGS.

MR. H. MORSE STEPHENS, the historian of the French Revolution and at present teacher of Indian history at Cambridge, has been appointed to occupy temporarily the chair of modern European history at Cornell University, which is vacant by the death of Prof. Herbert Tuttle. This professorship, we believe, was originally founded by Prof. Goldwin Smith; and its duties will be the more attractive to its new holder because the library of Cornell possesses, through the munificence of ex-president White, the finest collection of contemporary material relating to the period of the French Revolution to be found out of Europe.

THE contents of the Ashmolean Museum are just now being removed to the new buildings, which have been erected by the munificence of Dr. Drury Fortnum near the University Galleries in St. Giles's. The old Ashmolean will henceforth be annexed to the ever-growing Bodleian. We may mention that Dr. Thomas Chaplin has recently presented to the Ashmolean his haematite weight from Samaria, with an inscription in ancient Semitic characters, about which there was some controversy in the ACADEMY towards the end of last year.

MR. ANDREW J. HERBERTSON, of Edinburgh, has been appointed lecturer in geography at Owens College, Manchester, in succession to Mr. Yule Oldham, now university lecturer at Cambridge.

GRAF VON BAUDISSIN has been appointed to fill the chair of Semitic philology at Berlin, vacant by the death of Dr. Dillmann. This leaves a vacancy at Marburg, the due filling up of which is the more important now that Dr. Wellhausen is settled at Göttingen.

WE learn from the *Annals of the American Academy* (Philadelphia) that during the past year twenty-three students in American colleges obtained the degree of Ph.D. for work in political and social science, economics or history; and that fifty-nine students have been elected to fellowships or post-graduate scholarships for the coming year in the same subjects.

THE number of *Hermathena* (Longmans) for 1894 opens with a long paper on Aristotle's "Parva Naturalia," by Mr. John I. Beare, dealing with textual questions. We presume that it is only the first of a series. Then follows a review, by Prof. Tyrell, of Goodwin's edition

of the Homeric Hymns, in which he maintains two propositions: (1) that the difficulties of interpretation are largely due to unrecognised *lacunae* in our existing MSS.; and (2) that much may yet be accomplished by bold conjecture in restoring the text. Prof. T. K. Abbott, while noticing Berger's History of the Vulgate, incidentally records the varieties in the order of Books in the MSS. of the New Testament belonging to Trinity College, Dublin. He also prints two unpublished inscriptions: a Latin one now preserved in the Library of Trinity College (which we commend to the notice of Mr. Haverfield), and a Greek one (from a mould) which was formerly in the churchyard of St. Mark's, Dublin. Prof. Palmer takes occasion, from the completion of the Ritschl edition of Plautus, to propose a number of textual emendations. He further offers the following transposition of the epithets in Horace, *Epod.* iii. 17, 18:—

"Nec munus umeris aestuantis Herculis
Inarsit effluuius."

Prof. Bernard reviews the posthumous fourth edition of Scrivener's "Introduction to the Criticism of the New Testament," pointing out the chief changes that have been made by the new editor (the Rev. Edward Miller) and his assistants, chiefly with regard to the Coptic versions, and also enumerating the MSS. in the library of Trinity College. In another article on "The Predecessors of Bishop Butler," Prof. Bernard regrets that we have no knowledge of the books used by Butler; but points out that he must have been familiar with the *Natural Religion* of Bishop Wilkins of Chester (some time Warden of Wadham, and one of the founders of the Royal Society), and that his indebtedness to Shaftesbury is greater than commonly supposed. Dr. Purser contributes notes on Cicero's Epistles, in which he reports that eight MSS. in the Philipps Library at Cheltenham afford no additional knowledge for the settlement of the text; and Prof. Bury some more notes on the "Argonautica" of Valerius Flaccus.

ORIGINAL VERSE.

REX MORITUR EXSUL.

"We know no king—no God, no master, we!"
What wonder, when your passions know no master?
When morbid, moonstruck, measureless vanity,
The mock of nations, whirls you faster
Tow'rd the steep doom of downfall and disaster—
A ruin deeper than the unfathomed sea?
Vainglorious fools! your chronic rage is vain;
Birth royal is Nature's gift, as brawn or brain;
And natural right thrones high above your mob
Of silly mouths and maws, whose slender sense
The froth of individual impotence
Stirs to ridiculous rage that fain would rob
The sun of right to shine in heaven, if thence
Absinthine nerves might thrill and pothouse pulses
throb.

C. J. B.

MAGAZINES AND REVIEWS.

THE current number of the *Economic Journal* (Macmillans) opens with a report of the annual meeting of the British Economical Association, held last June, when Prof. Nicholson delivered an address on "Political Economy and Journalism," which was followed by some remarks from Mr. A. J. Balfour. Mr. Edwin Cannan continues his interesting summary of Ricardo's career in parliament, which is most valuable for the economical history of England during the period immediately following the great war. In particular, we may mention Ricardo's bold scheme for paying off the entire National Debt (under par) by means of a direct tax of six hundred millions levied upon property, so as to remit

indirect taxation amounting to thirty millions. Prof. Edgeworth himself contributes a second article, with diagrams, on the mathematical version of the theory of international values. Then follows the paper read by Mr. L. L. Price at the recent meeting of the British Association on the final report of the Royal Commission on Labour. Mr. A. W. Flux submits some carefully-prepared statistical tables, tending to show that Germany is not ousting Great Britain from her markets in general, however great may be the redistribution in trade in special articles between the two countries. Mr. C. S. Loch subjects Mr. Charles Booth's recent work on the aged poor to severe criticism, arguing that his facts have been throughout drawn from incomplete and unsifted evidence. Under the heading of "Notes and Memoranda," Prof. Edgeworth calls attention to Böhm-Bawerk's latest pronouncement on the ultimate standard of value; Mr. Thomas C. Shearman discusses the question whether foreigners can be made to pay our taxes; Prof. Kabbeno analyses the budget of a metayer family in Central Italy; and a Japanese writer advocates a revision of the existing treaties between his own country and European powers. Finally, we must mention the obituary notice, by Prof. Cohn, of Wilhelm Roscher, of Leipzig, the founder of the historical school of political economy in Germany.

THE COMING PUBLISHING SEASON.

MESSRS. SAMPSON LOW, MARSTON & Co.'s
ANNOUNCEMENTS.

"Venice Depicted by Pen and Pencil," the text adapted by Mrs. Arthur Bell, (N. D'Anvers), from the German of Henry Perl, with 180 illustrations from drawings by Ettore Tito and other Venetian artists; "The Life and Times of J. Greenleaf Whittier, 1807-1892," by S. T. Pickard, with portraits, in 2 vols.; "Lord John Russell," being the ninth volume of The Queen's Prime Ministers series, by Stuart J. Reid, with photographic portrait from a crayon by G. F. Watts; "Personal Memoirs of General Grant," new edition, with illustrations; "The Sherman Letters," Correspondence between General and Senator Sherman, from 1837 to 1891, by Mrs. Sherman Thorndiac, with portraits; "Recollections of a Virginian, in the Mexican, Indian, and Civil Wars," by General Dabney H. Maury, with portrait; "Hector Berlioz: Man and Musician," a critical biography based on original research, by Sydney R. Thompson, with portrait; "Colour Vision," being the Tyndall lectures delivered before the Royal Institution, by Capt. Abney, with numerous diagrams and illustrations; "The Public Letters of the Right Hon. John Bright, M.P.," collected and edited, with a memoir, by H. J. J. Leech, new edition; "Strange Pages from Family Papers," by T. F. Thiselton Dyer; "Memoirs of Madame de Rémusat, 1802-1808," with a preface and notes by her grandson, Paul de Rémusat, translated from the French by Mrs. Cashel Hoey and John Lillie, new edition; "Great Explorers of Africa," with map, portraits, and numerous illustrations, in 2 vols.; "Picturesque Ceylon"—Vol. II., Kandy and Peradeniya, by Henry W. Cave, with numerous full-page illustrations in Woodbury-gravure; "Tales of Adventure from the Old Annuals," by Charles Dickens, W. M. Thackeray, S. T. Coleridge, Sir Walter Scott, Thomas Roscoe, Barry Cornwall, Lord John Manners, William Howitt, and many other writers, new edition; "Artistic Travel: a Thousand Miles towards the Sun," by Henry Blackburn, with 130 illustrations by John Philip, E. Lundgren, Gustave

Doré, Sydney Hall, R. Caldecott, &c., new edition; "In the Land of the Tui: My Journal in New Zealand," by Mrs. Robert Wilson, illustrated; "Thermodynamics," treated with Elementary Mathematics, and containing applications to Animal and Vegetable Life, Tidal Friction, and Electricity, by J. Parker; "The Anwar-i-Suhaili; or, Lights of Canopus," translated from the Persian by Arthur N. Wollaston, new edition; "Half-Hours with Muhammad," being a popular account of the Prophet of Arabia and of his more immediate followers, together with a short synopsis of the religion he founded, by Arthur N. Wollaston, with map and about 20 illustrations, new edition; "History of Engraving in England," by Louis Fagan; "The Art of the World," illustrated with reproductions of masterpieces of modern English, American, French, German, Spanish, Dutch, and Italian Art, in 2 vols.; "Russian Art," containing 24 photogravures, reproduced from the best examples of modern Russian art; "An Elementary History of Art," by Mrs. Arthur Bell (N. D'Anvers), fourth edition; "Cheerful Thoughts of a Cheery Philosopher," by the Rev. Frederick Arnold, in 2 vols.; "Roman Fever": the Results of an Inquiry, during Three Years' Residence on the Spot, into the Origin, History, Distribution, and Nature of the Malarial Fevers of the Roman Campagna, with especial reference to their supposed connexion with Pathogenic Organisms, by W. North, with numerous maps, diagrams, &c.; "Health and Condition in the Active and the Sedentary," by Nathaniel Edward Yorke-Davies; "Specifications," for the use of surveyors, architects, engineers, and builders, by J. Leaning; "The Orient Guide, 1894," edited by the Rev. W. J. Loftie, fifth edition, entirely re-written, with charts, maps, and numerous illustrations; "Tales from St. Paul's Cathedral told to Children," by Mrs. Frewen Lord, with plan and view of the west front of the cathedral; "Tales from Westminster Abbey told to Children," by Mrs. Frewen Lord, with a portrait of Dean Stanley, and a plan and view of the Abbey, new edition; "Sweet-scented Flowers and Fragrant Leaves," interesting associations gathered from many sources, with notes on their history and utility, by Donald McDonald.

Fiction.—"Highland Cousins," by William Black; "John March, Southerner," by G. W. Cable; "The Gates of Dawn," by Fergus Hume; "In the Day of Battle," by J. A. Steuart, in 3 vols.; "The Man from Oshkosh," by John Hicks; "Cleopatra," by Prof. George Ebers, in 2 vols.; "A Witch's Legacy," by Hesketh J. J. Bell, new edition; "The Romance of Paradise: or, the Story of a Seraph's Love," by Edmund S. Gunn; cheap editions of Sydney Christian's Novels—"Lydia" and "Sarah: a Survival."

Juvenile Literature.—"Claudius Bombarnac," by Jules Verne, illustrated; "Foundling Mick," by Jules Verne, illustrated; "A Plunge into Sahara: an Adventure of To-day," by G. Demage, with illustrations by Paul Crampel; "Walter Gaydon: or, An Art Student's Adventures," by F. Searlott Potter, with illustrations; "The Adventures and Misadventures of a Breton Boy," by Eugène Mouton, with illustrations; "A Night in the Woods, and other Tales and Sketches," by James Weston, with fifty illustrations; "A Mountain Path, and other Talks to Young People," by John A. Hamilton; "The Minister's Wooing," by H. B. Stowe, new edition; "Second Annual Volume of Boys," containing nearly 800 illustrations, including numerous coloured plates, besides serial and short stories by G. A. Henty, George Manville Fenn, J. A. Steuart, Ascott R. Hope, Frank Cowper, Robert Overton, R. D. Chetwode.

MESSRS. CASSELL & Co.'s ANNOUNCEMENTS.

"The Autobiography of George Augustus Sala," in 2 vols.; "Social England": a Record of the Progress of the People in Religion, Laws, Learning, Arts, Science, Literature, Industry, Commerce, and Manners, from the Earliest Times to the Present Day, edited by H. D. Traill (Vol. II., embracing the period from the accession of Edward I. to the death of Henry VII.); "The Life of Daniel Defoe," by Thomas Wright, principal of Cowper School, Olney, with seventeen full-page illustrations; "English Writers," by the late Henry Morley, Vol. XI. containing "Shakspeare and His Time—under James I.," completed by Prof. W. Hall Griffin; "The People's Life of the Right Hon. W. E. Gladstone," profusely illustrated; "Electricity in the Service of Man," new edition, revised by Dr. R. Mullineux Walsmsley, with upwards of 950 illustrations; "The Seven Ages of Man": a series of seven reproductions from Photographs, in portfolio size; "A Vision of Saints," by Lewis Morris, with full-page illustrations from the old masters and contemporary portraits, new edition; "The Electric Current, How Produced and How Used," by Dr. R. Mullineux Walsmsley, with numerous illustrations; "Diet and Cookery for Common Ailments," by A. Fellow of the Royal College of Physicians, and Phyllis Browne; "The Elements of Modern Dressmaking," by Jeannette E. Davis; "Cassell's New Universal Cookery Book," by Lizzie Heritage, with preface by Léonard Grunenfelder, containing twelve coloured plates and numerous illustrations in the text; "Pomona's Travels: A Series of Letters to the Mistress of Rudder Grange from her Former Handmaiden," by Frank R. Stockton, illustrated; "The Highway of Sorrow," by Hesba Stretton and * * * * *; "The Sea Wolves," by Max Pemberton, with nine full-page illustrations; "Cassell's Gazetteer of Great Britain and Ireland," a Complete Topographical Dictionary of the United Kingdom, with numerous illustrations and maps in colours, Vol. I.; "Cassell's History of England," new and revised edition, with nearly 2000 illustrations, Vol. VII., embracing the period dating from the illness of the Prince of Wales to the British occupation of Egypt; "The Magazine of Art Volume for 1894," with fourteen etchings or photogravures, and a series of full-page plates; "European Pictures of the Year 1894"; "Picturesque America," Vol. I., with twelve steel plates and about 200 wood engravings; "The Cabinet Portrait Gallery," complete in five series, each containing thirty-six cabinet portraits of eminent men and women of the day, from photographs by Messrs. W. & D. Downey, with biographical sketches; "Five Stars in a Little Pool," by Edith Carrington, dedicated to Dorothy Tennant (Mrs. H. M. Stanley), illustrated by W. Rainey, W. S. Stacey, Robert Barnes, and Mrs. Staples; "To Punish the Czar: A Story of the Crimea," by Horace Hutchinson, with eight full-page illustrations; "Red Rose and Tiger Lily," by L. T. Meade, with eight full-page illustrations; "They Met in Heaven," by G. H. Hepworth; "Searchings in the Silence," by Rev. Dr. George Matheson; "Chums Yearly Volume for 1894"; "The Great Cattle Trail," by Edward S. Ellis; "Football, the Rugby Union Game," edited by the Rev. F. Marshall, with numerous illustrations, new edition, with an appendix bringing the work up to date; "Told Out of School; or, Humorous Yarns of School Life and Adventure," by A. J. Daniels, with eight full-page illustrations; "Cassell's Family Magazine Volume for 1894," with about 750 illustrations; "Cassell's Saturday Journal Volume for 1894," with numerous illustrations; "Little Folks Christmas Volume for 1894," with pictures on nearly every page, together with six

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CORRESPONDENCE.

AN INSCRIPTION IN UNKNOWN LETTERS ON BAGINBUN HEAD, CO. WEXFORD.

Cambridge.

Baginbun Head is a promontory on the south-east of Hook Point, about a mile from the town of Fethard. Tradition makes it the landing-place of Strongbow, though the documentary evidence points clearly to Bannow as the place which possesses the true claims to that distinction. Certain ancient trenches on the Head are pointed out by the inhabitants as the military trenches dug by Strongbow, but antiquaries are generally inclined to refer them to much more ancient times. A martello tower stands beside them, and forms a useful landmark.

About a quarter of a mile from this tower, in the direction of Fethard, on the top of the sea-cliff, will be found a prostrate stone lying partly buried in the earth. The upper surface of this stone measures 45 by 33 inches, and bears inscribed upon it an inscription in three lines, of which the following is a copy, processed from a careful tracing:

ΖΨΠΘΦΣΤ
ΛΘΥΖΦΘΖ
ΦΘΣΑΥΠΕΞ

It is unnecessary to point out the extraordinary manner in which Greek, Roman, Irish, quasi-Runic, and nondescript characters are jumbled together in this singular inscription. As to its significance, I can only say that, so far as I can see, it must take its place with the engravings on the Lennon Cromlech and the Loughcrew Stones as a hopeless puzzle.

The inscription does not seem to have been noticed in print before, though it is well known in the neighbourhood (and is even alleged to have marked the meeting-place of Strongbow and Macmurrough!). I first heard of its existence from my friend Mr. Barrett-Hamilton of New Ross, who derived his information from the Fethard coastguard.

We must not leave an inscription of this nature without considering the possibility of

fraud, intentional or unintentional. If it be an intentional fraud, however—such as was alleged to have been committed at Mount Callan—the forger does not appear to have derived any advantage, either in purse or reputation, from his work. The stone is so hard, that the difficulty of cutting the inscription must in any case have been considerable; and we should surely have heard of it before had it been cut for any malicious purpose. Were it an unintentional fraud—that is to say, the result of an innocent (but vacant) person amusing himself with no ulterior motive beyond that of passing the time—like the handiwork of Bill Stumps or Edmund Conic,* some such simple process as respacing or inversion would be sure to solve the riddle: I can only say that all my efforts in that direction have failed.

R. A. S. MACALISTER.

RAHAB'S PLACE IN DANTE'S PARADISE ("PAR." IX. 116).

Dorney Wood, Burnham, Bucks: Sept. 5, 1894.

Some surprise has been expressed at the position in Paradise assigned by Dante to the harlot Rahab, whom he places in the Heaven of Venus, and describes as having been the first soul (of those destined for that sphere) released by Christ from Limbo:

"Da questo cielo . . . pria ch' altr' alma
Del trionfo di Cristo fu assunta."

(*Par. ix.* 118-120).

Apart, however, from the fact that through her marriage with Salmon (Joshua vi. 25; Matt. i. 5) she became the ancestress of Christ—a fact insisted on by Petrus Comestor in his *Historia Scholastica* (Liber Josue, cap. v.)—and that she is especially mentioned both by St. Paul (Heb. xi. 31) and St. James (Jam. ii. 25), it may be noted that by the Fathers Rahab was regarded as a type of the Church, the "line of scarlet thread" which she bound in her window (Josh. ii. 21) being typical of the blood of Christ shed for the remission of sins. This view is expounded as follows by Isidore of Seville, with whose writings Dante was certainly familiar:

"Ex impiorum perditione unica domus Raab, tanquam unica Ecclesia, liberatur, munda a turpitudine fornicationis per fenestram confessionis in sanguine remissionis. . . . Quae ut salvari possit, per fenestram domus suae, tanquam per oam corporis sui, coecum mittit, quod est sanguinis Christi signum pro remissione peccatorum confiteri ad salutem" (*Quaestiones in Vetus Testamentum—in Josue*, cap. vii., §§ 3, 4).

Petrus Comestor, with whose works Dante was also familiar, alludes to this same interpretation in the passage of his *Historia Scholastica* referred to above.

PAGET TOYNBEE.

AN ANCIENT METHOD OF COMPUTING LOSSES IN WAR.

Settrington Rectory, York: Sept. 13, 1894.

To the instances enumerated by Mr. Stokes another may be added. There is a tradition among the Black Horde of the Kirghiz that before a battle Timur ordered each of his soldiers to deposit a stone in a heap, and when they returned after the victory each of the survivors took away one of the stones.

* The engraver of the famous "Pelagian" inscription on Tory Hill, which caused no little stir among the antiquaries of the early years of the present century. The inscription ran

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and was read as an oriental inscription to Bel ["Beli Divose"!], till some enterprising inquirer inverted the stone.

The remaining stones were then counted, showing how many men had fallen. There is a cairn near the Issyk-kul, which is said to have been thus formed. It is called *San-tash*, which means the "counted stones." The cairn is on the shore of a mountain tarn named Borotale.

ISAAC TAYLOR.

"SCRIVENER'S INTRODUCTION TO THE NEW TESTAMENT."

Oxford: Sept. 17, 1894.

Will you allow me to ask students of the fourth edition of Dr. Scrivener's *Plain Introduction to the Study of the New Testament* to be so good as to send me notice of any errors that they may have discovered, for an increased list of Addenda and Corrigenda?

Anyone who examines similar works will find that such lists are inevitable. In the case of the recent edition of Scrivener this necessity is sharpened in consequence of the time for preparation having been unavoidably limited; besides that I was thrice stopped by illness. Space in each volume is already left for such a list, which it was impossible under the circumstances to prepare at all fully before publication. I may perhaps mention that, in consequence of being unable to procure a copy of the "American Notes," I was dependent upon one kindly lent me by a neighbour, but reclaimed before I had corrected the proof-sheets of the revised MSS., which, though contained in the first volume, were of necessity put off till last.

EDWARD MILLER.

SCIENCE.

FICK'S INDO-EUROPEAN PROPER NAMES.

Die Griechischen Personennamen. By Aug. Fick. Second Edition by Fr. Bechtel and Aug. Fick. (Göttingen: Vandenhoeck & Ruprecht.)

It is just twenty years ago since Prof. Fick published what the Germans would call his "epoch-making" work on Indo-European proper names. For the first time their origin and character were explained; and it was shown that, with two exceptions, all the languages of the Indo-European family agreed in the nature of their formation. They were, in fact, part of the heritage which had descended from the days when the dialects that were to develop into the several Indo-European languages still existed side by side. The mystery which had enveloped them was cleared away; and not only in Greek, but in Sanskrit, Slavonic, and Celtic, their signification and history were made clear.

The Indo-European proper name conformed to a single type. It consisted of two elements, the places of which could be interchanged. Doro-theos, for example, might appear as Theo-doros, Krato-xenos as Xeno-krates. The name, or rather its termination, could be abbreviated; thus Kleopater might be shortened into Kleopas, Hippokrates into Hippokras. These abbreviated forms were called "Kosenamen" by Prof. Fick, for which we have no satisfactory English equivalent.

Of course, as time went on, numerous exceptions to the general type came to exist in the individual varieties of Indo-European speech. New names were derived from other names, more especially where

the latter had a geographical signification; names were given from the seasons of the year, or taken from objects of the animal and physical world. But, on the whole, in languages like Greek, which preserved the old system of nomenclature, the primitive type was faithfully adhered to.

Twenty years have brought with them many changes and revolutions in the philological world, but they have brought nothing that would oblige us to modify, much less reject, Prof. Fick's discovery. On the contrary, they have but confirmed it, and furnished fresh illustrations of its truth. The new edition of Fick's work, therefore, contains no corrections of old theories: it merely enlarges the ground covered in the first statement of his doctrines, and establishes them upon a wider and more solid basis.

In preparing it he has been largely assisted by Dr. Bechtel, who has carefully revised the instances and illustrations quoted by Prof. Fick and abundantly added to them out of the stores of his own unrivalled knowledge of Greek epigraphy. The references are given in each case to the epigraphic authority upon which a particular name rests, and we consequently have in the lists of names what is practically an index to the proper names of the Greek inscriptions. The names are arranged under both their initial and their final elements, leaving nothing to be desired for the purposes of reference.

Dr. Bechtel's labours occupy a considerable portion of the book. The last two sections of it, on the names of the heroes and the gods, belong to Prof. Fick himself. These names, for the most part, do not conform to the Indo-European system of nomenclature, and their explanation accordingly is full of difficulties, which are not diminished by the fact that many of the names are probably of foreign origin, though more or less disguised by their adaptation to a Greek form. The attempt to explain them is therefore heroic, and I know of no other philologist except Prof. Fick who would have had either the courage or the knowledge and skill to make it. That he should have been successful, as he undoubtedly is in a large number of cases, is a matter on which he may well be congratulated.

As an Orientalist, however, I should protest against his endeavour to find etymologies for certain of the names. Kadmos, for instance, is certainly Phœnician. The question has been settled by a cuneiform tablet which informs us that Qadmu was the name of "god." Herodotos, again, states that Kandaules of Lydia was called Myrsilos as being the son of Myrsos; and the Lydian inscription which I copied in Egypt the winter before last, with its *Alus Mrshlt*, "Alys the son of Mrshlt" shows that (i) denoted the Lydian patronymic. In the story of Perseus, too, I am inclined to think that Akrisios, like Danae, the Babylonian Danna(t), is of Chaldaean origin. We now know that the story is but a repetition of that told of the Babylonian hero, Gilgames; and since, according to Aelian, the Babylonian king Sakkhoras was the

father of the Chaldaean Danae, it seems to me likely that Akrisios and Sakkhoras are but variant forms of the same name.

But these are matters about which absolute certainty will probably never be attainable. All we can hope to do is to reach a fair degree of probability through the combined labours of specialists in the European and Asiatic fields. Prof. Fick has done his part on the side of European philology; it now remains for the Orientalists to perform theirs.

A. H. SAYCE.

CURRENT SCIENTIFIC LITERATURE.

Monograph on the Stalactites and Stalagmites of the Cleaves Cove, Ayrshire. By John Smith, Vice-President of the Geological Society of Glasgow. (Elliot Stock.) This is a very carefully written and detailed account of the calcite deposits in a typical limestone cave. The forms and colours assumed by the crystals are very various, and it is no easy matter to understand in all cases what has determined them. Generally speaking, stalactites—i.e., dependent growths—are much whiter than the stalagmites, as their position protects them from dust and dirt; but occasionally in both carbonaceous matter introduces a black band, or chalybeate water imparts to them a reddish tinge. Mr. Smith is very cautious in his statements, and considers that no fixed rule as to the rate of stalactite or stalagmite growth can be laid down. The book is enriched with thirty-six plates, exhibiting a great variety of crystals, and the same accuracy of treatment which distinguishes the rest of the monograph.

Practical Photo-micrography. By Andrew Pringle. (Hiffe.) The use of photography in connexion with the microscope has now become essential to all biological investigations; and Mr. Pringle has performed a useful service in bringing out a small hand-book for this branch of science. Both the instruments used and the various processes are treated of in a clear and concise and yet scientific manner. The large and excellent type, and the illustrations, are further recommendations of this useful little book.

CORRESPONDENCE.

THE ABYSSINIAN INSCRIPTIONS OF MR. THEODORE BENT.

Saaz, Bohemia: Sept. 12, 1894.

Yesterday I received the ACADEMY of September 8, with the translation of my letter about the Abyssinian Inscriptions of Mr. Bent. I am sorry that there are some misreadings in the translation; and, as the inscriptions are important, I beg that the following additions may be made to my letter.

The first line of the inscription Bent II. seems to permit two restorations, each of them in two sub-divisions, which I shall mark 1a, 1b, 2a, and 2b. They are:

1a.—... *uldm Elm 'Am'm Be-sm Halenm*, negushm Aksumm. In English: "N.N., son of Ela 'Amida Beese Halen, King of Axum."

1b.—... *uldm Elm 'Amdm benm* negushm Aksumm. In English: "N.N., son of Ela 'Amida, son of , King of Axum."

2a.—*Aizdm Elm 'Amdm Be-sm Halenm* negush Aksumm. In English: "'Aizdm Ela 'Amida Beese Halen, King of Axum."

2b.—*Aizdm Elm 'Amdm benm* negushm Aksumm. In English: "'Aizdm Ela 'Amida son of King of Axum."

We have now to examine which of these readings can be maintained.

The reading 1b must be excluded, because it would contain the word "son" twice, which

in these and similar inscriptions is most unusual. Moreover, the same word would appear in two different forms (*walad* and *ben*), which also is inadmissible. There thus remain 1a, 2a, and 2b.

In the evidently incorrect facsimile given by Prof. D. H. Müller, the remains of the first word in the first line are decisively against the reading *waladm*, because the second sign can never be *l*, the *l* being in the Sabæan script composed of an oblique and a vertical line, and not, as the facsimile here shows, of a round line sloping down. For this reason the reading 1a is also to be excluded, and we have only 2a and 2b as possible ones. Thus, we must read either:

2a.—'Aizan Ela 'Amida Beese Halen, King of Axum; or

2b.—Aizan Ela Amida, son of . . . , King of Axum.

The king is doubtless 'Aizân Ela 'Amîda. The only doubt that exists is whether he had an additional epithet (Beese Halen), or whether his father was named in this place. This question can only be settled by a fresh examination of the squeeze now in the hands of Dr. Budge of the British Museum. Perhaps he and Mr. Bent, the owner of the squeeze, will allow it to be examined.

Prof. D. H. Müller reads the name of the king as Ela 'Amîda, and not Ela 'Amida. But it is certainly Ela 'Amida, Prof. Müller having misread *dh* for *d* by prolonging the left vertical side of the triangle of the *d*, and thus making it similar to *dh*. This is the more certain, as the character *dh* has in no other passage of the inscription the form given it here by Prof. Müller's facsimile. We thus have the result that Bent II. and the Bilingual of Axum (Greek and Aethiopo-Sabæan) have one and the same author—King 'Aizân Ela Amida.

As for the two Geez inscriptions Bent III. and IV., which have been written by .zēna, son of Ela 'Amida, it seems that this .zēna is identical with King Tazēna in the Abyssinian lists of kings. The lists, like the ecclesiastical tradition, have the kings Saladôba, Ela 'Amida, and Tazēna. I have an impression that the Abyssinian royal names have, as in Southern Arabia, been restored from the ancient inscriptions without any historical grounds by ignorant Abyssinian priests of the eighth or ninth century A.D., or later. They did not understand Greek and Sabæan letters, but only the Geez alphabet. Thus they knew only the inscriptions Bent III. and IV., which are written in the Geez alphabet. At that time the name Tazēna was perhaps still legible, and so they knew of Tazēna and his father, Ela 'Amida, without knowing the other title of his father. Similarly they must have read somewhere in an inscription the name of Saladôba as that of the father of Ela 'Amida. 'Aizân, being written in Greek and Sabæan, was unknown to them. Now the history of Axum during those centuries can easily be explained, as I shall prove shortly. It is just the inscription Bent II. which has given a good basis for doing so. But it was necessary first of all to refute Prof. D. H. Müller's erroneous statements and misleading facsimiles, which would otherwise have been a great hindrance to our progress.

E. GLASER.

HYMNI HOMERICI (ED. GOODWIN, 1893).

Χαμῆρυ: Aug. 20, 1894.

Dion. I. 2. ὡς δὲ τὰ μὲν. Read τάμην, "were cut," and refer to the Dionysia legend.

Dem. 269. Write, after Tyrrell, ἀθανάτους θνητοῖσι τ' ὕναιον κάρμα τέτυκται.

328. κ' ἐθέλοισα. Read κὲ βόλυιτο

344. Read ἡ δ' ἐπ' ἀλήτων ἐργοῖς θεῶν μακάρων [χαλεπὸν] μητίετο βουλήν.

404. Supply a line such as εἰπέ δέ μοι πῶς ο' ἦγεν ὑπὸ ζόφον ἡρέρντα.
438. Keep γηθόσσαι, and supply such a line as μύθον τῶν δα' ἐκάστη ἐποίησάν τ' ἐπαθόν τε.
- Ap. 18. Restore the MS. reading ὅπ'.
53. οὐδὲ σε λίσσει. Perhaps οὐδὲ σε δύσει, or οὐδ' ἐσθύσει.
81. Supply a line such as τευξάσθω νηὺς τε καὶ ἄλσέα δενδρήντα.
129. Read δεσμά σ' ἔρκε.
133. Keep ἀπὸ of the MSS.
173. Keep the present ἀριστεύουσι.
299. κτιστοῖσιν λάεσσιν. Read τοκτωῖσιν.
317. Supply such a line as ἀλσος ἔμολ καὶ δνείδας ἐν οὐρανῷ· ὅν τε καὶ αὐτὴ.
382. πέτρῃν προχυνῆσι is dat. of circum-stance, "with a shower of stones."
402. ἐπεφράσαστο νοῆσαι. Qu. νομῆσαι?
408. Keep ἔγειρε, "freshened."
417. Keep ἀμφίς, "out, away."
539. Keep ἰδὼν. Supply such a line as δεικνύσθε θνητοῖς· τὴν δὲ φρεσὶ δέξο θέμιστα.
- Herm. 44. Read θαμνεία for θαμνία; cf. Choerobosc. ap. Cram. An. Ox. II., p. 180.
48. Perhaps κατὰ νῶτα διὰ ῥυαῖο.
80. For ἀφραστ', read ὕφρ' ἔστ', i.e. ἄιστα.
159. Supply as follows:
159, ὅς σε λαβὼν ῥίψει κατὰ ταρτάρου ἡρέρντος,
159a, ἢ σε λαβὼντα μετὰ κατ' ἄγκυα φηλητεύσειν.
160. Restore πάλιν.
272. Restore βουλή μετ'.
457. Read διῆζε πέπον καὶ θυμὸν ἐγείρει προ-βυτέραισιν.
526. Supply a line such as οἰετὸν ἦκε πατὴρ δ' ἐπάμοσσε, ἢ σε μὰν' αἶον.
568. Supply a pair of lines such as—
ὡς ἔφατ'· αἰρὰνθόν δὲ πατὴρ Ζεὺς αὐτὸς ἔπεισεν
θῆκε τέλος· πᾶσιν δ' ὁ μὲν οἰωνοῖσι κίλευσε.

T. W. ALLEN.

SCIENCE NOTES.

THE Swiney Lectures on Geology, under the auspices of the trustees of the British Museum, will this year again be given by Prof. H. Alleyne Nicholson, who has taken for his subject "The Making of the Earth's Crust." The lectures are delivered at the South Kensington Museum, on Mondays, Wednesdays, and Fridays during October, at 3 p.m. For next year, Dr. J. G. Garson has been appointed Swiney Lecturer; and it is expected that he will deal with the geological history of man.

THE winter session at the medical schools in connexion with the several hospitals in London will commence on Monday, October 1.

MR. FRANK FINN has been appointed first assistant curator in the zoological department of the Indian Museum at Calcutta.

MESSRS. WHITTINGHAM & Co. will publish shortly a work entitled *What is Heat? a Peep into Nature's most hidden Secrets*, by Mr. Frederick Hovenden, with illustrations.

IN the current number of *Science Progress*, Prof. H. Halliburton, of King's College, writes upon "Snake Poison," emphasising the need of further study of blood coagulation and of the poisonous proteids secreted by snakes. There are two papers on "Algae": Mr. A. C. Seward, of Cambridge, brings forward their claims as rock-building organisms; while Mr. George Murray, of the British Museum, deals with fossil algae. Mr. E. H. Griffiths contributes an article on "The Measurement of Temperature," arguing that mercury thermometers cannot compare in accuracy with the platinum thermometer. The bibliography of chemical literature for the preceding month is continued.

FINE ART.

ART BOOKS.

Practical Designing: a Handbook on the Preparation of Working Drawings. Edited by Gleeson White. Contributors: Alexander Millar, Arthur Silver, Wilton F. Rix, Owen Carter, R. Ll. B. Rathbone, Selwyn Image, and George C. Haité. (Bell.) These papers have all been written by masters of their craft, and may be recommended without any fear. Not the least interesting and valuable is the editor's own paper on "Drawing for Reproduction," which is, indeed, an art in itself, too apt to be slighted even by good artists, who have not made it a special study. From Mr. Alexander Millar on "Carpet-designing" to Mr. George C. Haité on "Wall-papers," the book is full of sound instruction, the result of experience; and the illustrations are thoroughly business-like, with an eye to beauty at the same time.

A Handbook of Ornament. By Franz Sales Meyer. Translated from the fourth revised German edition. (Batsford.) This volume has reached its fourth edition in Germany, and its value must therefore be regarded as established. With its three thousand illustrations, it is no doubt a happy hunting ground for those in search of an "adaptable" design. The examples are taken from all schools and times; and the taste of the selector seems to have been extremely impartial, as the good, bad, and indifferent often hustle one another on the same page. The book, however, is well arranged, and has the merit of containing an immense amount of information and suggestion in a small compass.

Some Hints on Learning to Draw. By G. W. Caldwell Hutchinson. (Macmillans.) This is one of those books which needs little recommendation. Its modest title scarcely does justice to the completeness of the work. It begins with "measuring" and "outlines" and "perspective," and goes on to drawing from nature and the life, without leaving alone any intermediate stages, or neglecting such important matters as the use of water-colours, and the value of some knowledge of anatomy. It is "elementary," no doubt, but within its limits it is thorough; and the student will not have to unlearn or forget any of its lessons, as they are all sound. It is well illustrated, and well printed also, though the margin is rather meagre, and some of the drawings are not quite so clearly reproduced as they should be. Many of these, like Sir Frederic Leighton's drawings of Lemon Blossom, the flowers of Mr. Alfred Parsons, Mr. Watts's head of "Thomas Wright," and Mr. Marks's studies of "An Egg-collector," are of special interest and beauty. The examples of pen-drawing by Mr. Pennell, Mr. Strang, and Mr. Hugh Thomson are also excellent in their way.

A Few Words about Drawing for Beginners. By J. B. (Edinburgh: David Douglas.) We are afraid that this little book will not be of much use to beginners or to anybody else. Its author has composed it, as she tells us in the title, "after a long experience of its difficulties," that is, of the difficulties of drawing. If we may judge from the illustrations, she is yet very far from having triumphed over them. Nor can we praise very highly the hints she gives to less accomplished artists. Here is one for a sample: "If a hand is to be holding anything, the fingers should curl round it and grasp it." Is that the way she holds her pencil or her pen?

CORRESPONDENCE.

A COIN OF KING CINTHILA.

Oporto: Sept. 10, 1894.

The director of the newly opened municipal museum at Figueira da Foz, Portugal, has lately acquired a well-preserved gold coin,

found near Tafe, bearing the legends CINTHILA REX and TYDEIXYSTYS. The *Description Générale des Monnaies des Rois Wisigoths d'Espagne*, par Alois Heiss (Paris, 1872), records no coin of this king struck at Tuy, or presenting his name with this spelling. The letter Y on this piece has, of course, the value of U.

E. S. DODGSON.

NOTES ON ART AND ARCHAEOLOGY.

ONE of the most important of the illustrated books which Mr. George Allen contemplates issuing this autumn is an edition of Spenser's *Faerie Queene*, in large post quarto form, with illustrations by Mr. Walter Crane. It is to be published in monthly parts, and will probably be the artist's *chef d'œuvre*, as he himself said that it had been the dream of his life to illustrate the *Faerie Queene*.

THE committee of the Birmingham Museum and Art Gallery having decided to hold an exhibition of works by living English marine painters, Mr. Whitworth Wallis, the director, has been engaged for some months past in getting together a representative collection. Among the artists who will be represented are Sir Oswald Brierley, Messrs. J. C. Hook, Henry Moore, John Brett, Colin Hunter, Stanhope Forbes, A. W. Hunt, C. Napier Hemy, Edwin Ellis, Frank Brangwyn, Tom Henry, Tom Graham, Hamilton Macallum, W. L. Wyllie, C. W. Wyllie, H. S. Tuke, David Murray, Edwin Hayes, E. M. Hale, W. H. Bartleet, Albert Goodwin, Walter Langley, R. W. Macbeth, W. Small, Nelson Dawson, and J. Fraser. The exhibition will open on October 1.

THE annual autumn exhibition in the Royal Institution at Manchester opened this week. On this occasion the permanent collection in the galleries has been left undisturbed, and consequently there is less room for pictures of the year. In addition to the work of local artists, these include Sir E. Leighton's "Spirit of the Summit," and examples of Messrs. Watts, Poynter, Goodall, Henry Moore, Brett, Boughton, MacWhirter, Stanhope Forbes, Shannon, Hacker, and North.

THE last part of *Archæologia Aeliiana* (Andrew Reid), published by the Society of Antiquaries of Newcastle-upon-Tyne, consists mainly of an index to vol. xvi. (new series). Mr. Maberly Phillips gives a history of the Old Bank at Newcastle, found by Ralph Carr about 1740, which he believes to have been the earliest provincial bank in England. During the Forty-five rebellion, Mr. Carr forwarded no less than £30,000 to Scotland for the use of the royal army. There are two short papers relating to the Roman Wall. The Rev. G. Rome Hall describes a fragment of a *lorica* which he found last year among the debris of the wall-turret on Walltown Crag, and compares it with similar relics in the British Museum and elsewhere. Mr. Cadwallader J. Bates quotes the following passage from an anonymous treatise, *De Rebus Bellicis*, which is sometimes printed with the *Notitia*, as illustrating the mile-castles:

"Est præterea inter commoda reipublicæ utilis limitum cura, ambientium ubique latus imperii. Quorum tutelæ assidua melius castella prospiciunt: ita ut millenis interjecta passibus stabili muro et firmissimis turribus erigantur. Quas quidem munitiones possessorum distributa sollicitudo sine publico sumptu constituat, vigiliis in his et agrariis exercendis, ut provinciarum quies circumdata quodam præsidii cingulo inlaesa requiescat."

THE STAGE.

THE re-opening of Drury Lane marks the beginning of the theatrical season, and has that amount of interest, albeit the drama presented within its walls makes—if we may put it mildly—little claim to possess literary value.

It is frankly a piece of adventure and a piece of spectacle. For all that, a very good cast—a cast including some almost first-rate people—is engaged by Sir Augustus for the interpretation of his "Derby Winner," Mr. Charles Cartwright, Mr. Arthur Bouchier, Mrs. John Wood, and Miss Beatrice Lamb lending their skill to the performance. As a scenic display—at all events, as a display of pure realism—"The Derby Winner" does not yield the palm to any of its forerunners. The actual race for the "blue ribband of the Turf" is portrayed—one might almost say enacted—with consummate dexterity upon the boards of "the Lane."

NOT, perhaps, since the appearance here of Herr Barney—"als gast"—and of the Meiningen company, has there been in London public performance of German drama; and this circumstance lends interest to the appearance of a German company of average competence at the often unlucky theatre of the "Opera Comique." If German is not understood by any means universally in Piccadilly or South Kensington, in Hampstead or Chelsea, it is a tongue familiar, as we are informed, to all Dalston and all Barnsbury. The German colony will doubtless be the backbone of support to the German drama. Yet is the German drama better worth notice than is popularly supposed. Its prolixity does not exclude truth of observation, and it has afforded material of which the American adaptor has not been slow to take advantage.

MUSIC.

MUSIC PUBLICATIONS.

Masters of German Music. By J. A. Fuller Maitland. (Osgood, Mellvaine & Co.) A third of this book is devoted to Johannes Brahms. Mr. Fuller Maitland rightly remarks that "the existence of a strong opposition implies strength in the thing opposed." Brahms, in certain quarters, has been hotly opposed; therefore, he is very strong. Our author mentions, as an instance of Brahms's powers of transposition, that he played the "Kreutzer Sonata," written in A, in B flat, when he found that the pianoforte, on a certain occasion, was flat. To transpose a difficult work at sight was undoubtedly clever; but the composer probably adopted the easier mental transposition of A to A sharp, *i.e.*, without changing the alphabetical names of the notes. Mr. Fuller Maitland's enthusiasm for Brahms is refreshing; but seeing that he had really a great master to write about, we think he might have dispensed with some of his laudatory adjectives. He considers that the epilogue of the "Schieksalslied" illustrates "the power of instrumental music to suggest definite non-musical ideas"; but surely in this instance the principle of association comes into play. Mr. Maitland refers to the composer's "many points of resemblance to Beethoven, and certainly his 'complete indifference to journalistic verdicts' may count as one. Discussing Brahms's pianoforte music, he remarks:

"It is not one of Brahms's merits, any more than it was one of Beethoven's, to write what is called 'grateful' music for the pianoforte alone." We agree with the statement respecting Brahms, but scarcely with that concerning the older master. Beethoven's pianoforte music may not be quite so fascinating to the pianist as that of Chopin, or Liszt, but it seems to us to possess many "grateful" qualities. We are glad that Mr. Maitland's admiration for Brahms did not prevent him from noticing some transcriptions from Bach, Weber, and Chopin, as exhibiting Brahms "in an almost mischievous mood." Reference is made to Brahms's objection to write to order, and his resolution not to write for festivals is applauded. Our author confesses, however, that, if English

composers were to follow his example, it would probably "end in their sinking to the level of song-writers and purveyors of pianoforte pieces."

Max Bruch is said to follow Brahms *longo intervallo*. But the great value of Bruch's music is fully recognised; and, in fact, for the sake of English musicians, a notice such as the present one was much needed, since "very little of his music has entered into what may be called the permanent repertory of English concerts."

Goldmark, Rheinberger, and Joachim are the next masters noticed; and with all three English people are, for various reasons, imperfectly acquainted. We of course refer to Joachim as a composer. Mme. Schumann is also ranked among the "masters"; and she deserves a place, if only for her exquisite songs.

From the great, our author passes to the "little" masters—Herzogenberg, Hofmann, &c.; and, borrowing a title from Schumann, under "New Paths," he discusses quite modern men, including Kistler. His appreciation of this composer is not very warm; but so far as we can make out, he has not heard any performances of his operas. An opinion of Wagner's "Parsifal," founded only on the pianoforte score, might prove somewhat cold.

Mr. Fuller Maitland's book is both interesting and valuable; and as he has the courage of his opinions, he will not be alarmed to find that, in a few comparatively unimportant matters, others differ from him.

The Fitzwilliam Virginal Book, Parts 1 and 2. Edited by J. A. Fuller Maitland and W. Barclay Squire. (Breitkopf & Härtel.) Of collections of Virginal Music, the volume in the Fitzwilliam Museum, Cambridge, is the most remarkable, and, in many respects, the most valuable. For a long time it was known as Queen Elizabeth's Virginal Book, but there is sufficient evidence to show that it can never have belonged to her: in all probability it dates from the third decade of the seventeenth century. It was, at one time, in the hands of Dr. Pepusch, organist to the Duke of Chandos before Handel; the earliest account of it is said to be in Mr. Ward's *Lives of the Gresham Professors* (1740). The volume contains no less than 291 pieces, and of these the two parts now under notice contain only the first nine and part of the tenth. To insist on the importance of the contents is scarcely necessary; like Bach's music, that of the early English masters whose names figure in the collection seems to defy time and its ravages. To imagine that the interest in it is merely an historical one would be a great mistake. The first parts contain John Bull's "Walsingham" Variations, which for skill and extraordinary technique deserve a place with the "Goldberg" Variations of Bach. John Munday's Fantasia (No. 3) is an early and interesting specimen of programme music; in it "Faire Wether" and "Lightning and Thunder" are depicted in most realistic fashion.

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Englishmen may be proud to think that, in early instrumental music, their country was in the van. Old Christopher Simpson, writing well nigh three centuries ago, remarked, "You need not seek outlandish authors, especially for instrumental music; no nation (in my opinion) being equal to the English in that way." J. S. S.

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Again, it is stated (iii. 87) that "the various tribes of Touaregs are the true inhabitants of the Sahara. . . . Some Tibboos and Negroes inhabit the southern portion." This is quite misleading, in so far as it implies that the Tibus, like the Negroes, are confined to the south, both presumably intruders from Sudan, and not

truly indigenous, like the Tuaregs. As fresh currency is here given to the erroneous views widely prevalent regarding the distribution and mutual relations of the Saharan populations, it may be well to point out that the Tuaregs, if any, are rather the intruders, doubtless from remote prehistoric times, but still intruders from the Mediterranean seaboard, and before that probably from Asia. They are a branch of the Hamitic family, who are now believed on good grounds to be ultimately allied to the Semitic family, so that ethnologists already speak of a primeval Hamito-Semitic family, as philologists, with even better reason, speak of a primeval Hamito-Semitic linguistic family, whose origin is to be sought rather in Asia than in Africa, certainly not in the Sahara. The Negroes and the Tibus are, on the contrary, truly indigenous in this region, at least in so far as they are to be regarded as its first inhabitants, at all events precursors of the Tuaregs. Sonrhai, a pure Negro language, is still current in Asben, where the Keloway Tuaregs are later arrivals, traditionally from the north-west. The true home of the Tibus also is not the south, but the central region of the Tibesti ("Rocky") Mountains, from which they take their name of Ti-bu, "Rock People," whence their Arabic designation Reshádeh, "Rock-dwellers." They are the Garamantes of Herodotus, who also dwelt in the rocks, and who were reduced by Caesar's lieutenant, Cornelius Balbus; but so far from being confined to the south, they still occupy pretty well all the inhabitable parts of the Sahara from about the twelfth meridian eastwards. They have relations both with the Tuaregs (physical) and with the negroes (linguistic); and while the Tedas, or northern branch, have preserved the racial purity intact, the southern Dasas have intermingled with the Negro Kanem and Bornu peoples of Central Sudan, whence Ptolemy already speaks doubtfully of the Garamantes as "Ethiopians": "Οντων δὲ καὶ αὐτῶν ἡδὴ μᾶλλον Αἰθιοπῶν (i. 8). It should be noted that the confusion began with Leo Africanus, who writing in Rome from memory transfers to the Berber (Tuareg) connexion the Gumeri and the Bardai, who are really Tibus of the Bardai oasis (Nachtigal, *Sahara und Sudan*, ii. p. 189).

In all other respects the account of the Sahara (iii. chap. 4) leaves nothing to be desired. Indeed, it is a brilliant piece of writing which, as it stands, with perhaps a little pruning, might figure worthily in the pages of any scientific publication. Here the ordinary reader will find all the old (and recent) illusions about the "Great Inland Sea," the possible flooding of the desert, and so forth, dispelled once for all, and the sands and billowy dunes traced to their true source—not a marine bed, but rock-weathering, the chief agents being, not pluvial or running waters, but for ages the winds and exceptional climatic conditions—intense diurnal heat followed by rapid radiation and relatively intense cold, even frosty, nights. This chapter, it is mentioned, has had the advantage of revision by Sir Lambert Playfair.

Personal matters, which necessarily crop

up here and there, so many leading actors in the stirring drama being still among us or but recently gone hence, are touched upon with great tact and in excellent taste. Nevertheless Dr. Brown, unsmitten by the morbidity of the times, does not hesitate to speak out when occasion needs, as, for instance, in the case of Emin Pasha:

"a man who, if originally permeated by a strain of Teutonic truthfulness, must, during his long residence with Orientals, have imbibed something of their duplicity and a great deal of their desire to say to everyone what may please him best. . . . When vakeel at Lado under Gessi, the Egyptian officers laughed at him for his exaggerated affectation of being a Mussulman (originally a German Jew). . . . An officer murdered four natives with impunity, and another fiend bound a female slave to a tree, smeared her with honey, and left her to be eaten alive by flies and ants. Yet, as it was not fitting that the life of a Mussulman should be sacrificed for having killed a few unbelieving savages, Emin quashed all inquiry. In short, his abilities as a linguist were amazing; his theoretical notions of government good, but his practice was deplorable: he was physically courageous, but morally a coward" (iii. 71).

And Gessi says worse: "Full of deceit and without character," "pretentious," "hypocritical," "cringing," "capable of deceiving the acutest man in the world"; and Junker worse still, but the passage bringing the deepest charge against the men who befuddled Gordon is glozed in the English edition of Junker's *Travels*.

In future issues, the spelling might be made more conformable to the rules of the Geographical Society, and *u*, for instance, be everywhere substituted for the old-fashioned *oo*, as in *Tibboo*, and for the French *ou*, as in *Touareg*, *Touggourt* and elsewhere. *Kafir* also should be *Kafir*, and there are several misprints in the title of Pigafetta's book: *relazione for relatione, reame for reame, vicini for circonvicini, Portoghese, for Portoghese, and Filippo for Filippo*; and should not *nel* be *del* in the title of Merolla's book, *same* *page*?

A. H. KEANE.

Laili and Majnun. From the Persian of Nizami, by James Atkinson. (David Nutt.)

IN 1836 Mr. James Atkinson published, through the Oriental Translation Fund, a translation of "*Laili and Majnun*," one of the famous *Panj Ganj*, or Five Treasures, of Nizami, who lived from 1141 to 1203. The Rev. J. A. Atkinson, the translator's son, now edits a new edition of that version, on the strength of the "fame of Nizami's poem in the East," and of Prof. H. H. Wilson's opinion that "that version was a sufficiently faithful representation of the original."

The full and perfect translation of Nizami is a work that would task the utmost extent of the Persian scholarship of the present day; and, considering the state of that scholarship in James Atkinson's time, we cannot but commend his courage in taking up so difficult an author. The question that will then suggest itself to students of Nizami is why, having undertaken so ambitious a work, James Atkinson

should have chosen "*Laili and Majnun*" in preference to any other poem of the "Quintuple," considering how inferior in interest the former is to any other of the set. The pathos of the poem is undeniable, its prevailing tone being distinctly melancholy; but pathos which extends through four thousand couplets tends to become somewhat monotonous, and there is no considerable interest of incident to relieve this monotony. The Nizamian subtleties with which the poem abounds have for the most part been carefully eschewed by the translator, whose version indeed is far too free to admit of their being retained. In fact, though they may be of some interest to the long-suffering Persian student, they would be of none to the general reader for whom this translation was made, especially as the underlying thoughts are often of no great depth—that is to say, from a European point of view; for the Persian seems to think one form of depth of thought is coincident with obscurity of expression. In poems where really profound thoughts embodying the principles of Sufism are involved, it is curious to observe how lucidly they often can be and are expressed. In this poem, however, we have no particular Sufi interest; for though spiritual love is indubitably the current underlying the human passion expressed here, there is but little plain allusion to Sufi teaching. In this respect, indeed, Nizami in general contrasts curiously with his great admirer and, to a certain extent, imitator, Jami. The latter offers in his exquisitely melodious poem a consecutive strain of Sufi doctrine; while the former, though deeply imbued with the same principles, does not aim at setting them forth as a system—except perhaps in the "*Makhzan-i-Asrar*," and to a much more limited extent in the second part of the *Alexander Book* or "*Sikandar Namah-i-Bahri*." The "*Makhzan*," by far the most interesting of Nizami's works from a Sufi point of view, served as the prototype of Jami's "*Tuhfat 'l-Ahrar*," and is to a certain extent elucidated by the latter. Just as the study of Nizami is a valuable and almost necessary preliminary to that of Jami, so it is almost essential that the student of Nizami should have made some study of Firdausi, by whom Nizami was so greatly influenced. James Atkinson appears to have followed this course; for, previously to his translation of "*Laili and Majnun*," he had published some versions from the great epic poet.

James Atkinson's work is really a paraphrase of the original. He aims only at giving the general reader a fair idea of the sense and spirit of the poem; and in this he is, on the whole, fairly successful, while his verse has a pleasing and easy flow, and rises in parts to some share of poetic fervour.

The translation is greatly abridged; and is so far an adaptation as to contain not a few ideas which are absent from the original, and which are not always, it must be said, in accordance with Persian modes of thought.

The whole of the introductory portion is omitted, and the story begins somewhat abruptly, owing to the fact that one leaf of the MS. used was wanting. In the original

the story opens with an account of the virtues of Majnun's father, Saiyid 'Amiri (spelt Syd Omri), an Arab prince, who had everything he could wish for but a son. Then come some moral reflections of the poet on the divine wisdom shown in withholding certain gifts. However, a son is granted, who receives the name of Kais; and his progress and beauties are described up to his tenth year, when he is sent by his father to school. Here James Atkinson takes up the story, which describes how, Laili being sent to the same school, the two fall in love with each other. But soon Laili is removed to the mountains of Najd, and Kais begins his frantic wanderings in search of his beloved, and earns the title of Majnun, or "the madman." Majnun's father, alarmed at his son's condition, then seeks out Laili's father, and asks her hand for his son. Here James Atkinson has strangely misconceived the spirit of the reception he meets with and the tone of his demand. He translates:

"Come ye hither as friends or foes?
Whatever may your spirit be,
That errand must be told to me;
For none unless a sanctioned friend,
Can pass the line that I defend."

The sense of the original is:

"When the members of the charming one's tribe,
Noble and plebeian, became aware (of their approach);
They went out in hospitality,
(Imbued) with (feelings of) sincerity and kindness.
They stood firm in the station of friendliness,
And brought to them what food there was.
They said at once to Saiyid 'Amiri:
'What is your requirement? Set it forth.
Tell us your object, and we will entertain it;
We will hold it an obligation to grant it.'"

Then comes the reply and demand, in which, according to the translation, occur the expressions:

"But thou'rt the merchant pedlar chief,
And I the buyer; come, sell, be brief,
If thou art wise, accept advice;
Sell and receive a princely price!"

The tone of this demand is certainly not calculated to conciliate; but, according to the original, the sense is as follows:

"I seek to buy a pearl; you have one to sell.
Sell your ware if you are wise.
However great the price you demand,
I will buy (the pearl) for even more."

And this, according to Persian ideas, is a complimentary, not a scornful, mode of address, and the refusal of Laili's father is based purely upon Majnun's madness, and not upon any ill-feeling.

Majnun's madness then takes an aggravated form, and the advice and kind offices of father and friends are exerted in vain. Laili in the meantime is forced to wed an Arab prince whom she abhors, and who ultimately dies. Even then, however, the lovers are debarred from union by their scruples; and in an interview which takes place Laili sits at a respectful distance while Majnun recites one of his odes to her. At last Laili dies, and the news is taken to Majnun:

"Again it was the task of faithful Zyd,
Through far extending plain and forest wide,
To seek the man of woes, and tell
The fate of her, alas! he loved so well.
With bleeding heart he found his lone abode,
Watering with tears the path he rode."

And beating his sad breast, Majnūn perceived
His friend approach, and asked him why he
grieved?
'Alas!' he cried, 'the hail has crushed my bowers,
A sudden storm has blighted all my flowers;
Thy cypress tree o'erthrown, the leaves are sear;
Thy moon has fallen from her lucid sphere;
Laili is dead.'

There is something of the pathos in this
of Dante's beautiful sonnet beginning:

"Un di si venne a me melanconia,"

and ending:

"Ed io gli dissi: che hai cattivello?
Ed ei rispose: io ho quai e pensiero;
Che nostra donna muor, dolce fratello."

Majnūn spends the rest of his time by
the grave of Laili, but dies soon afterwards
upon her tomb.

"One promise bound their faithful hearts—one bed
Of cold, cold earth united them when dead.
Severed in life, how cruel was their doom!
Ne'er to be joined but in the silent tomb!"

After their death Zaid (spelt Zyd) has a
vision of the lovers united in paradise:

"Upon that throne, in blissful state,
The long divided lovers ate,
Resplendent with seraphic light,
They held a cup with diamonds bright."

* * *
Saki! Nizami's song is sung;
The Persian poet's pearls are strung;
Then fill again the goblet high!
Thou wouldst not ask the reveller why.
Fill to the love that changes never!
Fill to the love that lives for ever!
That purified by earthy woes,
At last with bliss seraphic glows."

James Atkinson had certainly difficulties
to contend with in the MS. he used. It is
written in a small and rather pretty hand
by a calligrapher of some skill, but it is
wanting in clearness and it is frequently
incorrect. The miniatures in it are specimens
of the highest Indian art, containing land-
scapes with something of the style of the
Italian masters, as well as an expression of
countenance in the figures almost pre-
Raphaelite.

CHARLES EDWARD WILSON.

*A Student's Manual of English Constitutional
History.* By D. J. Medley. (Oxford:
Blackwell.)

MR. MEDLEY is a new writer in the histori-
cal field, who shows much promise of doing
good work, if we are to judge by the
present volume.

Notwithstanding the multitude of books
on the subject, there was certainly room for
a constitutional history on the plan which
Mr. Medley has adopted, of determining

"to trace the evolution and growth of each
institution or set of institutions separately
and apart from the accidental events of the
contemporaneous political history, otherwise
the institution is lost sight of in a mass of
unimportant personal detail: it is difficult to
pick up the threads of its development while
the attention of the student is at every turn
called off to irrelevant matter, and the mind
altogether fails to comprehend the great im-
personal movement by which an institution
shows itself to be something greater than the
greatest man who has helped to mould and to
work it."

By this method greater clearness is

undoubtedly gained in many respects,
though occasionally it may involve a certain
amount of repetition or a severance of topics
naturally connected.

We have first a chapter on "The Land
and its Inhabitants," and then in suc-
cession are treated the administration,
the legislature, the conflicts of the two,
the judicial system, taxation, the liberty
of the subject, and the concluding chapter
deals with ecclesiastical matters.

Of course, there is not room in a work of
this kind for much that is strictly original;
but the author has made a judicious use of
his materials. In the points of controversy
which are still unsettled, in the early period
more especially, his aim has been to give
an intelligible and precise statement of the
arguments on both sides, without venturing
to pronounce an absolute decision.

Thus, for instance, Mr. Medley has dis-
cussed the question of the continued exist-
ence of Roman and Celtic influences in
England, and of the origin of the English
land system. Perhaps he is here rather
unduly cautious. It certainly seems, after
all that has been written, that the weight
of evidence and authority remains decidedly
in favour of the essentially Teutonic char-
acter of the Old-English political and social
system, though the case may have been
stated too absolutely at times. As Mr.
Medley says, after all concessions have
been made,

"there will be problems enough remaining,
such as the comparatively small influence of
Roman law and language, which may still give
the advocates of pure Teutonism reason and
encouragement to hold that English history
begins with the landing of Hengest."

In his account of the development of the
administrative and legislative systems, Mr.
Medley has, of course, drawn largely on
Bishop Stubbs; but he is far from being
a mere copier. He has put
several points in a somewhat new and
more easily intelligible form. His sketch
of the development of the representa-
tive principle down to the Parliament of
1295 is perhaps the best concise summary
of a rather intricate portion of constitutional
history that has yet been given, though it
may be thought that he unduly minimises
the merits of Simon de Montfort as one of
the makers of our constitution.

It has often been noticed how, in many
cases, a modern reform has been in reality
the falling back on an earlier state of
things. We see this clearly in the history
of the changes in the electoral franchise in
England. At first, so far as can be made
out, there was a fairly popular constitu-
ency in both counties and boroughs, which
was narrowed by successive stages: in the
former, by the Act of 1430, which confined
the franchise to freeholders of the annual
value of forty shillings—a substantial sum
which has been estimated at between £30
and £40 of present value; and more gradual
in the latter, by the monopolisation of politi-
cal rights by the exclusive corporations. The
electoral reforms of the present century
have simply undone the work of these re-
actionary measures of the fifteenth and
sixteenth. Again, the proposal that mem-

bers of parliament should be paid is merely
a return to the ancient usage.

"The members were entitled for their services
to wages at the rate of four shillings a day for
the knights, and two shillings for the burgesses
during the parliamentary session, and to a sum for
journey money of an amount which was usually
fixed in the assembly which elected them. The
rate of wages became a settled custom as early
as the reign of Edward II., and they were col-
lected by the sheriff from all those entitled to
vote, in satisfaction of royal writs *de expensis
levandis* which were issued to the members on
the last day of the session. The right, then, to
the receipt of wages rested on the common
law, and the fixed sum, though usual, does not
seem to have been compulsory. At any rate,
though in the case of some few large towns an in-
crease of wages was sometimes promised, there
are other instances where the constituents bar-
gained with their members to take less. But
under Henry VIII. the usual rate was made a
matter of legislative grant in the case of the
newly enfranchised shires and boroughs of
Monmouth and Wales. It was not long, how-
ever, before electors took advantage of the in-
creased importance of a seat in Parliament to
agree with candidates at elections that they
would serve for nothing. The custom, there-
fore, gradually died away, although in isolated
cases payment was demanded and obtained.
The last known instance is in 1681, when the
Chancellor gave judgment in favour of a
member for Harwich, who sued his constituents
for his wages. Thus the payment of members
is a lapsed constitutional right; and when it
was moved in the House of Commons in 1870
'to restore the ancient constitutional practice of
payment of members,' whatever we may think
of its wisdom, the form of the motion was
strictly correct."

Mr. Medley has not put forward many
novel theories of his own; but in one place
he makes a rather remarkable assertion,
which startles us from its contrast with his
usually sober tone: "The Revolution of
1688 was the victory of the great Whig land-
owners who, in their hatred of the rising
merchant class, took all means of increasing
their own wealth." This passage sounds
almost like an extract from one of Lord
Beaconsfield's novels, where our "Venetian
oligarchy" is held up to opprobrium and
ridicule. It certainly seems a strange view
to regard the Whigs as the special enemies
of the commercial classes. Did they not, on
the contrary, rest largely on the support of
this section of the community? Was not
the Bank of England a Whig institution?
So it was at least, as history has generally
been written; and if Mr. Medley has any
new light to give us on the subject, he
must advance some stronger arguments than
a mere *obiter dictum* such as is quoted above.
However, this is altogether exceptional with
him; and to his work, as a whole, little but
praise can be given. We may just mention,
in conclusion, the excellent chapter on the
history of "The Liberty of the Subject."

R. SEYMOUR LONG.

MARCEL PREVOST AND HIS SHORT STORIES.

Nouvelles Lettres de Femmes. By Marcel
Prevost. (Paris: Lemerre.)

M. MARCEL PREVOST, if he would but keep
to pure art, and not (for reasons it might
be impertinent to define) endow us with
studies of the intolerably ugly and the hardly

decent, might attain to a position only perhaps within the reach of one or two besides himself among the younger writers of France. His first distinct success, *Made-moiselle Jaufré*, was a book admittedly powerful in theme and in treatment. *Automne d'une Femme*, which appeared scarcely eighteen months ago, had virtues more fascinating than those of mere power. It displayed an observation refined and sympathetic, and was written at once with vividness, elegance, and sensibility of touch. *Demi-Vierges*, which followed it, showed plainly the cloven foot. Ably enough done, and with much in it to commend, it yet dealt to some extent with a theme which, in the opinion of many serious judges, lies altogether outside of art. It has had its reward of great financial success—a reward looked forward to, I may say, parenthetically, in another case, with not ill-grounded confidence, by the helpmeet of a popular author, who in regard to a MS. of her husband's, at that moment in his desk, cheerfully declared, "C'est ce que mon mari a écrit de plus sâle; cela se vendra comme du pain." *Demi-Vierges* has paid, just as, speaking broadly, the most to be objected to among the works of M. Zola have paid him the best, *Nana* and *La Terre* having enjoyed a circulation denied—I think I am right in saying—not only to such of his novels as *Le Ventre de Paris* and *Au Bonheur des Dames*, but also to such an assured masterpiece as *Une Page d'Amour*. And, if anyone is surprised at this circumstance—at this phenomenon—whether it shows itself in the commercial history of M. Zola, or of M. de Maupassant it may be, or of the younger novelist, M. Prévost, with whom I deal to-day, let him remember how small, even in France itself, is the class really interested in literature in comparison with the classes interested mainly in material appetites, in the grosser forms of sexual affairs. A writer—it cannot be concealed—has but to bid without stint for that greater and grosser public, to secure for himself a circulation never enjoyed by work of art upon its own merits. Nor is this remarkable at all. Which in England, every year, finds readers in the greater number? is it the current police reports, or is it "Comus"?

I cannot but fear that in the *Nouvelles Lettres de Femmes* M. Prévost has not steered altogether clear of the temptation to which in *Demi-Vierges* he has unquestionably yielded; yet the book is wrought with a cleverness, conceived often with an insight, calculated to allay discontent. Very light is the expression of a social observation which is often not wanting in penetrating quality. Thus, in the quite untranslatable little story, "La Nuit de Raymonde"—which may have formed an appropriate *feuilleton* in the *Gil Blas* or the *Journal* or the *Echo de Paris*—that is a very human touch when the bride, forgetting for a moment the incidents of the morning, the religious ceremony and the passing before the mayor, catches herself enquiring, as to her companionship with her lord in the railway journey, "Pourquoi donc me trouvez-vous ici avec ce monsieur si affairé." "Ce monsieur"—a being with whom she is as yet unfamiliar. The stories, though they

hark back a little too often to questions too obviously of sex, have, on the whole, a range that is fairly wide, a point of view that is fairly different, a manner that is fairly flexible. Nay, at their worst as at their best, they are told in lucid French, French that is unaffected and nervous and transparent—French that is the serviceable and immediate and always adequate instrument for the conveyance of the thought.

Most of all perhaps is the "cleverness" of M. Prévost, shown, so far as this volume is concerned, in the study of moods of characters in themselves superficial and ordinary. The thoughts and actions of the various people—shallow little *ingénue*, too experienced widow, wife in whom jealousy assumes the proportions of a pestilent disease—the thoughts and actions of these folk have the uncertainty of life; the writer remembering well that in conduct, as well as in mere outward circumstance, it is the unexpected that happens. And yet, though this praise may be given, I find that of the brief notes in which as I read each particular story I summarised my expression of it, very few are wholly favourable. "Courier National" is "cynical," I see; "Le Respect" is only "clever enough"; "Mon Vieil Ami"—the account of a girl's attitude of mind towards an ancient buck who did sincerely adore her—is "sympathetic, but not beautiful" (and beautiful it might have been). The "Second Mari" is "ingenious, yet cheap"; "Le Trait d'Union" is "clever and sympathetic." The "cheapness" of the "Second Mari"—to justify my comment—consists, to take an instance, in such a thing as the writer imagining for his heroine a quite artificial isolation, that she may the more readily yield to the fascination of a particular companionship. It consists, again, in such a momentary slip as that which causes M. Prévost, after having on one page assured us of Monsieur Jules that "sa tendresse fut grave et passionnée," to assure us on another that that gentleman was the possessor of an "impassabilité très digne."

But we will not be too hard on such lapses, even though they would appear to disprove the presence of that clearness and sharpness of conception which is one of the signs of the work of a serious artist—not to say of a great master. M. Prévost says that there are three methods, in literature, of treating love—"l'ironique, la romanesque, la libertine"; and "ce livre," he adds forthwith, of his lucid and entertaining pages, "ce livre exclut la dernière." Does it? To assert it is to beg the question: it is to assume more than we should quite certainly concede, unless, indeed, it may be understood that "l'ironique" may carry you far—further, I think, than it ever carried La Fontaine or Rabelais. But if M. Prévost treats love alone—love under this form or that, but love always—he does it, he tells us, "through humility." And if, perchance, it should occur to anyone to consider him as a potential prophet lost somehow among story-tellers, how many story-tellers, nowadays, he would remind us, have strayed needlessly into the ranks of the prophets!

FREDERICK WEDMORE.

The Principles and Practice of Teaching and Class Management. By Joseph Landon. (A. M. Holden.)

WHEN we turn to the art of education, the English educationist does not leave himself without witness. Mr. Landon's book is a masterly exposition of technique. He claims that it is

"the outcome of a quarter of a century's experience as lecturer on School Management in a Training College, and of still longer experience as a teacher, as well as of a considerable amount of reading, and of numerous observations and experiments in teaching carried out at various times and in various ways."

The appearance of a book of so admirable a kind is in itself a criticism of the lazy adage "That a teacher is born, not made." It is true that some men are born blind, and cannot by any process of cultivation of the drawing process be brought to a power of eye-vision. But even with a normal eye, how vast the difference effected by a cultivation of observation! Think of the discriminating eye of the painter in oil-colours, and the house-painter—the whole world of art between—though originally with a similar eye-vision. Let the young man from the university, with all his laurels, condescend to read Mr. Landon before undertaking school-teaching. He will there see something of teaching as an art founded on principles. He will recognise a world of experience before him, pointed out in detail by Mr. Landon, not altogether dissimilar to that lying between the artist and the artisan. And if he does not hail the opportunity of reading such books as this, in the hope of learning the art of teaching (in perhaps something less than the painful toil of Mr. Landon's quarter of a century), well then the University first-class man may disclose that as a teacher he has been neither "born" nor "made." It is true that he will only attain the art by practising it. But he will gain much time by listening to wise suggestions and to the results of the experience of others.

Especially is this so in the case of a book founded upon a regard for the scientific aspect of the subject, which is to the teacher what the science of medicine is to the medical practitioner. The teacher comes to see why he aims at such and such an end, and how such and such methods are calculated to produce the end. He makes to a standard for the comparison of ends and of methods. In other words, he rationalises his experience. It is exactly because Mr. Landon has a scientific basis, which is often concealed in his treatment of the subject, that his book is so valuable. You see that he has a reason for even the slightest details of school work. He is so permeated with the science underlying educational practice that he does not need to obtrude his knowledge of it. His book, therefore, reads like a common-sense manual—delightfully clear, systematic, reasoned.

A comparison between this book and books on the same subject thirty or forty years ago, would be the best possible argument for the desirability of a training in the

sciences underlying the art of education, especially psychology and ethics. There have been more learned men in classics, and perhaps in other subjects, among the past generations of schoolmasters than at present, but the old teachers were entirely empirical. Their work was not to teach the average boy, but to make classical scholars out of the unusually clever boys. The subject taught was the centre of instruction, not the pupil. Hence a close knowledge of the subject-matter was the end-all and be-all. Now the average boy—yes, and the dullard—are considered by the writer on teaching as worthy of his thought. This requires not merely a knowledge of the subjects taught, but a consideration of how to teach. Hence the necessity of studying the principles and practice of teaching. The publication of such books as this of Mr. Landon is therefore of far-reaching import to the public as well as to teachers. It means a direct effort to bring to bear experience, rationally interpreted, upon the once neglected average boy, and the boy below the average.

Mr. Landon's book is practical. It deals primarily with oral teaching, in which the mind of the teacher is in direct contact with the mind of the pupil. It shows that the giving of a lesson is an artist's task. It therefore deals with the proportion of lessons, both as to subject matter and as to method. It states the principles for the criticism of a good lesson, as distinguished from a relatively bad one. It discusses "teaching devices"—viz., questions, ellipses, illustrations, lectures and "fixing" devices—(i.e., repetition, recapitulation, blackboard summaries, and review). It expounds the principles of class-management, from the points of view of discipline and teaching. It develops the methodology of reading, spelling, and dictation, writing, arithmetic, drawing, geography, history, English, and elementary science.

I have said that Mr. Landon's book has a scientific basis. To some readers this may seem equivalent to saying that it abstracts the work of teaching into the unhuman. Not at all. The doctor, from his intimate acquaintance with the science of medicine, is not in his practice unhuman or unsympathetic. Nor is the trained teacher. For he knows, as a truth derived both scientifically and empirically—to quote the words of Prof. S. S. Laurie (which stand at the head of Mr. Landon's book)—that

"the earnest living interest of the teacher in the subjects and objects of his work will not fail to be reflected in the minds of his pupils, and to be more fruitful in results than the most philosophical method in the hands of the formal and half-hearted precision."

I do not wish, heartily as I admire the work as a whole, to be understood as agreeing in all details with Mr. Landon. But here is a book, helpful, suggestive, reasoned—founded on a quarter-of-a-century's thought and work. Putting on one side points of a debatable nature, I recall the words of old Roger Ascham:

"An unhappy master he is, that is made cunning by many shipwrecks: a miserable merchant that is neither rich nor wise but after some bankrupts. It is costly wisdom, that is bought by [personal] experience."

When books so helpful in the practice of teaching are available, it is folly for the teacher to neglect their perusal. If every teacher were to read through Mr. Landon's summing-up of "The more important characteristics of good teaching" once a week, what a transformation of the schools would be the result. No work tends to fall into grooves more desperately than teaching, and in no work is a groove more fatal. Mr. Landon's book should serve to take the careful teacher out of himself, and bring the teacher who teaches by haphazard into a more perfect way—or (Mr. Landon, at least, will not misunderstand me) into a less imperfect way.

FOSTER WATSON.

NEW NOVELS.

Wedded to a Genius. By Neil Christison. In 2 vols. (Bentley.)

St. Maur. By Adeline Sergeant. In 3 vols. (Hurst & Blackett.)

William Blacklock, Journalist. By T. Banks MacLachlan. (Oliphant, Anderson & Ferrier.)

The Rajah's Second Wife. By Headon Hill. (Ward, Lock & Bowden.)

Norman. By Colin Clout. (Digby, Long & Co.)

Flats. By Evelyn Everett Green. (Oliphant, Anderson & Ferrier.)

The Silver Christ, and a Lemon Tree. (Fisher Unwin.)

Ploughed, and other Stories. By L. B. Walford. (Longmans.)

A VERY remarkable man indeed is Dr. Courtney, the "genius" to whom Mrs. Neil Christison has wedded the most unfortunate of recent heroines of fiction. Nearly a page has to be given up to a description of him by a "careless observer," who, it appears, would have noted

"firmness approaching obstinacy in the pose of his square-cut head, great power of intellect and understanding sunk in the lines on his brow, a strange mixture of passion and calm, sarcasm and generosity, physical courage and moral cowardice in his keen blue eyes, together with the outward sign of some great master passion, whose depth it would be hard to fathom; a mouth where smiles were no strangers, and cruelty lurked in ambush, where sneers were made welcome guests, and lips that could speak daggers, though the hands were weaponless—lips stamped with an inordinate love of ridicule, kept in abeyance by innate good-breeding; and over this inscrutable face a mask."

Where Dr. Courtney's "genius" comes in it is not easy for even a careful observer to discover. He is, no doubt, an efficient medical practitioner of the unsympathetic sort, and he can deal promptly with the case of a man seriously injured in a railway accident. He would, in truth, have exhibited "genius" had he been able to bring back to reason the son for whose mental (it was almost physical) death he was responsible. As it is, his "genius" is shown in nothing better than in the torturing of his wife because he has discovered, by accident, that she and Victor Phelan

were attached to each other before she married him. This torturing is done with great elaboration. Judith is tormented both through her supposed love for Phelan, and also through her painfully real affection for her boy. Courtney acquits himself like a cat with a poor bird that it has managed to seize and maim rather than with a mouse. It is all unnatural. One feels, in reading the book, that Judith and Phelan not only would, but should, elope before the end of the first volume. The wife's rebellion at the end is justifiable, and in any case inevitable; but for the happiness of all concerned, the "genius" included, it should have come a good deal sooner.

Miss Adeline Sergeant's new three-volume novel is much more in the earlier style of Miss Braddon than anything she has before published. It is, indeed, about as good a dish of old-fashioned villany as has been served up to the public for a long time. Kidnapping, conspiracy, at least attempted murder, there is in superfluity; and if only Miss Sergeant had really kept the secret of her story to the last, *St. Maur* would certainly have been as good as anything by the best of Miss Braddon's disciples. As its name ought to indicate, this story is one of "high life," with a missing heiress and all the rest of it. Miss Sergeant's Duke is, however, rather wooden, and her "society" talk cannot be said to be up-to-date. In these democratic days a Duchess would perhaps be the last person in the world to say, when discussing the question of "a companion":

"I do not see that it matters in the least whether she is young or old. Nobody ever looks at a person of that class in real life. It is only in novels that the son of the house marries his sister's governess or his mother's lady's maid."

Miss Sergeant's villany and camaraderie are much heartier than her "society." Geoffrey Hulme is a mere boarding-school miss's hero; but Ledward, although he is rather a failure as a murderer, has the worst possible intentions, and should therefore be liked by all who admire melodrama that is neither very boisterous nor too crowded with incidents. Mrs. Heriot, too, is an admirable example of the unscrupulous adventuress. Varns, the missing heiress, is rather a poor creature, but the conspiracy to make her out mad is well managed.

William Blacklock, Journalist, is to all appearance the first effort of a new writer. If the surmise be correct, it must be accounted a very creditable first effort. No doubt it falls short of artistic perfection even in plot. Thus, there is, in the first chapter, a most affectionate parting between the dubious hero and his father. An experienced novelist, or even a writer who, like Mr. Barrie, is an artist in spite of himself, would have made good use of this father. But Mr. McLachlan lets old Abel slip through his fingers. But as a study of real life, in the interior of a provincial newspaper office of the present day, nothing better or more life-like has, to my knowledge, been published. The eccentric but able editor of the journal to

which William Blacklock is attached as a reporter is a flesh-and-blood personage; and the troubles in the rival, over-tyrannised, and under-manned newspaper are reproduced with a skill which can only come of intimate knowledge. The earnest sub-editor Maitland errs perhaps in being too ambitious; but the flippant reporter, Oliver Grott, is a success—evidently because too great pains have not been taken with him. Mr. McLachlan's female characters are not nearly so good as the best of his men. Ruth Wilton has a fatal incapacity for letting her true feelings be known, and her marriage with the earnest and introspective sub-editor is hurried up at the close. Gertrude, too, whom the weak-willed Blacklock marries, degenerates too rapidly into a mere virago. All things considered, however, *William Blacklock, Journalist*, shows that its author has wide sympathies and a knowledge of different shades of character, and that he can draw from the life. He ought to have a future before him.

There is no more reason why the populariser of Mr. Zambra, the detective, should not produce such a volume as *The Rajah's Second Wife*, than why the creator of Sherlock Holmes should not have produced such a book as *The Refugees*. At the same time Mr. Headon Hill's second success is not nearly so pronounced and unimpeachable as Mr. Conan Doyle's. *The Rajah's Second Wife* proves absolutely nothing in regard to its author and the possibilities of his future. It is simply a story of a man's self-sacrifice for the woman he loves, of the carefully written kind that could have been produced by anybody—anybody, that is to say, with a gift of style. Perhaps the only thing in this story which really strikes one as original is the impression with which it leaves the reader that after all Amy Forrest did wisely in marrying the Rajah (otherwise Mr. Hari-chand) in spite of his undoubted faults, rather than the Rev. John Deacon, with all of his equally undoubted virtues. Several of the leading characters—more particularly the declassed soldier who takes an active part in the plot against the Rajah and his wife, and the spirited Englishman who is contrasted with him, and who brings help to both, but death to Deacon—are adequately sketched, and there is not one of the not too numerous incidents in the evolution of the plot that is not told with painstaking detail. But the book, taken as a whole, leaves an impression of neatness rather than of high art.

Norman is one of those books which cannot be seriously criticised; surely its author did not mean it to be. He has evidently steeped himself in the pseudo-scientific literature of the day, and so has qualified himself to put dissertations on all sorts of subjects, but especially heredity, into the mouths of his three leading and very odd characters—Noel, Norman, and Goodman. They have also an extraordinary partiality for quotations; even Rosalind, the Circe of the play, who, by a freak of heredity—in other words, she is her mother's daughter—is “one of the most sensual

women of her time,” illustrates and justifies her love for “hard” kissing by a few lines from Dryden. And yet there is a good deal of raw cleverness in this book. Noel is quite an original murderer, and Goodman is the reverse of a commonplace swindler. There is a certain Pat, too, who might, under other circumstances, have made a good rollicking Irishman. As he stands, however, he is, like everybody else in the book, a sermonising mass of crudities. Colin Clout ought to think out the problems that are vexing his soul before he commits himself again to print.

Flats is a pleasant story of its kind, but as thin in point of plot as well could be. Captain Lorimer Dalmain, invalided home from Burma, occupies his uncle's flat in Marlborough Mansions, and there he falls in with Chriemhild (otherwise Hilda) York, who, as a poor relation, is living with the Carew family, who occupy the topmost flat in the same mansions. As the two fall in love with each other at first sight; as the lively Floss, who might have been Hilda's rival, becomes her friend and confidante; and as the crabbed uncle, who might have objected to Lorimer's marriage, positively advances it in the most practical fashion, monotonous happiness is the note of *Flats*. The ordinary critic will say that the story need not have been written; the conventional reader who takes a novel as a sedative will almost certainly enjoy it. There is a reality even in its artificiality.

The new volume of the “Pseudonym Library” contains two exquisitely characteristic studies by Ouida. The one is a study in selfish passion, the other in selfish pathos; for Ouida would not be the Ouida of *Strathmore* and *Puck* if she did not give unscrupulousness precedence even to sensuality. There is no room, however, in either of these sketches for the discursiveness which, from the mere standpoint of plots, has spoiled some of their author's more ambitious books. In both we get, almost at once, to the very root of the matter. In other words, one has hardly mastered the first few pages before one can see that the rapacious and ambitious Santina does not care for the love-lorn Caris, but means to utilise him for the furtherance of her ignoble ends. A glance at “A Lemon Tree,” too, will show us that the heroine's love for Cecco, even though it brings her to death, is altogether ignoble, inasmuch as it involves serious injury to the one unselfish character in the story. Of the two studies, “A Lemon Tree” is the more pathetic, but “The Silver Christ” is by far the more powerful. Ouida's large gallery of sin contains nothing better than the portrait of Caris, the most superstitious of Italian peasants, who, altogether inebriated with the alcohol of passion for a worthless creature, desecrates his mother's grave to please her. At the end of the story, Caris, who has been imprisoned for three years for sacrilege—the Silver Christ he has stolen has been sold by Santina, and has enabled her to make her fortune as a singer—is seen handling the haft of the great knife under his waistband, and meditating vengeance. Doubtless he

will accomplish his purpose; and Ouida's tale of animalistic love and savage superstition is so fascinating in its own way that it is hardly possible to refrain from wishing that the last scene in the last act of Santina's life had been placed upon the stage.

Whatever Mrs. Walford does, she does on the whole both carefully and naturally; and so the volume of short stories which takes its name from the first, “Ploughed,” will be enjoyed by holiday-readers of the kind that have a distaste for mere sensationalism. At the same time this book will confirm the popular impression that Mrs. Walford requires, to do herself justice, the elbow-room of a novel of the ordinary size. The majority of her new stories are much too slight to take a firm hold of the imagination or to sink into the memory. There is nothing that is striking or even new in “Ploughed,” “Only a Pocket-handkerchief” is commonplace, and “Until Seven Times” suggests Dickens-and-water. By far the best thing in the volume is “An Eastern Cadet.” The dazed sensations of Berty Allerton when he learns on the street, in front of Burlington House on a December day, that he is first in the Ceylon Civil Examination are depicted with a painstaking care, which has all the effect of a consciously humorous description.

WILLIAM WALLACE.

SOME VOLUMES OF VERSE.

“I protest to thee, Horace (do but taste me once), if I do know myself, and mine own virtues truly, thou wilt not make that esteem of Varius, or Virgil, or Tibullus, or any other indeed, as now in thy ignorance thou dost; which I am content to forgive. I would fain see which of these could pen more verses in a day, or with more facility than I.”

So speaks Crispinus in “The Poetaster”; and Ben Jonson's satire, the luckless critic knows to his cost, is pertinent enough to-day. Here are half-a-dozen volumes of verse, written presumably by persons who think they have something to say, and can say that something well. Yet in four of them one finds the most sacred platitudes feebly and irreverently expressed; while the latest music-hall song, infinitely better by the way, clings not more tenaciously to the memory than the impudent jingle that fills page after page. Perhaps a little plain speaking may warn off further offenders; but trespassers on Parnassus, I fear, cannot be prosecuted.

Poems by Langdon Elwyn Mitchell. (Boston: Houghton, Mifflin & Co.). A publisher's note reminds readers of this volume that Mr. Mitchell has produced one other book of verse, also that he is the author of several plays. He cannot claim, therefore, the indulgence due to a beginner. Portions of his work are not wholly bad, but it has no affirmative merits. Any one who cared to might write:

“There is a languor comes with the excess
Of the moon's soft light, and sometimes even a saint

Wand'ring 'mid Eastern fables, will grow faint.”
Fortunately the majority of us have not sufficient ambition.

The Torch Bearers. By Arlo Bates. (Boston: Roberts.) Mr. Bates' poem was recited, the title-page informs us, at the incorporation of Bowdoin College, on June 28 of this year. Though such lines as

“From the thin breezes yearning towards the sea”

have a certain prettiness, one cannot but feel sorry for the audience. The poem is flabby in thought, pompous in style, unfortunate in illustration. That Mr. Bates puts his faith in "These States," and bates "England's supreme brutality" is the only thoroughly satisfactory thing about his work. But Mr. Bates must be reminded that, as yet, we have not taken to lynching one another, so he cannot dub us,

"Knaves who claim omnipotence
For bank accounts"

whatever that may mean. Mr. Bates' bad language is often rather unintelligible. As a set-off to this fault, no one will deny that much may be forgiven a man who in "anathema" finds a rhyme for America.

Idylls of the Dawn. (Bell.) Most of these poems have appeared in the *Sydney Mail*, and should have been allowed to die peacefully in its columns. Not but what there are some remarkable stanzas, as for example the following in a poem called "The Empire Flag":

"O! cast aside the shallow soul
Deems honour less than mammon's mart,
Which for the sake of local part
Would sacrifice a noble whole."

But even an anonymous author cannot be expected to keep so high a level always. Still, the next quotation prays forcibly for pardon, since it contains the unique merit of making ridiculous, for the first time, I imagine, the deadliest of diseases:

"Stands the anxious doctor watching
Life and death in hard-fought strife;
In diphtheria's dread danger
Trembles Essie's lover's life."

There are no extenuating circumstances to soften our verdict in my next selection. Quite frankly, it seems to me almost criminal to imagine, let alone to publish, such stuff as this:

"Bringing to soiled lives a freshness, such as
Summer winds carry at close of the day,
When o'er the meadows, and dogrose lined lanes
Bearing the scent of the newly mown hay."

The Flute of Athena. By Reuben Bradley. (Elliot Stock.) Mr. Bradley's sympathies and enthusiasms are so uncontrollable and vast, ranging from his graphophone to the Pilgrim's Progress and Admiral Benbow, that one is eager to admire. To blink the fact, however, that this volume is a bundle of pretentious nonsense, written in a style altogether intolerable, is impossible. No amount of good nature makes us submit to such rhymes as "Arcadian" and "said on," "minstrel" and "big bell," "tended" and "then did." Again, comment is superfluous on such melodious fluting as:

"Blame not then the actor
In the role he's cast,
If he's quite exact or
Spoil his part at last."

Nor can such malapert bluster as this—

"O mystery! The space between
The two was but a stride;
What different fates had followed them
Had that other horseman died!"—

escape castigation. Old ballads and old heroes ought not to become the prey of every swaggering rhymester who deigns to lay his wanton hands upon them. Mr. Bradley's shameless apology that "I neither pipe nor sing" will fail to reconcile the reader whose intelligence has been insulted by nigh on two hundred pages of wearisome rubbish.

A Book of Songs. By Julian Sturgis. (Longmans.) It is a relief to read this pleasing and unobtrusive volume. Mr. Sturgis, full of quaint fancies and courteous humour, is contented to hymn the trivial. How surely he

hits the mark he aims at, those scholarly verses show; his modesty, indeed, leads him to any number of delicate little triumphs. Where all are good, and the whole is small in bulk, it is unfair to quote from his poems. But the last verse of "Through the Ivory Gate," shows him at his most serious, and not least fortunate, moment:—

"So with closed lids I lay,
Lord of the vision fair;
But when 'twas perfect day,
Only the day was there."

Songs from Dreamland. By May Kendall. (Longmans.) Miss Kendall has already made a reputation as a writer of verse, distinguished alike for wit and a certain pathetic quality. Her first book aroused curiosity and hope for a brilliant future. The present collection of verses, grave and gay, is a surprise, though in some measure a disappointment. Discretion is not a feature of the selection: there is much in it that one resents. Yet it were ungracious to emphasise the grievance, for Miss Kendall has never written so well as in some of these poems. "Jim," in its way, is a masterstroke, beautiful though grimy; "The Fatal Advertisements" sparkles with uncommon humour; "The Ballad of the Flag Painter" comes near to being quite faulty, and three such poems should save the most gigantic volume of rhymes from abuse. There are many passages one would willingly quote, but the difficulty of choosing is too great. I had marked a score of such for the purpose; but on second thoughts I prefer to commend the whole, feeling certain that I shall thus gain the goodwill of all sensible readers.

PERCY ADDLESHAW.

NOTES AND NEWS.

ACTING upon a suggestion made by Mr. Frederic Harrison, the Royal Historical Society has decided to commemorate the centenary of the death of Gibbon. A committee has been formed, under the presidency of the Earl of Sheffield. Addresses will be delivered at a meeting of the society on Nov. 15 by Sir Mountstuart Grant Duff and Mr. Frederic Harrison, and, it is hoped, by some foreign historians. There will be an exhibition at the British Museum of portraits, manuscripts, and relics of Gibbon. Contributions to the exhibition have been promised by the Earl of Sheffield, Mr. Alfred Morrison, Mr. Hallam Murray, General Meredith Reed, M. W. de Sévery, and others; and the Swiss Government has requested any persons in Switzerland who may be in possession of relics of Gibbon to lend them.

MR. RUDYARD KIPLING's new volume of Ballads, which Messrs. Methuen announce, will not be published before May of next year.

MESSRS. ARCHIBALD CONSTABLE & Co. will shortly issue a new edition, containing some additional poems, of the first series of Mr. Norman Gale's *Country Muse*, which has been out of print for a considerable time. They will, at intervals, issue other volumes by Mr. Gale, in a style uniform with this new edition.

MR. W. J. HARVEY, the editor of *Alumni Cantabrigienses*, has two books nearly ready for the press: a History of the several important Families of Harvey (or Hervey), and a Dictionary of British Surnames, for both of which he has been collecting materials, chiefly from original sources, during many years.

A NEW volume by the Rev. Dr. Latham, author of "Pastor Pastorum," will be issued immediately under the title of *The Service of Angels*. Messrs. Deighton, Bell & Co., of Cambridge, are the publishers.

MESSRS. SWAN SONNENSCHNEIN & Co. will shortly publish a collection of essays by Prof. Macmillan of Bombay, the longest of which gives the strange experiences of a globe trotter in India two hundred years ago. Among the other Indian studies included in the volume is a philosophical examination of the Anglo-Indian dialect, which argues, among other things, that the word *salam* must have been constantly in the mouth of Christ and His Apostles. Another, which treats of the baneful effects of female seclusion, provoked much discussion when delivered as a lecture in Bombay.

MRS. ALFRED MARKS' new novel will be issued, in the first instance, in one-volume form. It is entitled, *David Pannell: a Study of Conscience*; and the scene is laid partly in Genoa.

MESSRS. HUTCHINSON will publish, next month, a new novel, in three volumes, by "Iota," entitled *Children of Circumstance*.

L. T. MEADE'S new novel, entitled *Red Rose and Tiger Lily*, will be published by Messrs. Cassell & Co. early next week.

MESSRS. FREDK. WARNE & Co. will shortly issue a novel by Mr. Silas K. Hocking, entitled *A Son of Reuben*.

MESSRS. HUTCHINSON & Co. will publish immediately an historical romance, by Dr. S. R. Keightley, entitled, *The Crimson Sign: A Narrative of the Adventures of Mr. Gervase Orme, Sometime Lieutenant in Mountjoy's Regiment of Foot*. The story deals chiefly with the siege of Derry.

MR. A. P. MARSDEN announces for early publication *Chin-Chin*: or, the Chinaman at Home, which is written by Tcheng-Ki-Tong, and has been translated (? from the French) by Mr. R. H. Sherard. It deals with such subjects as Chinese cooking, tea-drinking, the feast of lanterns, and the evocation of spirits.

MR. ELLIOT STOCK will publish next week *Psalm Mosaics*, a biographical and historical commentary on the Psalms, by Mr. A. Saunders Dyer.

MESSRS. WILLIAM ANDREWS & Co., of Hull, will shortly issue *Sutton in Holterness*, its cornlands, meadows and pasturage, their owners and occupiers, by Mr. Thomas Blashill, illustrated with views, maps, and plans.

MR. WALTER SCOTT will publish, towards the end of next month, a volume of *Passages from Froissart*, edited, with an introduction, by Mr. Frank T. Marzials.

MESSRS. CROSBY LOCKWOOD & SON will publish next month a work on *Modern Journalism*, a handbook specially intended for the guidance and counsel of the young journalist, by Mr. J. B. Mackie, of Middlesborough, author of the *Life of Duncan M'Laren*.

MESSRS. MORISON BROTHERS, of Glasgow, will publish shortly a book by Mr. J. Cuthbert Hadden, of Edinburgh, entitled, *Are you Married? Papers on Love, Courtship, Marriage, and Kindred Subjects*, with an illustration on the cover by Mr. W. Ralston.

MR. EDWIN CLEMENT WILSON and Mr. John Montgomery Milne have commenced business as publishers at 29, Paternoster-row, where the *Investors' Review* is now issued. Among the earliest books to be published by them are *Heroes in Homespun*, by Mr. Ascott R. Hope; and a story entitled *Nic-Nod Thain, Materialist*, by the author of "Thomas Wanless, Peasant"; also a new edition of the latter, a book that attracted much attention some years ago.

THE English, American, and foreign serial rights of a new story by Mr. Fitzgerald

Molloy, entitled *A Justified Sinner*, have been acquired by Messrs. Tillotson's newspaper syndicate.

THE second edition of Volume II. part I. of Mr. Henry Dunning MacLeod's *Theory of Credit* will be published by Messrs. Longmans next week.

Correction.—In the sonnet printed in the ACADEMY of last week, line 4 should read:

"The mock of nations, whirled you ever faster."

THE FORTHCOMING MAGAZINES.

THE forthcoming number of the *Asiatic Quarterly Review* will contain a facsimile (with translation) of a Persian letter from the Amir of Afghanistan, concerning the Durand mission and his relations with England since 1881; two articles on the Korean question, from a Chinese and a Japanese official; an article on the present condition of affairs in Siam, from a Siamese; "The Situation in Morocco," by Mr. Ion Perdicaris; "The Ottawa Conference," by the secretary, Mr. J. Lambert Payne; "Badakshan: its History, Topography, and People," by Dr. G. W. Leitner; "St. Thomas the Apostle and the Syrian Church in India," from the MS. notes of the late Sir Walter Elliot; "Symbolism and Symbolic Ceremonies of the Japanese," by Mrs. C. M. Salway, with illustrations; and a full report of the proceedings of the recent Congress of Orientalists at Geneva.

THE October number of *Blackwood's Magazine* will contain an article describing the circumstances attending the accession of the new Sultan of Morocco, written by Mr. Walter B. Harris, who was fortunate enough to be the only European in the city of Fez at the time.

At the beginning of September, a fine brass commemorating Sir Thomas St. Leger, who died in 1408, was discovered beneath the flooring of some pews in Otterden Church, Kent. The existence of this brass, which contains a full length figure of a knight in armour, with a marginal legend, was quite unknown. The *Reliquary* for October will contain a reproduction of a rubbing of it, together with a description by Canon Scott-Robertson.

MISS FLORENCE NIGHTINGALE contributes a paper to the forthcoming number of the *Humanitarian* on "Village Life in India." The number will also contain an article by the Rev. Alfred Momerie, on "The Christ of the Past and the Future"; a paper by Surgeon-General Sir William Moore, urging the re-enactment of the Contagious Diseases Acts; and an interview with Sir Benjamin Richardson on "The Humane Extinction of Life in Animals."

A SERIAL story of adventure by Mr. J. Bloundelle-Burton, entitled "The Hispaniola Plate," will be commenced in the *St. James's Budget* on Friday next, with illustrations by M. G. Montbard. The scene is laid in the West Indies, in the reigns of James II. and Queen Victoria.

TRANSLATION.

THE PRESS-GANG.

From the Chinese of Tu Fu, A.D. 712—770.

THERE, where at eve I sought a bed,
A press-gang came, recruits to hunt;
Over the wall the Goodman sped,
And left his wife to bear the brunt.

Ah me! the cruel serjeant's rage!

Ah me! how sadly she auron

Told all her story's mournful page—

How three sons to the war had gone;

How one had written home to say
That two had been in battle slain;
He from the fight had run away,
But they could ne'er come back again.

She swore 'twas all the family,
Except a grandson at the breast;
His mother, too, was there, but she
Was all in rags and tatters drest.

That she with age was troubled sore,
But for herself she'd not think twice
To journey to the seat of war,
And help to cook the soldiers' rice.

* * * * *
The night wore on, and stopped their talk;
Then sobs upon my hearing fell . . .
At dawn, when I set forth to walk,
The Goodman only cried "Farewell!"

HERBERT A. GILES.

OBITUARY.

DR. W. A. GREENHILL.

WILLIAM ALEXANDER GREENHILL, M.D., who died at Hastings on September 19, in the eighty-first year of his age, was himself a man of some note, and yet more interesting because of his friendships. Educated at Rugby in the early days of Doctor Arnold's rule, he afterwards married a near relation of his old head master. In 1832, he matriculated at Oxford, as a commoner of Trinity, to which college he was always devotedly attached, sending to it two of his sons. On graduating in medicine he continued to reside at Oxford, in "The Broad," and became physician to the Radcliffe Infirmary. But his chief title to fame is, that he was churchwarden to Newman when vicar of St. Mary's. This was probably due to their common connexion with Trinity; for Dr. Greenhill has put it on record that he was not himself a Newmannite. In the ACADEMY of August 30, he printed several letters written to him by Newman, which show that the intimacy between them was never interrupted; and none rejoiced more than he when the Cardinal was elected to an honorary fellowship at the old college.

Another Trinity man with whom Dr. Greenhill was at one time brought into intimate relations was Sir Richard Burton, who lived in his house as a boy during part of the long vacation of 1840. Burton used to tell how he met there both Newman and Arnold, and also Señor Pascual de Gayangos, who gave him his first lessons in Arabic.

Dr. Greenhill was one of the most scholarly of modern physicians, though unfortunately he has left little to show what he might have accomplished. It has been said of him that he alone possessed the knowledge of both languages which is necessary to restore the fragments of Greek medicine that are preserved in Arab translations. For the Sydenham Society, he edited and translated—if we are not mistaken—the Works of Aræteus. But by far his best-known publication is the *Religio Medici* in the "Golden Treasury" series (1881), which is a model of the way in which a difficult English classic ought to be edited. We believe that he had made considerable collections for a similar edition of the *Hydrotaphia*. For many years past, Dr. Greenhill had lived at Hastings, loved and honoured by all who were privileged to know him.

DR. J. E. MILLARD.

WE have also to record the death, at Oxford, on September 20, of the Rev. James Elwin Millard, D.D., honorary Canon of Winchester. He was born at Norwich in 1823, being the son—not the youngest, as has been stated—of a gentleman in the navy. Admitted as a chorister at Magdalen in 1835, his name remained on the foundation for more than

thirty years. In 1842 he was elected to a demyship, which in those days led inevitably to a fellowship, provided that the demy continued a bachelor. In Millard's case, the fellowship did not fall in until 1853. In the meantime, he had been placed in the third class in the classical school in 1845, when Lord Halsbury was in the fourth; and in the following year he was appointed head-master of Magdalen College School, at the early age of twenty-three. The appointment was justified by the result. For it was mainly through Dr. Millard's energy that this ancient school, which had formerly been limited to the sixteen choristers, was extended to include both day boys and boarders. Among his pupils were "Student" Williams, the greatest coach that Oxford has known; and Canon Hicks, of Manchester. In 1864, Dr. Millard accepted the important college living of Basingstoke, and shortly afterwards married a sister of Lord Basing, by whom he leaves a family. At Basingstoke he led an active life for twenty-six years, taking a prominent part in all local duties. But in 1890 his health broke down, and he retired to Oxford to end his days amid old associations.

Dr. Millard was at one time devoted to mountaineering, being, we believe, an original member of the Alpine Club. A later hobby was that of book-collecting. His liturgical library was sold when he left Basingstoke; but his early-printed volumes he kept to the last, and loved to talk about them even when he could not take them down from the shelves. The books that he published himself were characteristic of his life's work. The first was *Historical Notices of the Office of a Chorister*; the last (1889)—written in collaboration with Mr. F. J. Baigent—was an elaborate *History of Basingstoke*, in nearly 800 pages, of which we will only say that it is worthy of the twelve years' research bestowed upon it.

J. S. C.

MR. MARTINUS NIJHOFF, the founder of the great publishing and bookselling house at the Hague, died on September 24, after a short illness. We understand that he had taken into partnership his son and his son-in-law, who will continue the business under the old name.

THE COMING PUBLISHING SEASON.

CLARENDON PRESS ANNOUNCEMENTS.

Theology.—"Liturgies, Eastern and Western," by C. E. Hammond, new edition by F. E. Brightman; "Nouum Testamentum Domini Nostri Iesu Christi Latine Secundum Editionem S. Hieronymi," ad Codd. MSS. fidem recensuit I. Wordsworth, Episcopus Sarisburiensis: in operis societatem adsumto H. I. White, partis i. fasc. iv. — *Euangelium secundum Iohannem*; a Hebrew and English Lexicon of the Old Testament, based on the Lexicon of Gesenius, as translated by E. Robinson, edited by the Rev. Dr. Francis Brown, Canon Driver, and Prof. C. A. Briggs, part iv.; "A Concordance to the Septuagint," by the late Edwin Hatch and H. A. Redpath, part iv.; "The Peshito Version of the Gospels," edited by G. H. Gwilliam, part i.; "The Memphitic Version of the New Testament," edited by G. Horner; "Sancti Irenæi Nouum Testamentum," edited by Prof. W. Sanday; "Deuterographs," edited by R. B. Girdlestone; "Studia Biblica et Ecclesiastica," series iv., edited by Prof. Sanday; "Philonis Judæi de Vita Contemplativa," edited by F. C. Conybeare; "Legenda Angliæ," edited by Dr. C. Horstmann, in 2 vols.

Classical.—"Plato Republic," Greek Text, edited with notes, prolegomena, &c., by the late Prof. Jowett and Prof. Lewis Campbell, in

3 vols.; "A Glossary of Greek Birds," by D'Arcy W. Thompson; "A History of Greek Religion," by L. R. Farnell, vol. i.; "Thucydides, Book I.," edited by W. H. Forbes; "Euripides, Ion," edited by C. S. Jerram; "Ovid, Heroides," edited by Prof. A. Palmer; "The Latin Language," by W. M. Lindsay.

Oriental.—"Thesaurus Syriacus," editit R. Payne Smith, Fasc. x.; "An Abridged Syriac Lexicon," by Miss Payne Smith; "A Catalogue of the Turkish, Hindustani, and Pushtu MSS. in the Bodleian Library," by Prof. H. Ethé; "A Catalogue of the Armenian MSS. in the Bodleian Library," by Dr. S. Baronian; "A Practical Hindustani Grammar," by Lieut.-Col. A. O. Green, Part I.

General Literature.—"The Complete Works of Dante in Prose and Verse," edited by the Rev. Dr. E. Moore, with Index of Proper Names by Paget Toynbee; "Bibliography of the Oxford Press to the Year 1640," by F. Madan; "Schiller's Maria Stuart," edited by Prof. C. A. Buchheim.

History, Biography, Law, &c.—"History of the New World called America," by E. J. Payne, Vol. II.; "The Universities of the Middle Ages," by the Rev. Hastings Rashdall, in 2 vols.; "Selections from the Whiteford Papers," edited by W. A. S. Hewins; "The Landnama-Bóc," edited by the late G. Vigfusson and F. York Powell; "History of Agriculture and Prices," by the late Prof. Thorold Rogers, Vols. VII. and VIII.; "Italy and her Invaders," Vols. V. and VI., by Dr. T. Hodgkin; "Adamnan's Life of St. Columba," edited by the Rev. J. T. Fowler; "Baedae Historia Ecclesiastica," new edition, based on that of G. H. Moberly, by C. H. Plummer; "Catalogue of the Rawlinson MSS. (D) in the Bodleian Library," by W. D. Macray.

Rulers of India.—"Russell Colvin: the Last Lieutenant-Governor of the North-Western Provinces under the Company," by Sir Auckland Colvin.

The English Language and Literature.—"Bosworth's Anglo-Saxon Dictionary," Part iv., section 2, edited by T. N. Toller; "A New English Dictionary, founded mainly on the Materials collected by the Philological Society, D.," edited by Dr. J. A. H. Murray, and "F," edited by H. Bradley; "The Complete Works of Chaucer," by Prof. Skeat, Vols. V. and VI.

Philosophy and Physical Science.—"British Moralists of the Eighteenth Century," edited by L. A. Selby-Bigge, in 2 vols.; "Index Kewensis," compiled at the expense of the late Charles Darwin, under the direction of Sir Joseph D. Hooker, by B. Daydon Jackson, part III.; "A Monograph on the Oligochaeta," by Frank E. Bernard; "A Manual of Crystallography," by Prof. Story-Maskelyne.

Sacred Books of the East.—Vol. xxxviii., "Vedānta-Sūtras," translated by Prof. G. Thibaut; Part ii., vol. xlv., "Gāna Sūtras," translated from Prākṛit by Prof. H. Jacobi.

Ancient Ozoniensis.—"Firdansi's Yūsuf and Talikhā," edited by Prof. H. Ethé; "Kāva Satapatha Brāhmana," edited by Prof. J. Eggeling; "The Mantrāpatha," edited by Dr. M. Winternitz; "Abu S'elah, History of the Churches and Monasteries of Egypt," Arabic text, edited and translated by Basil T. A. Evetts; "Mediaeval Jewish Chronicles," edited by Dr. A. Neubauer, part ii.; "The Ethiopic Text of the Book of Jubilees," edited by the Rev. R. H. Charles; "English Charters and Deeds recently acquired by the Bodleian Library," edited by Prof. Napier and W. H. Stevenson; "Bale's Index Britanniae Scriptorum," edited by R. L. Poole.

THE CAMBRIDGE UNIVERSITY PRESS ANNOUNCEMENTS.

Theology.—"The Old Testament in Greek according to the Septuagint," edited by Prof. H. B. Swete, Vol. III., completing the edition; "An Introduction to the Greek Old Testament," for the use of Students, by Prof. H. B. Swete; "The Four Gospels in the Old Syriac Version," transcribed from the Palimpsest in the Convent of St. Katharine on Mount Sinai, by the late Prof. R. L. Bensly, J. Rendall Harris, and F. C. Burkitt, with an introduction by Mrs. Lewis; "Origen's Commentaries on S. John," freshly edited by A. E. Brooke; "The Syriac Version of the Fourth Book of Maccabees," edited by the late Prof. Bensly; "Texts and Studies: Contributions to Biblical and Patristic Literature"—"The Rules of Tyconius," freshly edited from the MSS., with an examination of his witness to the Old Latin Version, by F. C. Burkitt; "The Fourth Book of Esdras": the Latin Version edited from the MSS., by the late Prof. Bensly, with an introduction by M. R. James; "Coptic Apocryphal Gospels," translations, together with the texts of some of them," by Forbes Robinson; "The Curetonian Syriac Gospels," re-edited together with the readings of the Sinaitic Codex, and a translation into English, by F. C. Burkitt; "Clement of Alexandria's 'Quis Dives Salvetur,'" re-edited, together with an examination of Clement's text of the Gospels and Acts, by P. M. Barnard; "The Cambridge Bible for Schools and Colleges"—"Psalms," Books II. and III., by Prof. A. F. Kirkpatrick; "The Epistles to Timothy and Titus," by the Rev. A. E. Humphreys; "The Cambridge Greek Testament for Schools and Colleges"—"Philippians," by the Rev. Dr. H. C. G. Moule.

Miscellaneous.—"The History of English Law," by Sir Frederick Pollock and Prof. F. W. Maitland, in 3 vols.; "Contracts in Roman Law" (Yorke Prize Essay), by W. H. Buckler; "Chapters on the Principles of International Law," by Prof. J. Westlake; "The Growth of British Policy," by Sir J. R. Seeley; "Statutes of Lincoln Cathedral," arranged by the late Henry Bradshaw, with illustrative documents, edited by Christopher Wordsworth, Part II. containing statutes earlier and later than those in the "Black Book" with the "Novum Registrum" and documents from other Churches of the Old Foundation; "Milton's Paradise Lost," Books VII. and VIII., edited, with introduction, notes, and indexes, by A. W. Verity; "Thomas of London," by L. B. Radford (Prince Consort Dissertation, 1893); "A History of Epidemics in Britain," by Dr. Charles Creighton, Vol. II., from the extinction of the Plague to the present time; "History of Saint William of Norwich," with a Translation by Dr. Jessop and Dr. James; "Catalogue of the MSS. in the Fitzwilliam Museum," by Dr. James; "Catalogue of MSS. in the Libraries of Mount Athos," Vol. I., compiled by Dr. Spiridon Lambros; "The Cambridge Historical Series"—"The Revolutionary and Napoleonic Era, 1789—1815," by J. H. Rose; "Outlines of English Industrial History," by the Rev. Dr. W. Cunningham and E. A. McArthur; "The Europeans in India, from the Invasion of Alexander to the Present Time," by H. Morse Stephens; "The Foundation of the German Empire, 1815—1871," by J. W. Headlam.

Oriental.—"Vollers' Grammar of the Modern Egyptian Arabic," translated by F. C. Burkitt, with additions by the author; "A Grammar of Vernacular Syriac," by Dean A. J. Maclean; "The Jātaka," translated from the Pali under the superintendence of Prof. Cowell, in six or seven volumes (Vol. I., translated by Robert Chalmers, in the press; Vol. II., translated by W. H. D. Rouse; and Vol. III., translated by

H. T. Francis and R. A. Neil, in preparation); "Talmudical Fragments in the Bodleian Library": (1) Fragment of the Talmud Babli, Tractate Kerithoth of the year 1123, the oldest dated MS. of this Talmud; and (2) Fragment of the Talmud Jerushalmi, Tractate Berachoth, edited, with introduction and notes, by S. Schechter and Rev. S. Singer, with facsimile.

Classical.—"Sophocles," with critical notes, commentary, and translation in English Prose, by Prof. R. C. Jebb, Part VII., "Ajax"; "Aristophanes, Equites," with introduction and notes by R. A. Neil; "Homer's Iliad," the text edited in accordance with modern criticism by Arthur Platt; "The Mimes of Herondas," the text edited with a commentary by Walter Headlam; "Suetonius' Life of Augustus," edited by E. S. Shuckburgh; "Publilius Syri Mimi Sententiae," edited by R. A. H. Bickford Smith; "Pitt Press Series"—"Thucydides," Book III., with introduction and notes by A. W. Spratt; "Euripides Orestes," with introduction and notes by N. Wedd; "Homer, Iliad," Book XXIV., by G. M. Edwards; "Cicero, Pro Milone," edited by Dr. J. S. Reid; "T. Macci Plauti Asinaria," with an introduction and notes, by J. H. Gray; "Terence, Hautontimorumenos," with notes by J. H. Gray.

French and German.—"Molière, Le Misanthrope," edited by E. G. W. Braunholtz; "Schiller, Wallenstein I." "Schiller, Wallenstein II.," by Dr. K. H. Breul, University Lecturer in German; "Hackländer, Der geheime Agent," edited by E. L. Milner Barry.

Mathematical and Scientific.—"The Collected Mathematical Papers of Prof. Cayley," Vol. VII., with portrait (to be completed in 10 vols.); "The Scientific Papers of the late Prof. John Couch Adams," Vol. I., edited by Prof. William Grylls Adams, of King's College, London, with a Memoir by Dr. J. W. L. Glaisher; "A Treatise on Spherical Astronomy," by Sir Robert S. Ball; "Hydrodynamics," a Treatise on the Mathematical Theory of the Motion of Fluids, by Prof. H. Lamb, of Owens College, Manchester, new edition; "Catalogue of Scientific Papers compiled by the Royal Society of London," new series for the years 1874-1883, Vol. X. Gis-Pet, Vol. XI. in the press; "A Treatise on Geometrical Optics," by R. A. Herman; "An Introduction to Abel's Theorem and the Allied Theory," by H. F. Baker; "A Treatise on Geometrical Conics," by F. S. Macaulay; "An Elementary Introduction to Mineralogy," by R. H. Solly; "Euclid's Elements of Geometry," Books XI. and XII., by H. M. Taylor; "Arithmetic for Schools," by C. Smith; "Cambridge Natural Science Manuals"—"Practical Physiology of Plants," by F. Darwin and E. H. Acton; "Practical Morbid Anatomy," by Dr. H. D. Rolleston and Dr. A. A. Kanthack; "The Distribution of Animals," by F. E. Beddard; "Petrology," by A. Harker; "Text-book of Physical Anthropology," by Prof. Alexander Macalister; "The Vertebrate Skeleton," by S. H. Reynolds; "Fossil Plants," by A. C. Seward; "Elements of Botany," by F. Darwin; "Mechanics and Hydrostatics," and "Electricity and Magnetism," by R. T. Glazebrook.

MESSRS. GEORGE BELL & CO.'S ANNOUNCEMENTS.

Fine Art.—"Albert Moore, his Life and Works," by A. L. Baldry, illustrated; "Raphael's Madonnas and other Great Pictures," reproduced from the originals, with biographical and descriptive account by Karl Karoly; "John Russell, R.A., his Life and Works," by G. C. Williamson, illustrated; and in the "Ex-Libris Series"—"American Book-plates," by Charles Dexter Allen, illustrated; "Modern Book Illustration," by Joseph Pennell; and "Alphabets," by E. F. Strange.

Bohn's Libraries.—“Hawthorne's Works,” Vol. IV., containing “Mosses from an Old Manse”; “The Oration of Isocrates,” Vol. I., translated by J. H. Freese; “The Works of Virgil,” translated by A. Hamilton Bryce; “A Handbook to the Ruins of Old Rome,” by the Rev. Robert Burn, with illustrations, maps, and plans; a new edition of “Robert Southey: the Story of his Life written in his Letters,” edited by John Dennis; “Smollett's Novels,” with Cruikshank's illustrations, in 4 vols.

History, &c.—Gregorovius's “History of the City of Rome in the Middle Ages,” Vols. I. and II., translated by Mrs. Hamilton; “The Diary of Samuel Pepys,” edited by H. B. Wheatley, Vol. V.; “The British Fleet: the Growth, Achievements, and Duties of the Navy of the Empire,” by Commander Robinson, R.N., illustrated; and “The Age of Pope,” by John Dennis, being the first volume of the “Handbooks of English Literature,” edited by Prof. Hales.

Educational.—The second part (completing Vol. I.) of the “Corpus Poetarum Latinorum,” edited by Prof. Postgate; “Livy, Book VI.,” edited by E. S. Weymouth and G. F. Hamilton; in the “Public School Series,” a new edition of “Plato's Gorgias,” edited by the late Dr. W. H. Thompson; in Bell's “Classical Translations”—“Cicero's Friendship and Old Age,” translated by G. H. Wells; and “Livy, Book IX.,” translated by Francis Storr; in “Bell's English Classics”—“Johnson's Life of Milton” and “Johnson's Life of Dryden,” both edited by F. Ryland; “Milton's Paradise Lost,” Books I. and II., and Books III. and IV., edited by R. G. Oxenham; “Selections from Chaucer,” by J. B. Bilderbeck; and “Goldsmith's Good-Natured Man and She Stoops to Conquer,” by K. Deighton; and “Arithmetic for the Standards,” by Charles Pendlebury and W. S. Beard.

Fiction.—“Amygdala: a Tale of the Greek Revolution,” by Mrs. Edmonds; “Uncle Peter's Riddle,” a story for children, by Miss E. K. Sanders, illustrated; “Life and Death,” poems by the Rev. Marcus S. C. Rickards; and a new edition of “Eros and Psyche,” by Robert Bridges.

Miscellaneous.—In the “All-England Series,” “Dancing,” by Edward Scott, illustrated; in the “Club Series,” “Chess Openings,” by Isidor Gunsberg; “Cotton Weaving,” by R. Marsden, illustrated; new edition of The Pocket Volume Shakspeare, 13 vols., in a case; Mrs. Gatty's “Parables from Nature,” illustrated edition; and an authorised abridgement of “Webster's International Dictionary,” entitled “Webster's Brief International Dictionary.”

MESSRS. W. H. ALLEN & Co.'s ANNOUNCEMENTS.

“The Portuguese in India,” being a history of the rise and decline of their Eastern Empire, by F. C. Danvers, of Her Majesty's Indian (Home) Civil Service, in 2 vols., with maps and illustrations; “The Birth of a Soul,” a Psychological Study, by Mrs. A. Phill; “Allen's Naturalists Library,” new volumes—“British Butterflies,” by W. F. Kirby; “Monkeys,” in 2 vols., by H. O. Forbes; “British Birds,” Vol. II., by R. Bowdler Sharpe; “British Mammalia,” by R. Lydekker; “The Buddhism of Tibet or Lamaism,” with its Mystic Rites, Symbols, and Mythology and its relation to the Buddhism of India, by Surgeon-Major L. A. Waddell; “Maidens in a Market Garden,” by Clo Graves, illustrated by Maurice Gruffenhagen; “The Book of Songs by Heinrich Heine,” translated from the German by Stratheir, new edition; “A Manual of our Mother Tongue,” by H. M. Hewitt, and George Beach, tenth edition, in 2 vols.; “Alice of the Inn,” a Tale of

the Old Coaching Days, by John W. Sherer, second edition; “Bengali Manual, with an Assamese Grammar,” by Prof. G. F. Nicholl; “Twenty-one Days in India, or, The Tour of Sir Ali Baba,” by George Aberigh-Mackay, third edition, with illustrations.

MESSRS. T. & T. CLARK'S ANNOUNCEMENTS.

A Series of “Commentaries on the Old and New Testaments,” under the editorship of Prof. S. R. Driver, Prof. Alfred Plummer, and Prof. C. A. Briggs, designed to supply English readers with trustworthy manuals, adequate to the requirements of modern scholarship, and based on a philological and critical study of the original texts—archaeology, criticism, and Biblical theology are included in the plan of the series, but not practical or homiletical exegesis, among the contributors are (in England) Profs. Driver, A. B. Davidson, Cheyne, Kirkpatrick, Sanday, Plummer, A. R. S. Kennedy, and G. A. Smith, and (in America) Profs. Francis Brown, W. R. Harper, G. F. Moore, and Warfield; the Commentaries on “Deuteronomy,” by Prof. Driver, and “Judges,” by Prof. G. Moore, may be expected early next year; Prof. Sanday's Commentary on “Romans” is also in the press; “St. Paul's Conception of Christianity,” by Prof. A. B. Bruce; “Syntax of the Hebrew Language,” by Prof. A. B. Davidson; “An Introduction to the New Testament: The Epistles of St. Paul,” by Prof. F. Godet (authorised translation); “New Testament Theology,” by Prof. Willibald Beyschlag, of Halle (authorised translation); “Syntax of the Moods and Tenses in New Testament Greek,” by Prof. Ernest D. Burton, of Chicago; “Studies in the History of Christian Apologetics,” by the Rev. Dr. James Macgregor; “The Last of the Prophets: A Study of the Life, Teaching, and Character of John the Baptist,” by the Rev. J. Feather, Croydon (new volume of “Bible Class Handbook Series”); “Ethics of the Old Testament,” by the Rev. W. S. Bruce; “A History of the Councils of the Church,” by Bishop Hefele, Vol. IV., translated by Canon Clark, of Toronto; “Lotze's ‘Microcosmus’” (a cheaper edition); “Studies in the Christian Evidences: Being Apologetics for the Times,” by the Rev. Dr. Alex. Mair, of Edinburgh (third edition, revised and enlarged); Translations of the late Prof. Dillmann's Commentaries.

MESSRS. GAY & BIRD'S ANNOUNCEMENTS.

“Timothy's Quest,” by Kate Douglas Wiggin, with over eighty text and full-page illustrations, by Oliver Herford, and portrait of the author; “Melody,” by Laura E. Richards; “Naples and its Environs,” by Clara Erskine Clement, with twenty photogravures of views and objects of interest; “Inez: A Welsh Idyll,” by Mrs. Fred Reynolds; “In the Dozy Hours,” by Agnes Repplier; “Artful Anticks,” by Oliver Herford; “A Complete Dictionary of Synonyms and Antonyms,” by the Rev. Dr. Samuel Fallows; “When Charles I. was King,” by J. S. Fletcher, new edition; “A Worker in Iron,” by Charles T. C. James; “Fallen Angels,” A Disquisition upon Human Existence, an Attempt to Elucidate some of its Mysteries, especially those of Evil and Suffering, by One of Them, new edition; “Famous Composers and their Works,” by Twenty-six Contributors, English, French, German and American, in 4 vols., profusely illustrated with facsimiles of letters and MS. music, views of birthplaces, residences, monuments, medallions, statues, tombs, musical instruments, memorials, and other rare and curious subjects; “Love Lyrics,” by Allan Stanley; “The National Cyclopaedia of American Biography,” in 12 vols.

MESSRS. BEMROSE & SONS' ANNOUNCEMENTS.

“The Corporation Plate and Insignia of Office, &c., of the Cities and Corporate Towns of England and Wales,” by the late Llewellyn Jewitt and W. H. St. John Hope; “Devonshire Wills: being a Collection of Abstracts of Early Wills and Administrations proved and granted in the Diocese of Exeter,” by Charles Worthy; “Sketches of Old Derby and Neighbourhood,” by John Keys, edited by George Frederick Gadd, with numerous illustrations of ancient historic buildings; “How to Write the History of a Parish,” by the Rev. Dr. J. C. Cox, new edition, revised and enlarged; “Miners' Leaders,” thirty portraits and biographical sketches, edited by William Hallam; “Brave Men of Old: the Twelve Lesser Prophets,” by the Rev. R. Fisher, new edition; “The Scientific Angler,” by the late David Foster, sixth edition, revised; “Practical Dressmaking, with Diagrams,” by Louisa E. Smith; “Official Report of the Church Congress”; “Southwell Diocesan Church Calendar”; “Derbyshire Red Book”; the annual volumes of the *Ladies' Treasury*, the *Evangelist Monthly*, the *Christian Progress*, and the *Reliquary*.

MESSRS. GIBBINGS & Co.'s ANNOUNCEMENTS.

“Madame D'Arblay's Diary,” in 3 vols.; “Two Friends” and “The Patience of Hope,” by Dora Greenwell; “Memoirs of Count Lavalette,” Adjutant and Private Secretary to Napoleon and Postmaster-General under the Empire, with portraits; “The Romance of Reality,” by Charles Morris, Historical Tales—English, French, German, and American, illustrated; “Memoirs of Perdita,” from the edition edited by her daughter, with notes and introduction by Fitzgerald Molloy, and numerous portraits; “Tom Cringle's Log,” in 2 vols., and “The Cruise of the Midge,” by Michael Scott, in 2 vols., with illustrations by Frank Brangwyn; “The Cabinet Maker's and Upholsterer's Drawing Book,” by Thomas Sheraton, with the continuation and appendix printed from the third edition; “Tales of Old Thule,” by J. Moyr Smith, illustrated; Smollett's Novels, edited by George Saintsbury, and illustrated by Frank Richards, in 12 vols.; new editions of Gibbon's “Decline and Fall,” in 4 vols., and of “Evelyn's Diary.”

THE ROXBURGH PRESS ANNOUNCEMENTS.

“The Magistracy,” being a Directory and Biographical Dictionary of the Justices of the Peace of the United Kingdom, revised to date and edited by Charles F. Rideal; “Evolution,” a Retrospect, by the Marquis of Salisbury, being the address (slightly revised by the author) recently delivered before the Royal British Association; a second edition of the “Law and Lawyers of Pickwick,” by Frank Lockwood, slightly revised, with an original drawing by the author of Mr. Sergeant Buzfuz; a third edition of “Wellerisms,” selected by Charles F. Rideal, with an Introduction by Charles Kent, and an original drawing of Sam Weller, by George Cruikshank, Jun.; “Woman Regained,” a novel of artistic life, by George Barlow; a second edition of “Charles Dickens's Heroines and Women Folk,” some thoughts concerning them, by Charles F. Rideal, with drawings of Edith Dombey and Dot; “The Reunion of Christendom,” by Cardinal Vaughan, being the slightly revised address recently delivered before the Catholic Truth Society; “Young Gentlemen of To-Day,” by Charles F. Rideal, illustrated by “Crow”; “Phantasms,” original stories illustrating posthumous character and personality, by Wirt Gerrare; “The Mountain Lake and Other Poems,” from the works of Friedrich von Bodenstedt, translated by Mrs. Percy Preston;

"Told at the Club," some short stories, being No. I. of the "Pot-boiler" series, by Charles F. Rideal; "Accidents," by Dr. G. M. Lowe; "Young Babies, Their Food and Troubles," by Mrs. Truman and Miss Edith Sykes, and a second edition of "Food for the Sick," by the same authors; "The Reminiscences of a Septuagenarian Citizen," by Edward Callow.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BRINCKMANN, J. Das Hamburgische Museum f. Kunst u. Gewerbe. Leipzig: Seemann. 15 M.
DUTREUIL, L. Un séjour dans la république de Saint-Martin. Paris: Flammarion. 2 fr.
FÄRDORF, V. Autorrecht u. Rechtssystem. Litterarische u. krit. Studie. Mannheim: Bensheimer. 5 M.
LEDUC, Saint-Germain. Les Campagnes de Thérose Figueur, ex-dragon aux 15e et 9e régiments 1793-1815. Paris: Guillaumin. 3 fr. 50 c.
FROST, F. Ausmeißer Zeit. Lebenserinnerungen. München: Verlagsanstalt f. Kunst u. Wissenschaft. 10 M.
SCHAIKLE, K. H. Die höhere Frauenbildung in Grossbritannien von den ältesten Zeiten bis zur Gegenwart. Karlsruhe: Braun. 2 M.

HISTORY, ETC.

- FERNERIS Bihacensis, Salontine, et Spalatensis. Zara: H. v. Schönfeld. 15 M.
GARNOT, le Capitaine. L'Expédition française de Formose. Paris: Delagrave. 10 fr.
WEIL, le Commandant. La cavalerie des armées alliées pendant la campagne de 1814. T. III. Paris: Baudoin. 5 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DARBOUX, G. Leçons sur la théorie générale des surfaces et les applications géométriques du calcul infinitésimal. 5e partie. Paris: Gauthier-Villars. 15 fr.
FAUNA U. FLORA des Golfes v. Neapel. 21. Monographie. Die Ostrocoden, v. G. W. Müller. Berlin: Friedländer. 100 M.
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CORRESPONDENCE.

MANUSCRIPTS OF THE CANTERBURY TALES.

London: Sept. 20, 1894.

Prof. Skeat has not mentioned, in his list of these in vol. iv. of his *Oxford Chaucer*, that the Chaucer Society has issued Parts I. and II. of "Parallel-Text Specimens of all accessible unprinted MSS. of Chaucer's Canterbury Tales, *The Pardoner's Prolog and Tale*, edited by Prof. Zupitza, Ph.D." Part I. is in the Society's First Series issue for 1890, and gives the *Pardoner's Prolog and Tale* from seven MSS.—Cambridge, Dd. 4.24, Christ Church, 152; Additional (Brit. Mus.), 5140; (Duke of) Devonshire; Haistwell (or Egerton, 3726); (Sir R.) Ingilby; (Duke of) Northumberland. Part II. is in the issue for 1892, and gives the *Prolog and Tale* from ten MSS.—Phillipps (Cheltenham), 6570; Bodley, 686; Harley, 7335; Paris, 39; Selden, B14; Trinity Coll., Camb., R.3.3.; Rawlinson Poet, 223; Glasgow (Hunterian Museum); Brit. Mus. Addit., 25,718; Hatton Donat, 1.

Part III. is in the press for 1893, and will give the sample *Prolog and Tale* from six MSS.—Helmington, Trin. Coll. Camb., R. III., 15; New Coll., Oxford, 314; Harleian, 7333; Sloane, 1686; Cambridge Univ. Library, II. 3.26. The rest will follow in due course, as soon as Prof. Zupitza is able to determine their different groups. This is a most puzzling task, involving much minute comparison of the endless different readings.

The Chaucer Society has lately issued for its Second Series, 1891, a Study of Chaucer's Language in his *Troilus*, by Prof. G. L. Kittredge, of Harvard. This work is declared by Prof. McCormick, of St. Andrews, "splendid, perhaps the best bit of work done for the Chaucer Society." Prof. McCormick has long devoted himself to the study of Chaucer's *Troilus*, and is preparing for the Society an Essay on Chaucer's Metre as shown in the poem.

F. J. FURNIVALL.

THE BAGINBUN STONE.

Bodleian Library, Oxford: Sept. 23, 1894.

This is at first sight more uncanny even than the Newton Stone, which, despite its being partly in Latin, perplexed the antiquaries for nearly a century. But in this case, as in that, all that is needed for the inscription's elucidation is a moderate acquaintance with early mediæval writing (especially Celtic) and a proper knowledge of the language. Although I have not the latter qualification, the following decipherment cannot be far wrong—the capitals and the division into words are my own:

Lv maq S'it
aoi Veq Oil
qoigndieqh.

Except the *q*'s, which are fortunately unmistakable, almost every form used may be found on plate 53 of vol. ii. of Petrie and Stokes's *Christian Inscriptions in the Irish Language*. The *v* in l. 1, tailed like a *y*, resembles the *y*'s on the Newton Stone. The right-hand stroke of this *v* is also made to serve as the first stroke of the *m*; to which there is an exact parallel in the final *vm* of the Newton Stone. The *S*, formed like an 8, has an accent placed in its tail, which, like the apostrophe in the St. Vigean's Stone, serves to aspirate the consonant: in this case the *S* had to be aspirated because the name is a genitive governed by *maq*. I am confident that l. 2 begins with an "a" like no. 16 in the plate above referred to, and that the reproduction has failed to show part of the loop. I take *aoi* to be a genitive of *aoe* "grandson." The three *oi* in the inscription are all like the Greek Θ , i.e., an *o* with an *i* inside it; this is also found in the St. Vigean's Stone (in *P'oircus* gen. of *Forcus*), and in a gen. in *-oi* in a Latin inscription figured in Westwood's *Lapidarium Walliæ* (plate 10). Whether the *e* in l. 2 is *e* or a combination of *e* and *i* is doubtful, and I suspect the reproduction to be imperfect; but both *Veq* and *Veig* are correct, being the genitive *meq* or *meig* aspirated after the preceding substantive. In l. 3 the *n* is *h*-shaped, like one on the Newton Stone, and has a dot underneath to show, like the modern Irish hyphen, that it "eclipses" the following consonant. The stroke on top of the *d'* is apparently another aspirating apostrophe; and the final *q* has over it the aspirating sign *h*.

As to the meaning, in my all but complete ignorance of Irish I don't know why it should not be as follows: "Little son of Sit, grandson of Maq Oil, five days old." *Lu* is given by O'Reilly as an adjective, "little"; "grandson" being in the genitive refers to Sit, not to his child; *Oil* looks like a genitive of *oil* "great." *Qoig n-* seems to = *coic n-* "five"; and *dhieqh* looks like an adjective in *-ech* from the stem of *dia* "day," which as the second part of a compound would become *dhia* in Middle Irish. The name of the deceased person is frequently given in the nominative in Irish sepulchral inscriptions.

Mr. Macalister has done a great service by publishing this one, a service even the greater because, as Prof. Rhys points out to me,

Hübner had already published it as an Irish duplicate of a Welsh inscription. Mr. Macalister's reproduction shows that there is no ground whatever for that theory, which was based on a totally erroneous copy—wherein, for example, the letter *q* was transcribed in three different ways (*Ins. Brit. Chr.*, No. 96).

I have no time to try to trace the proper names contained in the inscription, or to estimate its date on palaeographical grounds. Perhaps Dr. Whitley Stokes (may he be merciful to me!) can settle its age pretty closely from its phonetics alone.

E. W. B. NICHOLSON.

P.S.—I think the inscription is not earlier than the end of the ninth century, and the aspiration of *d* in the last line makes me doubt its being so early: its analogies with the Newton Stone suggest the period 955-1031 as more likely. I find that in old Irish MSS. a dot is sometimes placed over an eclipsing consonant (O'Donovan, p. 64).

Cambridge: Sept. 25, 1894.

May I trespass once more on the space of the ACADEMY, to add some further particulars which I have obtained respecting this stone?

First, there are two inscribed stones at Fethard: this, and another, built into the walls of Fethard Castle. The Fethard Castle inscription—which I have not seen—is given by Hübner in the *Inscriptiones Britanniae Christianae*, and stated to be a copy of the inscription on the Cross at Carew, in Pembroke-shire: an inscription which, in general style, resembles the epigraph at Baginbun.

Secondly, Hübner and the late Rev. James Graves condemn the Fethard Castle inscription as a modern forgery; and Mr. Graves includes the Baginbun stone likewise in this condemnation. He says (*Archæologia Cambrensis*, Sec. IV., Vol. 10., p. 226.):—

"I have reason to believe that this copy of the Carew Cross inscription . . . was ingeniously carved . . . not more than sixteen years ago; and I could send you a rubbing of a long inscription in similar characters, carved on a granite boulder lying on the cliff's edge, over the Bay of Baganbun, not far from Fethard Castle on the Wexford coast. Of this boulder I have been told of those who know it well (it gives the name of 'White Stone Field' to the land on which it lies) that it never had this remarkable inscription on it until lately."

I have only to remark upon this, that I did not receive any information, either personally at the time of my visit or subsequently by letter from local residents, which in any way tended to confirm these statements.

I must express my acknowledgments to Prof. Rhys for his kindness in giving me some references which enabled me to learn these further facts; and to my friend, the Rev. T. W. Kennedy, Rector of Fethard, for some useful information.

R. A. S. MACALISTER.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Oct. 1, 7.30 p.m. Carlyle: "A Passage in Carlyle's French Revolution," by Dr. Eugene Oswald; "Carlyle's Charism and Kingsley's Alton Locke," by Mr. W. Delaplaine Seull.
TUESDAY, Oct. 2, 3 p.m. Anglo-Russian: "Remarks on Russia," by Captain Bridges; "A Translation of Korolenko," by Miss Shatovkhina.

SCIENCE.

TWO BOOKS ON CHEMISTRY.

Law and Theory in Chemistry. By Douglas Carnegie. (Longmans.) This volume is called by its author a "companion-book." It is intended for the use of teachers and advanced students, and treats of several subjects which lie at the foundation of chemical science as now understood. In the first chapter alchemy and,

the birth of true chemistry are discussed with adequate fulness. The phlogistic period is the topic of chapter two, in which we may read of the discoveries made by Boyle, Black, Priestley, Cavendish, and Rutherford, and of the uses to which Lavoisier put them in his work of co-ordination and generalisation. Mr. Carnegie rightly says of Lavoisier, that "in making use of these contributions he sometimes, unfortunately for his moral reputation, forgot their sources, and claimed them as original." But there can be no question that his labours finally overthrew the embarrassing theory of phlogiston, and closed for ever the period of its sway. It is idle to speculate as to the further advance which chemical science would have made in the hands of Lavoisier, if his life had not been prematurely ended at the age of fifty by the guillotine. The work which he accomplished is fully appreciated in England; but it does not warrant the assumption, made by some of his countrymen, that chemistry is a French science. We presume that Frenchmen have refrained from celebrating on May 9 in the present year, the centenary of his death, because they did not wish to recall the fact of his cruel murder. The third chapter of Mr. Carnegie's book is devoted to the subject of Chemical Classification. Here are discussed the distinctions between mixtures, homogeneous compounds, and elements. The examples chosen to illustrate methods of separation and sorting are peculiarly characteristic, while the arguments are expressed in clear language and are presented in an attractive form. The history of sorting processes, as applied to coal-tar and to the rare earths, is most instructive. The Atomic Theory and the nature of Molecules constitute the subject-matter of the fourth chapter. Here, as in other parts of the volume, the historical method of treatment is adopted; and we are gradually led into the clearer light of to-day, after having been made acquainted with the dim and dubious conceptions of an earlier time. The three last chapters of the volume are entitled, The Classification of Compounds, Molecular Architecture, and Chemical Equilibrium. Each subject is treated with skill: the reasoning is sound, the illustrations are aptly chosen. The latest theories are discussed, especially those which relate to spatial arrangement in molecules, the nature of solutions, and thermo-chemical phenomena. Although the author does not claim continuity or completeness of treatment for the seven chapters of his volume, their expository value is considerable, and they will serve to stimulate the earnest student in his search after ascertained and ascertainable truth.

A Manual of Micro-chemical Analysis. By Prof. H. Behrens. (Macmillans.) This is an invaluable handbook, the first in the English language on inorganic analysis as conducted under the microscope. Biologists have for a long time been in the habit of employing micro-chemical reactions in the study of animal and vegetable tissues and cell-contents. They have, however, relied mainly upon staining methods; in the volume under review the formation and recognition of crystalline compounds of definite forms and composition constitute the chief means of identification employed. This manual now appears in a translation made by the author himself, but revised by Prof. J. W. Judd, to whom we are indebted for a very useful introductory chapter. This deals with the historical development of micro-chemical methods as applied to the study of minerals and of rocks, and cites the titles of original memoirs and treatises. Prof. Judd, in his introductory observations, refers in some detail to methods of mechanical sorting which have proved of incalculable value in the separation

of mixtures of minerals. One of these methods, first suggested and employed by the present reviewer, consists in the employment of solutions of considerable density, in which some minerals sink, but others float. Liquids of this class are numerous; but a solution of cadmium borotungstate having a density of 3.28, and methylene iodide saturated with iodoform, are generally available. In the case of rocks and mixed minerals, it is only after the application of an isolation method that the work of micro-chemical analysis, as described in Prof. Behrens's manual, can be successfully accomplished. The contents of the volume are peculiarly unsuited to a brief and general notice—the details are minute, the precautions many, the observations delicate. But some notion of its nature and scope may perhaps be obtained by citing a couple of examples from its pages. We take the metals nickel and sodium. For nickel three micro-chemical reactions are given: of these the first and most sensitive is precipitation of the solution with potassium nitrite and lead acetate, by which means .008 of a micro-milligram (one thousandth of a milligram) may be detected. As nickel solutions, unlike those of cobalt, give no visible reaction with potassium nitrite alone, or in presence of acetic acid, this test, which results in the formation of yellow cubes of the triple nitrite of nickel, potassium, and lead, is peculiarly characteristic. The second test for nickel is almost as sensitive as that just described. It consists in the production of ammonium-nickelous phosphate. The third test, precipitation with ammonium oxalate, is far less delicate and far less decisive. In regard to sodium four reactions are described. Of these the most sensitive is precipitation with bismuth sulphate, then comes the formation of sodium silicofluoride, then precipitation with uranyl acetate and magnesium acetate, lastly, uranyl acetate alone may be used. It is needless to add that figures are introduced into the text wherever necessary, so that the appearances presented by the various crystalline deposits obtained may be readily recognised by the experimenter. It ought to be mentioned that Prof. Behrens gives all needful particulars as to the apparatus and re-agents employed in those branches of micro-chemical work described in his manual, which include—methods and reactions, examination of mixed compounds, of waters, of ores, of rocks, of alloys, and of some combinations containing rare elements. Many of the most decisive and sensitive reactions described in this volume will be seen to be new by workers in an ordinary chemical laboratory. And it is not to be doubted that some of them will take their proper places in the course of systematic analysis, being substituted for the coarser and often less conclusive test-tube reactions. One cannot but think that the splendid reaction for cobalt given on page 49 will ere long be as familiar to students as the blue borax-bead. It consists in the precipitation of magnificent blue crystals of the mercuric-cobaltous thiocyanate, $\text{Hg Co}(\text{Cy S})_4$. A. H. CHURCH.

CORRESPONDENCE.

NEWLY DISCOVERED FRAGMENTS FROM
SUETONIUS' LIFE OF LUCRETIVS.

Dundee: Sept. 24, 1894.

To the ACADEMY of June 23 I contributed a short letter containing some new data as to the life of Lucretius, derived from a preface by Girolamo Borgia to an edition of Lucretius (still in MS.) containing Pontanus's text.

I have endeavoured in an article, which is to appear in the *Journal of Philology* and which has been in proof for fully a month, to show that these extracts are derived from the Life

of Lucretius in Suetonius's lost work, *De Viris Illustribus*. Several scholars who have read this article in MS. or in proof regard the extracts as authentic and as derived from Suetonius. I am glad to see that Dr. Radinger, in a very searching and thorough article in the *Berliner Philologische Wochenschrift* for last week (September 22) also takes this view. As the *Journal of Philology* may not appear for some little time yet, I ask you to find room for an abstract of my yet unpublished article.

After reading through Suetonius, I note the following agreements in language and style:

"T. Lucretius Carus nascitur Licinio Crasso oratore et Q. Mutio Scevola pont. cons. quo anno Q. Hortensius orator in foro quom diceret non parvam eloquentiam gloriam est auspicatus (1) Vixit annos IV. et XL: et noxio tandem improbae feminae poculo in furias actus sibi necem conscivit, recte gulam frangens, uel, ut alii opinantur, gladio incubuit: (2) matre natum diutius sterili.

"Cum T. Pom. Attico, Cicerone, M. Bruto et C. Cassio coniunctissime vixit, (3) Ciceroni vero recentia ostendebat carmina, eius limam sequutus, (4) a quo inter legendum aliquando admonitus ut in translationibus servaret verecundiam, (5) ex quibus duo potissimum loci referuntur, (6) nepotum lacunas, (7) et coeli caernas.

Notes.

(1) "Cf. Suetonius, Life of Virgil, 17. 'Poeticam puer adhuc auspicatus in Ballistam . . . distichon fecit.' The word is one which Suetonius is fond of, especially in the meaning 'to begin.'

(2) "Jerome merely says 'propria se manu interfecit.' It is in the manner of Suetonius to quote the two-fold tradition without committing himself to either.

(3) "Cf. Suetonius, Life of Terence. 'Hic cum multis nobilibus familiariter vixit, sed maxime cum Scipione Africano et C. Laelio.' Cf. Cicero, *Lael.* I., 'quocum coniunctissime et amantissime vixerat.'

(4) "For the unusual phrase, 'limam sequutus,' cf., 'auctoritatem et consilium alicuius sequi.' Cic. *ad Fam.* IV. 3, 21; Caesar, *De B. Civ.* I., 2 and 35.

(5) "Cf. Suetonius, *de Grammaticis*, 10, 'cum sibi sciat nihil aliud suadere nisi ut . . . vitet obscuritatem Sallustii et audaciam in translationibus.' Cicero says (*De Oratore*, iii. cc. 40-41) 'etenim verecunda debet esse translatio ut deducta esse in alienum locum, non intruisse atque ut precario, non vi venisse videatur.' Again in his *Orator*, c. 24, he says, 'Ergo ille tenuis [orator] modo sit elegans, nec in faciendis verbis erit audax et in transferendis verecundus et parvus in praeiis.' This principle leads him (*De Or.* iii. 40) to criticise and blame the expression of Ennius, *caeli ingentes fornices*, 'the mighty arches of heaven,' because there can be no similarity between a globe and an arch.

(6) "For the use of *refero* here, compare *De Rhetoribus* i., 'ex quibus non alienum fuerit unam et alteram exempli causa ad verbum referre.'

(7) "This phrase must come from one of the lost pages. *Salsae lacunae* occurs of the sea at III. 1031 and V. 794. Lucretius uses this word in a very characteristic way, giving it a vaguer and vaster meaning."

I do not reprint the list of contemporary Roman Epicureans. Dr. Radinger has anticipated me in identifying "Pollius parthenopius:" "The man appears to have been a Campanian Greek and probably a freedman; vgl. das Register zu *CIL.* x. ein Cn. Pollius Parthenopaeus im der von Galetti gefälschten Inschrift *CIL.* vi. 5, 3360." Again of C. Velleius Gallus, senator, he adds, "the cognomen Gallus, which was hitherto unknown (if not taken from the 'Fadius Gallus' of the previous line), points again to an authentic source." The new data agree with Probus, whose Life of Virgil Nettleship thought was "compiled independently from the same materials as Suetonius used," in expressly naming Virgil as an Epicurean. The scribe who wrote *Polidemum* for *Philodemum* was a literal and ignorant copyist rather than inventive.

We now see that Suetonius certainly meant by "Cicero" the orator. There is also good reason to believe that Suetonius gave the much disputed birth-year of Lucretius as B.C. 95. As to the discrepancy between his birth in 95 and his death in 55, at the age of forty-four, I should prefer to retain both dates, but to assume that Lucretius did not live so long as Jerome (doubtless following Suetonius) asserts. A similar discrepancy occurs in Suetonius' Life of Horace. He says that Horace died in B.C. 8 (V Kal. Dec.) at the age of over fifty-nine, whereas he himself fixes his birth in B.C. 65 (VI Idus Dec.), which would make him fifty-seven in B.C. 8. It is Suetonius who is probably responsible for Jerome's precisely similar self-contradiction as to Catullus dying at the age of thirty. Again, Suetonius blunders in stating that Virgil wrote his Eclogues in three years, instead of five or six.

The authority, anonymously quoted (*ex quibus . . . duo referuntur*), is probably Varro's *De Poetis Latinis*. Ritschl thinks that most of the details of literary history and criticism in Suetonius are derived from Varro, though it is noticeable that Suetonius only once names him (Ritschl's commentary on Terence, Reiff, p. 518).

As to the absurd notion of an immense gap in the poem just before l. 4 "concelebras," it could never enter any man's head to imagine, but could only grow up out of misinterpreted tradition. A legend of this kind may, like certain ancient corruptions in MSS., be a sign of antiquity and independent origin. Inventors almost always invent too much and use too much colour. Starting from the legend of the philtre and the poet's suicide, would not an inventor have been likely to give us something much more sensational than these details? There is a certain reasonableness in all of them. Regarding any new data of this kind two points mainly have to be considered. First, are they consistent with what we know already of Lucretius and his poem? Secondly, are they of a kind likely to be invented? I believe that Borgia's information comes down to us entirely independent of Jerome. Munro believes that Jerome's details regarding Lucretius are drawn from Suetonius's lost work *De Viris Illustribus*, which from his own time downwards was regarded as the chief authority for the literary history of Rome. It appears to me most probable that Pontanus found these data in the preface appended to a MS. of Lucretius's poem by some grammarian, who had Suetonius's Life of Lucretius before him and made a rather fuller abstract of it than Jerome did. Suetonius's biographies were especially liable to be abbreviated in this way. Thus, of the MSS. containing Suetonius' Life of Horace, four cut it down from 69 to 30 lines.

JOHN MASSON.

"ARABIC PAPYRI OF THE BODLEIAN LIBRARY."
Oxford: Sept. 19, 1891.

As the notice of my "Arabic Papyri of the Bodleian Library" in the *Literarisches Centralblatt* for September 2 is a not unfriendly one, I should be glad if you would allow me to make a few observations upon it.

The words at the beginning of Papyrus I., line 12, are much clearer in the Papyrus than in the colotype, and do not, I think, admit of doubt. The phrase *kārihan limakāni* is good Arabic, and may be paralleled—e.g., from Tabari II. i. 246, *fakariha makānahu hina ra'āhu*. The translation "opposing me" is, of course, free. The reviewer's suggestion that *ibid.*, line 13, *kushifā* should be read instead of *kashafā* is attractive; but can *kashafā* quite mean "zur Rechenschaft ziehen," as the reviewer renders it? I presume it will not be denied that the word may have the sense that I have

given it. In Papyrus II., line 15, I thought *sharr*, rather than *durr*, was meant, because *sharr*, rather than *durr*, gives the right antithesis to *khair*. I chose the reading *el-hisn*, *ibid.*, line 33, out of many possibilities, because Yaquṭ mentions *el-hisn* as near Raqqah, and the Papyrus apparently speaks of the measure of Raqqah. If the reviewer have any better argument in favour of either of the readings he suggests, of course I should adopt it.

D. S. MARGOLIOUTH.

SCIENCE NOTES.

DR. WILLIAM KING, formerly of Madras, has resigned the directorship of the Geological Survey of India, which he has held since 1887. Mr. C. L. Griesbach, the senior assistant, has been appointed to fill his place temporarily.

MR. A. R. WALLACE contributes to *Natural Science* for September (Macmillan's) a reply to a former article on variation and natural selection by the Rev. George Henslow, which concludes as follows:—

"I submit that the whole body of facts in relation to the direct action of the environment indicates that modifications thus produced in the individual are not transmitted to the offspring; and that, until it is demonstrated by experiment that they are so transmitted, theories of plant modification founded on that assumption are altogether worthless."

A TABLE is printed in *Nature*, compiled from the students' number of the *Lancet*, showing the instruction given by the medical schools of Great Britain in scientific subjects not purely medical. Natural history forms part of the curriculum in Scotland only; bacteriology is taught at nine medical schools, of which two are in the provinces and one in Scotland; psychology forms a special subject at St. Bartholomew's, Charing Cross Hospital, the Edinburgh School of Medicine, and Queen's College, Cork.

FINE ART.

THE RACES KNOWN TO ANCIENT EGYPT.
Asien und Europa nach Altägyptischen Denkmälern. Von W. Max Müller. (Leipzig: Engelmann.)

ONE of the works most needed by the historian of archaic times, as well as by the Egyptologist, has been a new digest of the evidence to be derived from the ancient monuments of Egypt regarding the neighbouring races with which that country was brought into contact, and more especially regarding those populations which lay beyond the northern and eastern frontiers in Europe and Asia. It is over twenty years since Chabas published a valuable essay on the races known to the Ancient Egyptians in his *Études sur l'antiquité historique*, and until now it has stood alone. The difficulties of such a work are manifold, not the least being the absence, in most cases, of definite statements as to the geographical position of the regions named in the inscriptions. Theory after theory can be built up only to be overthrown and leave a sense of hopeless confusion in the mind of the student. Mr. W. Max Müller has at last resolutely attacked the baffling problems in their entirety, and has produced a valuable work, which will certainly influence investigation for a long time to come.

The author of *Asien und Europa* is one of the best-read Egyptologists, familiar to an unusual degree with every form of the now

extinct languages and script of the country. He is habitually original, even to a fault, and possesses a critical insight into the character and value of documents, as well as the historical sense, which is indispensable in dealing with records covering so many centuries; so that, as far as imperfect publication of scenes and inscriptions has permitted, he has treated the difficult subject exhaustively and with considerable success. The merit of his performance is certainly not diminished by the circumstance that he has been for some years stationed at Philadelphia, far removed from the great libraries and centres of Egyptian study.

The first chapter, on the Old Kingdom, brings out especially the fact that the Egyptians from the earliest times recruited their armies very largely from foreigners. Indeed, there is evidence that the normal accoutrements of the soldiery were foreign, and that the business of fighting, whether for conquest or defence, was left almost entirely to mercenaries and subjugated foreigners, while the native fellāhiu attended to their natural occupation of agriculture. This is a point worthy of the closest investigation in connexion with the earliest history of the Nile valley, the sources of its civilisation and its monumental fecundity.

Mr. W. Max Müller seems rightly to doubt the wisdom of interpreting the names of peoples preserved in the more ancient documents by the statements of Ptolemaic inscriptions. The world in 3000 B.C. was a totally different thing from the world of Alexander's conquest, and was then unintelligible to both priests and people. At the later date, to periods of literary development had succeeded a period of scholasticism, reviving and defining ancient names after the interruption of tradition had obscured their meaning. Our author even considers that the inscriptions engraved on the temples were ransacked for queer names—fanciful, perhaps, to begin with—to be inserted as embellishments in incongruous contexts and glossed. Hitherto we have depended principally on the texts of Ptolemaic and Roman age, the statements in which are now shown to be sometimes quite at variance with the evidence of earlier records.

Another aid that the author evidently contemns, as a general means of identification, is the modern nomenclature of districts and localities. A great deal of hard work has been done in recent years in the comparison of the Pharaonic lists of conquered cities with the place-names on our maps. But it must be admitted that there is the highest probability, first, of the Egyptian scribe having a very false notion of the spelling and pronunciation of foreign place-names, and, secondly, of the names of the less important villages disappearing or being seriously corrupted in the course of 3000 years; so that the cases in which the ancient name is unknown in its native form must be considered as almost desperate. I learn that the detailed discussion of the lists of Thothmes III. and other conquerors has been omitted from the present work in order to be included in a new treatise by Mr. Müller. Much has been done for these lists by Profs. Maspero and Sayce and Mr.

H. G. Tomkins, so that it is to be hoped that some definite results may be arrived at in this fresh discussion of the subject.

During the New Kingdom foreign names and words were written in a special style of orthography, the beginnings of which the author finds at a much earlier period: but his boldest attempt in this connexion is directed to fixing the syllabic nature of this orthography, which seems to have been intended especially to express the syllables *ba, bi, bu; pa, pi, pu*, &c. Such combinations are unknown to the ordinary consonantal writing of the Egyptians, although they are main elements in the cuneiform script.

It is to be feared that the general reader will not find the book attractive: its style is too technical for the perusal of any but the most devoted student of Egyptian lore. But as a book of reference it will be welcome to very many. The greater part of the volume is occupied with the orderly discussion of the principal countries, tribes, and cities mentioned in the inscriptions, and there is visible throughout the endeavour (following Chabas) to pay due attention to their material civilisation, dress, weapons, &c. It is a pleasure to be able to state this, and one may fairly say that it is a sign of the times.

As is natural in a work of this kind, there are plenty of small errors. The weapon figured on p. 6 is certainly a dagger: it is found, *e.g.*, at Beni Hasan and at Aswân, and is often carelessly drawn in the paintings. P. 32: the title of Amton, or rather Methen, is "keeper of the gate of the western nations," *i.e.*, of the western frontier (Methen's titles generally relate to the western nomes). P. 34: the stela of Antef in the Louvre is not of the Middle Kingdom, but dates from early in the XVIIIth Dynasty; and the translation of the last part is faulty. P. 38 and 391: the story of Sanehat is not well treated. P. 254: *ater en segedt* is nothing but the phrase which occurs elsewhere for the itinerary measure *ater*.

F. L. GRIFFITH.

NOTES ON ART AND ARCHAEOLOGY.

It is proposed to establish an Egyptian Research Account, with the object of enabling some of Prof. Petrie's students, whom he has thoroughly trained in his methods, to undertake separate branches of exploration under his direction. Subscriptions may be sent to the treasurer, Mr. F. G. Hilton Price, 1, Fleetstreet, E.C.

THE second exhibition of the Photographic Salon, consisting of selected examples of pictorial photography, will open next week in the Dudley Gallery, and will remain open throughout October. The special exhibition of Cornish pictures in the Art Gallery at Nottingham will also open next week.

MISS M. QUILLER-COUCH is preparing a work on *The Ancient and Holy Wells of Cornwall*, with many illustrations, which will be published by Mr. Charles J. Clark, of Lincoln's Inn Fields.

MESSRS. CASSELL & COMPANY will publish on October 25, the first part of a new serial work, entitled *Cassell's Universal Portrait Gallery*. Each part will contain twenty-four portraits of men and women of the day, with short biographical sketches.

WE may mention that the September issue of *Pears' Pictorial* (Simpkin, Marshall & Co.) consists of a review of the exhibition of "Fair Women" at the Grafton Galleries, with abundant illustrations in monotint.

THE STAGE.

THE DRAMA.

Paris: Sept. 24, 1894.

THE theatrical season has opened with a series of more or less interesting *reprises*, such as M. Alexandre Dumas fils' "La Femme de Claude," in which Mme. Sarah Bernhardt plays the part of Césarine. Although the author persists in considering this one of his best plays, it is not likely to remain long on the bills, and will soon have to make room for M. Sardou's "La Duchesse d'Athènes," with Mme. Sarah Bernhardt in the title-part, after which we are to have a "surprise"—M. Coquelin in the late M. Delair's adaptation of "Falstaff," and in Molière's "Amphitryon." It is nearly thirty years since we first saw Sardou's "Nos Bons Villageois" at the Gymnase, where it is now being played with renewed success.

The Odéon opened last week with two novelties and two interesting *débuts*. "Le Sycomore" is a milk-and-water adaptation of "Sweethearts," by J. Paul Alexis and M. Gilbert (Mr. George Moore). The plot is trivial, the dialogue uninteresting, the general impression one of *ennui*; and the piece would probably have finished amid general indifference but for an amusing incident, quite irrespective of the sycomore tree and its surroundings, which put the audience of the *première* in good-humour. Adrien, after an absence of thirty years, returns to his native town, where he finds everything changed. "What improvements!" he exclaims; "why, it is quite a large town, and lighted by electricity too!" Scarcely were the words out of the actor's mouth when the theatre was suddenly plunged in darkness, owing to a breakdown of the electric current. Amid roars of laughter, an impromptu illumination was obtained by the simultaneous lighting of hundreds of wax-lights by the audience; but the current was soon switched on again, and in a few seconds light was restored, while Adrien, heedless of the momentary interruption, finished his phrase, saying, "It is scarcely credible!" This was greeted with renewed roars of laughter; and when the curtain dropped the audience was in too merry a mood to show itself over harsh in its verdict. The second novelty was "La Barynia," by Mme. Judith Gautier (a daughter of Théophile). The scene is laid in Russia. The Princess Clelia, persecuted by her wicked guardian, seeks refuge in the humble abode of friendly peasants. In order to while away the monotony of her new life, she flirts with the handsome young *moujik* André; but when, on the death of her guardian, she announces her intention of returning to her princely home, André shoots himself in despair. La Barynia, in deep remorse, throws herself beside the body of her dead lover, exclaiming, "I loved him!" But it is too late: "On ne badine pas avec l'amour." Such is the moral of the drama which belongs to the romantic George Sand style. "La Barynia" is full of pretty sentiments, but wanting in clearness, both with regard to the plot and the characters, which are imperfectly explained to the audience. The great event of the evening was the *début* of the "Lauréate" of this year's Concours du Conservatoire—Mlle. Wanda de Boncza, a young lady of great personal attractions, favoured with a fine voice and remarkable dramatic talent: her self-possession was extraordinary under such trying circumstances. It may be said of Mlle. de Boncza that she

is a striking example of the advantages and the defects of the dramatic training given at the Conservatoire. M. Magnier (also a "Lauréat"), in the part of André, made a brilliant *début*. Tall, good-looking, gifted with a sonorous voice, and elegant of attitude, he won the approval of all present.

At the small transpontine Théâtre Cluny, within a stone's throw of the Odéon, an adaptation of "Charley's Aunt" has been given under the title of "La Marraïne de Charley." Unfortunately, the actors are not quite up to the mark, and there are certain details so essentially English that several of the most amusing scenes fall flat on a Parisian audience. It is a great pity it was not produced on the stage of the Palais-Royal, and with better *mise-en-scène*. Notwithstanding these drawbacks, the success of this screaming farce is increasing nightly. It has even met with the approval of M. Sarcey, the omnipotent critic of the *Temps*, who has hitherto pretended to ignore the possibility of anything original in English playwrights.

CECIL NICHOLSON.

MUSIC.

MUSIC NOTES.

THE twenty-fourth season of the Royal Choral Society will commence with the "Elijah" on November 1. Dr. Hubert Parry's "King Saul," written for the approaching Birmingham Festival, will be performed on February 7, 1895.

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The Claims of Christianity. By W. S. Lilly. (Chapman & Hall.)

THE message of Israel is a theme that has been very variously commented. A modern orthodox Jew would probably tell us that the great business of his race, from the first dawn of history down to the present day, has been to set before mankind a true account of the origin and government of the world, to embody in its national institutions a perfect moral code, to guard itself from external contamination by an elaborate system of ritualistic prescriptions, and to set an example of unshakeable fidelity to this creed and to this code in the face of every attempt from within and from without to sap or to submerge or to batter them down. A modern heterodox Jew, disbelieving altogether in the supernatural, might say—or, rather, if I am not much mistaken, *has said*—that Israel's peculiar excellence lay in the abnegation of all transcendental interests, in single-minded devotion to the cause of individual and national self-preservation. A Christian theologian of the old school interprets the whole of Hebrew history, literature, and ritual as a prophetic annunciation by word and symbol of the coming Christ and of the Church that He was to found. M. Renan views the Prophets as theoretical Socialists, the Law as an attempt to put Socialism into practice. M. James Darmesteter, with more reason, claims as the distinctive service of his people that they alone among the nations of antiquity conceived God as an entirely moral Being, as nothing if not the guardian of righteousness.

Like the two writers last mentioned, Miss Wedgwood fully accepts the results of modern Biblical criticism: indeed, one object of her book is to commend Graf's theory of the Pentateuch to the acceptance of the religious public. But her version of the message of Israel, though startlingly new, is quite independent of the new criticism, and might as well have been gathered from the Bible of Ewald or Dillmann, perhaps even from the Bible of Pusey, as from the Bible of Wellhausen. According to her, what Israel proclaimed was the intimate interdependence of monotheism and monogamy. "Traced to a single family with a definiteness unknown in other history, that race is called on to show forth the principle of family life, the mutual and exclusive fidelity of those who share the divine pre-

rogative of creating new life." "The idea of Hebrew espousals is the ideal of Christian espousals in its utmost purity, and even what might be called its rigidity" (p. 91). When one considers that the extremely detailed Hebrew codes contain no law against polygamy, that no prophet mentions it with disapproval, that the eponymous patriarch of Israel had four wives, that David the greatest and Solomon the wisest of its kings kept harems without blame, this talk about "mutual and exclusive fidelity" involves too great a draft on our credulity. It was solely the fidelity of the wife to the husband on which Hosea insisted; it was that which he and his successors took as the symbol of monotheistic purity: in Mrs. Carlyle's favourite phrase the reciprocity was all on one side. Against this vast consensus of national tradition, opinion, and sentiment, Miss Wedgwood has nothing to set but the single saying, "therefore shall a man leave his father and his mother and cleave to his wife," which she declares to be "meaningless for the possessor of a harem" (*ib.*). But surely a Jacob may leave his parents as completely for Leah and Rachel together as for Leah alone. Furthermore, it is pleaded that "the Old Testament is such a picture of the wretchedness of polygamy as we meet nowhere else in consecutive history" (p. 92). Some of the instances quoted to prove this are rather strained; but, accepting the evidence as perfectly relevant, what does it prove? Simply that polygamy is a very mischievous form of family life, not that the Hebrew narrators recognised in it the true source of the evils that they related. Besides, family discords are a constantly recurring *motif* in all fictitious or legendary narratives, whatever constitution of the family they assume—Cain and Abel, Esau and Jacob, were the offspring of monogamic unions—and among the Hebrews, as elsewhere, they sink into insignificance with the rise of authentic history. The peaceful succession of Judaic kings was undisturbed by their evident practice of polygamy; the sanguinary annals of the Ten Tribes owe none of their horror to its prevalence: indeed, Ahab and Jezebel seem to have been exemplary in their domestic relations.

Miss Wedgwood has not failed to notice that from Eve onwards "woman is mostly the tempter" in the Jahvist narratives of Genesis (p. 108); but it does not seem to occur to her that the habitually low view of women taken by Orientals betrays itself here, and renders the stories in question a rather unedifying text-book of morality for the West. Indeed, the idea, in which she seems to take such pleasure, of "typifying the human relation to the Divine by the female relation to man" (p. 108) involves an assumption of corresponding male superiority utterly alien to our conception of the relation of the sexes. Of course, Miss Wedgwood may reply that Jahve was no more superior to man than the average husband is to the average wife, and that like Jahve he very properly withholds from her the knowledge of evil which he has himself acquired by regrettable experience; but that is a view of

religion that the world has not learned from Israel, and is not likely to learn from him now. Hegelian pantheism may be illustrated, but cannot well be taught, from the Bible.

The unhistorical character of Miss Wedgwood's fundamental thesis leaves us free to admire the excellences of detail with which her work abounds. Her observations on human life may not really have been suggested by the Biblical history, but at any rate they are just and penetrating; when she is not bent on extracting moral lessons from it, her interpretations of the sacred text are fresh and stimulating; her style, though too laboured and sometimes wanting in clearness, always has dignity and distinction, occasionally a certain eloquence, at once feminine and austere. The learning shown is considerable, though not so complete as might be wished. Let me note some points requiring correction in the order in which they occur. When Miss Wedgwood describes the Septuagint as "the first complete Greek version of the Old Testament" and then adds that it "was made in the third century B.C." (p. 60), she must by inadvertence have written "Old Testament" for "Pentateuch," for she must know that the Book of Daniel and other Hagiographa did not then exist. Had she read that very interesting book, Budde's *Urgeschichte*, she would not have said that "critics detect the work of only one author in the earlier (Jahvist) chapters of Genesis" (p. 78), and her own analysis would have gained immensely by the light Budde has thrown on the subject. The assertion that "if touches have been added here and there to the 'Iliad,' or some small fragment has been lost, the change is in either case imperceptible" (p. 131) is simply incomprehensible. A protest against the use of the term "Second Elohist" by the critics (p. 147) is entirely gratuitous, seeing that the term has been dropped ever since it became inapplicable—*i.e.*, since the post-exilic origin of P has been recognised. Critics now only recognise one Elohist—the part-author of the Prophetic Narrative. There is to my knowledge no reason or authority for attributing the words quoted from Micah on page 154 to Balaam. It is in the highest degree probable that Micah had before him the same narrative of the scene between Balak and Balaam that we now read in Numbers, and no allusion is there made to human sacrifices. That entirely mythical personage, Lycurgus, is gravely spoken of as an historical character (pp. 207 *sq.*)—which is perhaps not wonderful in a discussion where Grote figures as "our latest historian of Greece." "Jeremiah's Chaldaism was to an aristocratic section of people what Medism would be two hundred years later to the Athenians" (p. 227). Whether the parallel be just or not, the chronology is wrong by a hundred years, for we must assume that the reference is to the time of the great Persian war, not to the time of Conon.

By the "Claims of Christianity" Mr. Lilly, as might be expected, understands the pretensions of the Roman Church to tell men what they ought to believe as divine

truth, and what they ought to do in order to carry out the divine will. Along with these there seems to go another pretension, implied rather than expressly named, the pretension to command the assistance of the public authorities in exacting obedience to her behests. Apart from two chapters on Buddhism and Islam, pleasant to read but adding nothing to our knowledge of their respective subjects, the book may be described as a brief account of how the Roman Church exercised her authority during the middle ages, how she lost much of it through the Renaissance, the Protestant Reformation, and the modern Revolution, and how she may hope to recover it in the future.

In dealing with medieval history, according to the not very felicitous metaphor of our author, "the great rock upon which most students strike is generalisation" (p. 96). It is, at any rate, a rock of which he has not himself kept quite clear. The chapter in which this caution occurs supplies some instances in point. It opens with a very sweeping assertion:

"Christianity is the perfect law of liberty. . . . It is based upon the claims and prerogatives of conscience. It teaches that every member of the human race is . . . independent of all earthly power in that sacred domain. The separation between temporal and spiritual authority was its great gift to civilisation" (p. 87).

We are told elsewhere that neither in the Greek Church nor in the Protestant communities has such a separation been observed. Accordingly, the words, as they stand, can only apply to the Roman Catholic Church, and their truth must be tested by a comparison with its history. Mr. Lilly himself warns us that "an apologist for a religion should deal with it as an existing fact; should take it as it is, not as he thinks it ought to be" (Summary, p. xvi.). Perhaps, also, he should take it at the time when it was best able to manifest its proper genius. In the case of Catholicism, the middle ages seem best to fulfil that condition. Now, Mr. Lilly will not deny that they were a time of extreme religious intolerance. Indeed, he says as much in this very chapter. A Church that merely insists on the right (and duty) of everyone to agree with her is not teaching liberty in the true sense at all. Equally untrue is the assertion that Christianity (as already defined) supplied "a force able to destroy the domination of the State over the immaterial part of our nature" (*ib.*). On the contrary, it made that domination more intense than ever it had been. Any authority that can exile, or imprison, or put to death is really temporal, whether exercised by ecclesiastics or not. Any organisation that can wield the whole power of the State for the suppression of opinions that it dislikes is a part of the State machinery, whether it is called the Church or anything else. Mr. Lilly is full of admiration for the services of the Jesuits in winning back to Catholicism a great part of the territory lost to Protestantism. Now, it is notorious that this was done by a free use of the royal authority in the countries reclaimed.

Another generalisation on which the

author splits, or, rather, which itself splits on the rock of history, is his assertion (to quote again from the very convenient Summary) that in the middle ages "Christendom was conterminous with the Catholic Church" (p. xx.). Was the Greek Church, then, not a part of Christendom?

Once more, we are told that "Europe was considered as one vast moral territory, of which the Pope was the supreme magistrate" (p. xxi.); and we are given to understand that the papal power was exercised in a disinterested spirit, with a view to the maintenance of peace and order. But the only illustration of this moral magistracy that I find adduced is "an armistice concluded between Edward III. and Philip VI. at the instance of Clement VII." (p. 118). We hear nothing about the papal sanction given to William the Conqueror's buccannering invasion of England, or about the infamous Crusade against Constantinople, or the bringing of Charles of Anjou to Naples with the subsequent advice to execute Conradin, or the too effectual obstacles put in the way of German and Italian unity—to mention some only among the many rocks on which this generalisation also goes to pieces.

Mr. Lilly, as I have said, fully admits and, indeed, half justifies the ferocious intolerance of the medieval régime. One might suppose that so far it was fatal to at least one claim of Christianity, the claim to set men's consciences free. On the other hand, whatever toleration we now enjoy is clearly due either to the Renaissance, or to the Protestant Reformation, or to the modern spirit, or to the resultant of their various tendencies. Yet, in considering those three movements, our author treats them rather as hindrances than as helps to what he calls Christianity. They certainly were adverse to the authority of the Papacy and of ecclesiastics generally. But to pretend that "Protestantism, when the popular movement in its favour had waned, allied itself with monarchical absolutism" (p. 208) sounds a little too preposterous, when one thinks of the French Huguenot nobles, the Dutch Republicans, the Scotch Covenanters, the English Puritans and Nonconformists, and the New England settlers. A publicist of a somewhat different order, the late M. Taine, observes that "but for St. Bartholomew and the revocation of the Edict of Nantes, France would now [1873] be enjoying a liberal and regular parliamentary government." Whether Protestantism really contributed much to the absolutism of the German princes may be doubted; but it is certain that in Germany the spirit of the Reformation has led to an unrivalled liberty of forming religious convictions without regard to the preferences of persons in authority. Another outrageous assertion is that "Luther's tenet of justification was productive of far worse results in the lives of men than had been the traffic in indulgences so strongly denounced by him" (p. 192). The doctrine of justification by faith alone may have been used as a pretext for moral laxity—just as St. Augustine's doctrine of predestination may have been—but in practice it has usually been allied with extreme moral rigour.

In the last chapter the Roman Catholic Church is again extolled as "the champion of the rights of conscience against the dechristianised State" (p. 236). An ancient fatalist has told us what happened to the sheep when they surrendered their dogs and placed themselves under the protection of the wolf. *Non tali auxilio*—we are not going to entrust our liberties to the guardianship of the Church that burned Giordano Bruno in the sixteenth century and kidnapped little Mortara in the nineteenth.

If Mr. Lilly is resolved to pose as a teacher of the age, he should try to be a little more accurate. One who translates "Nous avons été précédés de loin, dans la recherche des libertés publiques, par ces bourgeois du moyen âge . . ." "those burghers went far beyond us in the pursuit of public liberties" (p. 123), cannot be trusted to understand the meaning of the simplest French sentence. The "publicist" who can refer to a most conspicuous and celebrated chief of the Girondists as "another Jacobin orator, one Isnard" (p. 220), has great need to study the history of the French Revolution over again. A professed admirer of scholasticism should not fall into the vulgar error of saying that "the only philosophy which the schoolmen knew was Aristotle's, as filtered through the Arabian intellect" (p. 143). Aquinas used translations made direct from the Greek text of Aristotle, and always combated the Arabian, that is, the Averroist, interpretation of his metaphysics. The tradition of Platonism also was never entirely lost in the middle ages, when it gave birth to and sustained the doctrine of Realism. A period of five centuries should not be spoken of as "the brief days of the Alexandrian school" (p. 150). The function of Greek tragedy (according to Aristotle) was not "to purge the emotions by pity and terror" (p. 151), but to purge pity and terror themselves. Who was the South who "remarked a century ago that the Church of England alone made Protestantism considerable in Europe?" (p. 226). The only South known to fame is the great Caroline divine of the seventeenth century.

ALFRED W. BENN.

THREE VOLUMES OF POETRY.

A London Rose and other Rhymes. By Ernest Rhys. (Elkin Mathews & John Lane.)

Homeward Songs by the Way. By A. E. (Dublin: Whaley.)

Eremus. By Stephen Phillips. (Kegan Paul & Co.)

MR. ERNEST RHYS has written the briefest and the brightest of autobiographies.

"Wales England wed: so I was bred. 'Twas merry London gave me breath.

I dreamt of love, and fame: I strove. But Ireland taught me love was best; And Irish eyes, and London cries, and streams of Wales may tell the rest.

What more than these I asked of Life, I am content to have from Death."

The lines serve also for a summary of his book; it keeps, happily, close to the experience of life, to emotions really felt. There are no poems of a perfectly idle and insincere imagination, false lyrical cries,

postures and poses of fashionable sentiment: a personality makes itself felt throughout. It is work of a modest and delicate simplicity, without forced notes or lack of reticence: the kind of poetry which has a right to be written by virtue of its truth: the writer has his "vision," and records it worthily. There is distinctly something here which separates this poetry from the dull dexterities of the average versifier: a certain accent of genuine passion, and much of that incommunicable grace, which never rests upon mere metre-mongering. It were doing violence to the spirit of the book to pour superlatives upon it: it is just a book, full of an individual charm, which some readers will strongly feel. The poems fall into three chief divisions: London, Welsh, and Love poems. The London poems are pleasantly natural expressions of London's appeal to a poet. Sang Suckling:

"Black-Friars to me, and old Whitehall,
Is even as much as is the fall
Of fountains on a pathless grove,
And nourishes as much my love."

But that is the cheerful spirit of *Urbanus*, your Lambs and Addisons and Johnsons, your wits and merry worldlings and students of the crowd; there is more of *Umbratilis* in Mr. Rhys. He feels the fascination of contrast between the multitudinous life of London and the single soul of its contemplator; he notes the little, sudden things that meet him against the vast background: a girl dancing in the street, a harp played in the fog, a rose sold in the road; or the monumental greatness of ancient art, with its flashes or solemnities of appeal among the distracting confusions of the modern city. "London Feast" is the most memorable of them: it turns to poetry a theme painfully familiar, in a way that is strangely moving and imaginative: the flocking of the country into the town, "sunburnt herdsmen of the hill," and "country lads" and "village maidens, April girls," and "ancient dalesmen of the North," all "go to taste of London Feast."

"Too late, dear children of the sun:
For London Feast is past and gone!
I sat it out, and now, released,
Make westward from its weary gate.
Fools and unwise, you are too late:
You cannot taste
Of London Feast."

The "westward" way led to Wales, to holy Dee and Dinas Bran. And in the Welsh poems, Mr. Rhys is at his happiest, is at home. There is a note of the exile or of the stranger in his London verse, and the occasional pieces, for all their frequent daintiness and grace, are not clearly characteristic. But the Welsh and the Love poems are unmistakably so: they strike the note of delicate passion in a way most personal and distinctive. The poet sings how, of all the poets read and loved in his "Mountain Cottage,"

"Of all whose hearts have sung,
One there is, of older tongue,
Tunes his woodland note apart
Still more near to touch the heart:
Davyth of the leafy line
Pours for us his lyric wine,
Till our pulses thrill with song,
And all wondrous fancies throng

With an elfin melody,
And a strain of old romance,
Every glade and green expanse
Of the poet's forestry."

This, and some other pieces of a like character, have a delightful poetry of the hearth and heath, the fireside and hillside, in their quiet graces. "The House of Hendra" is among the most successful of modern Celtic romances, stately in style and measure, with many such haunting phrases as "the darker grace of death," and an excellent ghostliness in it. Vague as is much talk about "the Celtic note," Mr. Rhys has conveyed into these poems something of a spirit definitely Welsh; and the love poems in celebration of "Diana" have an exquisite shyness and delicacy, which are unlike the good and the bad qualities of modern English love poetry. It says much for the personal power of the writer, that his book has but few, if any, brilliancies and purple patches, while yet the effect of the whole is very marked and memorable. It is verse not made, but born of true emotions and rare impulse: it has no exasperating cleverness and dexterity. In brief, it is one of those books which delight their reader, but, if he be a critic, trouble him as well; for he cannot in any adequate degree convey a sense of its charm through quotation, and is left to fumble among tame phrases for words expressive of its quality. Mr. Rhys has it in him to give us much of that Welsh poetry, whether by translation, or by infusion of its spirit into original work, which is little known to English literature: the romance, the fairy lore, the legends and the lyrical soul of Wales, are not wholly contained in the Arthurian cycle. Such a labour of love would be a signal service to "Cymru Fydd."

"A. E.'s" poems come to us from a new publishing house in Dublin, admirably produced; and, for the literary good of Dublin, we wish the venture all success. It may be inevitable, but it is not natural or wholesome, that Dublin and Edinburgh should consign their native work to London hands. This latest of Irish poets has written some fifty lyrics, all noteworthy, some as nearly perfect, if not indeed perfect, as possible. Mystical, contemplative, he is also an artist of rare accomplishment, who has little of the irritating incompleteness common to most modern poetry of the kind. Nor does he sing riddles, and epigrams, and oracles, and proverbs, in the least happy style of Emerson or Garth Wilkinson: his lyrics are finely wrought pieces of pure imagination, the result of pondering and meditating upon ideas. The high things of his song have been made presentable in poetry: their vastness or aloofness, or, to some minds, vagueness, have not been suffered to cloud and to obscure their inherent beauty, which is, as is all beauty, in itself definite and precise. Here, certainly, is wisdom: that kind of universal wisdom, however particular or prepossessed, which is among the finer philosophical elements of poetry, and unites, let us say, Dante with Shakspeare, in a true catholicity. This poet's themes are just the eternal commonplaces which are the eternal mysteries; and he has cast them into exquisite moulds. That

he finds inspiration and sustenance in eastern wisdom, of a kind often travestied by its friends and foes, can hardly blind any competent reader to the excellence of his art. The estate and fortune of the soul travelling in eternity are here rendered into verse, that seizes with imaginative power their moving times and aspects, profoundly yet lightly also.

"The ancient mystery
Holds its hands out day by day,
Takes a chair and croons with me
By my cabin built of clay.

"When the dusky shadow flits,
By the chimney nook I see
Where the old enchanter sits,
Smiles, and waves, and beckons me."

It is poetry kindled from deep experience in simple things, which have in them all the wonder and greatness of existence, for the wise and resolute contemplator.

"I heard them in their sadness say
'The earth rebukes the thought of God;
We are but embers wrapped in clay,
A little nobler than the sod.'

"But I have touched the lips of clay:
Mother, thy rudest sod to me
Is thrilled with fire of hidden day,
And haunted by all mystery."

Or again:

"I pitied one whose tattered dress
Was patched, and stained with dust and rain:
He smiled on me; I could not guess
The viewless spirit's wide domain.

"He said, 'The royal robe I wear
Trails all along the fields of light:
Its silent blue and silver bear
For gems the starry dust of night.

"The breath of Joy unceasingly
Waves to and fro its folds starlit,
And far beyond earth's misery
I live and breathe the joy of it."

In almost every poem there is a haunting interaction between the simplicities of sorrow and joy in the life on earth, and the diviner simplicities of the universal life: the "ancient wisdom" passes to and fro between them with interpretation. In Shelley's phrase, this poet is a "Pilgrim of Eternity," and might say with S nancour, *Eternit  deviens mon asile!* He has questionings, recollections, glimpses of other lives and states, a sense of tragedy or romance played out in other worlds, a consciousness of moving among mystery, yet with no confusion in his transference of it all to poetry. Many of the lyrics have a strange gaiety, and brightness, and gentleness: a grave gladness of resignation. True mystic, peace and quietness are favourite words with him, being the desirable possessions. Yet not quite so; for the wisest song of all is this:

"It was the fairy of the place,
Moving within a little light,
Who touched with dim and shadowy grace
The conflict at its fever height.

"It seemed to whisper 'Quietness,'
Then quietly itself was gone;
Yet echoes of its mute carress
Were with me as the years went on.

"It was the warrior within
Who called, 'Awake, prepare for fight;
Yet lose not memory in the dim;
Make of thy gentleness thy might:

"Make of thy silence words to shake
The long-enthroned kings of earth;
Make of thy will the force to break
Their towers of wantonness and mirth.

"It was the wise, all-seeing soul
Who counselled neither war nor peace :
'Who be thou thyself that goal
In which the wars of time shall cease.'"

Assuredly these poems, faint and savourless to some, will be by others most intimately treasured for their wisdom and for their art.

Mr. Stephen Phillips in *Eremus*, though in many ways very modern, both in style and in imagination, still follows a somewhat outworn tradition. *Festus, Balder, Manfred, Paracelsus*, to mingle bad and good, are recalled by his design; even the excellent satire of *Firmilian* is not wholly dissimilar. There is a little of Alexander Smith in Mr. Phillips: fine rhetoric, fine imagery, but a touch of "madness," which is not at all "fine." Such things as "space-singed brow" or "my skull grin to the moon" are distinctly spasmodic; and there is too much of "O ye" this, that, and the other. A life's experience, the tragedy of a soul, the confession in blank verse monologue, are dangerous and difficult to handle. Dante and Bunyan, with their marvellously definite scenes and phrases, carry with them a profound conviction: they do not lend themselves to mouthing and declamation. Not that Mr. Phillips mouths and declaims; his poem is full of serene and stately beauty. But it fails to satisfy, as an whole, by reason of its frequent drift towards that fault. It is yet a poem of great power and grace, written with a singular carefulness of style. Mr. Phillips has the secret of his arduous metre in no slight degree:

"I stood in a waste place, and it was night;
A wild warm night of soft and stormy winds."
So begins the confession of *Eremus*, and the dignified charm of the verse prevails throughout:

"On thee, God flung the fires of his delight,
But gave thee no control, and let thee drive
Like some tall ship aflame, that throwing off
Spar after blazing spar upon the waves,
Down the great melancholy waters burns."

The poem is rich in such solemn images and rhythmical movements. The burden of it is the old burden: the hunger of a heart, dissatisfied and agonised and lonely. *Eremus* journeys through space, among the stars, to other worlds, under the guidance of a great spirit; he sees the immensities and the eternities, with feelings of awe and horror; he doubts, despairs, hopes, questions; and awakes upon earth to find it a dream, and to recover something of sympathy and peace with homely earth. That, most roughly put, is the gist of the argument: the poem is less, in truth, narrative or systematic, than personal: it is a series, not disorderly nor desultory, of imaginative thoughts upon the meaning, value, destiny of human life. It excels in the presentation of contrasts: the infinite spaces revealed by the "terrible Muse, Astronomy," with their wasting fires and stricken desolation, and then, the full life of earth, the grass and flowers, the consoling fields and streams. Mr. Phillips displays a very keen and lively imagination in these passages: he writes with a large and simple beauty, sometimes almost grandeur, of expression, austere and finely, in a way somewhat Lucretian. A not quite fortunate structure and form seem to have

prevented the poem from attaining a success which we feel to be well within its writer's reach; but it is none the less a distinguished and remarkable performance.

LIONEL JOHNSON.

Society in China. By Robert K. Douglas. (Innes.)

IF supply is any index to demand in the economics of publishing, it would seem that there has been for some time past a great and growing curiosity about everything that concerns the Celestial Empire. Its history, its literature, its language, its laws, manners, and customs, have all been treated in recent works of more or less ability, with the result that myth and fable have largely given place to sober fact in the general apprehension as it affects this old-world land and people.

Prof. Douglas, as everybody knows, may claim foremost rank among the few who can speak of things Chinese with the authority which rests upon a thorough practical command of the language, a wide acquaintance with its literature, both classical and current, and an intimate knowledge of the people and their ways acquired by residence among them. The crisis of affairs in the Far East enhances the intrinsic interest of his latest work. We are presented with a truthful picture of contemporary China, sketched in strong, clear outlines from personal memory, from native novels and dramas, and from the extraordinary and by no means flattering revelations of the King Pao (*Peking Gazette*), supplemented by that discriminating use of Blue Books which none but those who already possess a first-hand acquaintance with their subject-matter can pretend to make. Prof. Douglas holds and expresses decided opinions as to the proper attitude of European diplomacy in its dealings with the Tsungli Yamen; and the chapters discussing political and commercial relations and the history of past misunderstandings ought to be read by all who have any voice in the direction of English interests in China.

In the present volume the author makes only one or two brief references to the archaeology of Chinese writing. In a future edition it might be worth while to mention that not only is a star the symbol for *Ti*, "god," but also for *suk, sui*, "ear of corn"; just as in Accadian a star does duty for *essu (an-sug)*, "ear of corn," as well as for *dingir*, "god." Apart from the double agreement, it would hardly be certain that the similarity in question was more than a coincidence, as a star symbolises god in Egyptian also. The character *hwang*, "emperor," anciently pronounced *gong* or *gung*, did not originally mean "self-ruler," whether in the sense of autocrat, or of one who rules himself; although the Chinese *literati* have altered it so as to suggest one or other of these ideas. The essential part of the hieroglyph is but little modified from the symbol for an eye; and both word and sign agree with the Accadian *uginnu* (= *ugin, gun*), "lord," "king," which in linear writing looks like an incomplete eye. The lower part of the Chinese character is an added phonetic. The imperial designation

of "The One Man" (p. 10), so common in the Shu, also has its exact parallel in Accadian, where we find the numeral *gi, dish*, "one," explained by the Semitic word *sarru*, "king." The character is the same in both scripts.

It is to be hoped that of those who read this fascinating volume some at least may be stimulated to begin the study of the Chinese language, with a view to independent investigation of its wonderful memorials of the forgotten past. For those so minded, no better handbook could be suggested than Prof. Douglas's *Chinese Manual* (W. H. Allen).

C. J. BALL.

La Jeunesse du Grand Frédéric. Par Ernest Lavissee.

Le Grand Frédéric avant l'Avènement. Par Ernest Lavissee. (Paris: Hachette.)

SOME surprise was expressed in England when M. Ernest Lavissee was elected a member of the Académie Française. His works were almost unknown, and his reputation had extended only to very few persons on this side of the Channel. Yet M. Lavissee is no ordinary man, and historical students in France rejoiced that he had been thus honoured. His work at the Ecole des Chartes has been singularly successful, and the pupils there with one accord speak of him with enthusiasm. He has done more than any living man to elevate and strengthen the character of historical study in France. The labours of the great mediaevalists who work in the school have been worthily supplemented by M. Lavissee. He has supplied a certain element of modernity, and has prevented many a young historical student from becoming a mere Jonathan Oldbuck, by impressing the necessity of wide knowledge and a sense of historical proportion upon him. It is particularly interesting to examine the historical attitude of one who holds so important a place among modern historical French teachers. For it is doing M. Lavissee no injustice to say that it is as an historical teacher more than as an historical writer that he is destined to be remembered.

The writings of M. Lavissee have been devoted entirely to the history of Prussia. The blow struck by Germany in 1870 has induced Frenchmen to examine with peculiar care the modern history of their conquerors. That the Prussia of Jena should develop into the Prussia of Sedan seemed so surprising that elaborate inquiries were made into the early history of the nation which was to become the leader of Germany, and humble the power of France. Of the many books which have been written by Frenchmen about Prussian monarchy since the war, undoubtedly the ablest is the *Formation de la Prusse Contemporaine* of M. Godefroy Cavaignac. Only one volume of this superb historical study has yet been published; and it is to be feared that M. Cavaignac's entrance into politics has postponed, if it has not terminated, his career as a historian. Lighter in tone are the works of M. Lavissee on the same subject. His *Etudes sur l'Histoire de Prusse*

is a charming volume of essays well suited for the general reader, if not so scientific in treatment and so thorough in analysis as M. Cavaignac's volume. His study of the early years of Frederick the Great is also intended for the general reader, and possesses the same charm of style. It is not an original work based on the study of newly discovered documents, but rather a psychological analysis of the nature of one of the most conspicuous personalities in modern history, and the one which has done the most to create the Prussia of to-day. The taste for these psychological studies of great historical characters is one of the marked features of modern French historians. On the one hand, they are devoted to the scientific and critical examination of documents; on the other, they are impelled by the interest they take in the theories of heredity to analyse the origin of the tendencies of important individuals. Taine's book on Napoleon is a remarkable instance of this tendency, and M. Lavissee's volumes on Frederick the Great are the latest example of its popularity in France. For such work a writer must possess great literary power: the faculty which is of least importance in appreciating documents is indispensable for analysing character.

A quotation from the preface to his second volume gives in a few words M. Lavissee's attitude towards his subject:

"I have no intention," he says, "of writing the history of Frederick II. I am very curious to investigate origins, whether of a state or of an individual, because it is a rare pleasure for me to reach the beginnings of things, and because the understanding of the behaviour of individuals is learned at the price of exertion which is practically a pleasure. I have therefore given myself time and space to study the formation of a lucid intellect and a strong will by which the whole course of history has been modified."

This being the intention of M. Lavissee, it is absurd to expect elaborate criticism of historical authorities; for his volumes do not profess to contain more than a statement of facts which justify his psychological analysis couched in a clear and exquisite style. English readers will find it difficult to read M. Lavissee without comparing him with Carlyle. Their judgments as to Frederick's early years are singularly alike; but the French author has the advantage of being more clear, more logical, and less of a hero-worshipper. He makes no parade of the books he has read or consulted, and his one endeavour is to be intelligible to his readers. He is never seduced into philosophical digressions, and avoids the danger of recondite allusions. His grasp of personality is as great as Carlyle's; but he has more sense of the importance of details, and is careful to preserve harmony in his colouring. M. Lavissee and Carlyle are in many ways the exact opposites of each other, and the fact that their portraits are so similar argues that a correct idea has been formed of the character of Frederick the Great. The three great figures of the eighteenth century are the elder Pitt, Frederick, and the Empress Catherine. These three transformed Eng-

land, Prussia, and Russia; and it is a misfortune that there are no such complete studies extant of Pitt and Catherine as Carlyle and M. Lavissee have given us of Frederick.

It is impossible to analyse the evanescent charm of literary style. It can be felt but cannot be explained. M. Lavissee is a master of style in a nation of stylists: more cannot be said. Personally he is more interesting to English students from his authoritative position in the modern historical school in France; but it is a pleasure to find that one who is accounted so eminent a teacher should likewise be conspicuous for literary merit. M. Lavissee declares his intention of not pursuing further his study of Frederick the Great; it would be interesting if he would give us a companion picture of Frederick's greatest contemporary, Catherine of Russia.

H. MORSE STEPHENS.

NEW NOVELS.

The Friend of the People. By Mary Rowsell. In 3 vols. (Fisher Unwin.)

Led On. By Helen F. Hetherington and Rev. H. Darwin Burton. In 3 vols. (Ward & Downey.)

Suit and Service. By Mrs. Herbert Martin. In 2 vols. (Hurst & Blackett.)

Thunderbolt. By the Rev. J. Middleton Macdonald. (Hurst & Blackett.)

Gladdie's Sweetheart. By Theodora C. Elmslie. (Ward & Downey.)

George Mandeville's Husband. By C. E. Raimond. (Heinemann.)

The Curse that Came Home. By Jessie K. Lawson. (Oliphant, Anderson & Ferrier.)

The Hypnotic Experiment of Dr. Reeves. By Charlotte Rosalys Jones. (Bliss, Sands & Foster.)

THE French Revolution is a theme of which we never tire, and which of itself invests with an interest the productions of the poorest writer. The author of *The Friend of the People* is, however, not at all a writer of this sort; and if her conceptions do not rise to the level of brilliancy, her narrative is composed with commendable care and due regard for scenic effect. The story turns upon the impersonation of the Marquis de Ravnac by his half-brother Gervais Touton, who strongly resembles him in features. The pseudo-Marquis, who is a prominent Revolutionist, makes over to the nation the ancestral estates of the Ravnacs, and under the name of Citizen Crassus poses as a leader of the most advanced party. Many incidents in the book are drawn with a remarkably skilful hand. The opening chapters, where Gervais, by assuming the cassock and tansured wig of a father-confessor, extracts from his dying mother the truth concerning his own parentage; the device by which Maurice de Ravnac is carried away and immured in Alsace; and the prison scene where, after four years' separation, Maurice once more meets Marcelle, his married, but maiden, wife, are particularly worthy of mention. And at every turn we meet with the terribly real and im-

perishable characters who played their part in the most ghastly of the world's tragedies. The ill-fated Queen of France and her butterfly court, the sans-culottes, the citoyennes knitting around the guillotine and screaming for fresh blood, the famous leaders who one after another rose and fell, above all the pale-faced, meagre little man with whose name the Terror is chiefly associated, in his blue coat and nankeen pantaloons—these stand out upon the canvas, and impart to the picture a lifelike reality.

There is a mild sort of interest about *Led On*, the joint production of a lady and an Anglican clergyman, which will carry a reader uncomplainingly through the regulation three volumes now, not undeservedly perhaps, threatened with extinction. To the credit of the authors, it may be said that they have chosen a title which, to some extent at least, indicates the nature of the story. Captain Hugh Manners, who has resigned his commission and embarked in the wine trade, is sent by his firm to Spain, to take charge of a branch establishment there, and leaves his newly married wife at home. In his absence Mr. Frank Wood, a youthful stockbroker, who admires Mrs. Manners, and has already induced her to commit the enormity of staking a sovereign upon a horse running for the Derby, now further persuades her to invest £30 in a financial speculation, by which she gains £120. The ease with which this sum is obtained encourages a speculative rashness which enables Mr. Osgood Lewin, a bucket-shop man, to relieve her not only of the £120, but also of some £200 out of a legacy of £500 bequeathed to her husband, and left by him in her charge. All this is very dreadful, no doubt, and sufficient perhaps to justify the young woman in attempting to drown herself rather than face her husband on his return; but it may strike a good many readers as being a somewhat tame exemplification of the gambling fever. A far stronger and more impressive portion of the narrative is that connected with Arabella Schonte—a baby-farmer, who insures the lives of the children committed to her care and then does them to death. In the second chapter of the book there is a mystery about a young woman which is never subsequently explained—an oversight due, perhaps, to divided authorship.

One can hardly help regarding it as a needless expenditure of labour when a novelist creates a character to suit one particular scene, and makes no use of it afterwards. In the first chapter of *Suit and Service* we are introduced to Mrs. Winter, whose unbounded generosity prompts her to empty her pocket of its contents at the appeal of any passing beggar, and who has been known to divest herself of a flannel petticoat in the interests of some thinly clad damsel who encounters her in the street. A good deal of amusement might have been elaborated out of this trait of quixotic benevolence; yet throughout the remainder of the book Mrs. Winter is nothing more than a motherly, kind-hearted person of an ordinary type. For the rest, the novel is

pleasant reading enough in its way, though the author seems to delight in the introduction of characters little resembling those met with in everyday life. We have Giles Cunliffe, who succeeds to a baronetcy when over sixty years of age, but is unable to shake off the penurious habits of a poverty-stricken life, and inhabits Castleton Manor in squalid seclusion, buying his daily bits of meat or smoked herrings from the neighbouring town and carrying them home in his pocket. His only associate is Richard Thornton, a blacksmith's son, his coachman and general servant; and living in the house also is his grand-niece, Rachel Malleson, a plain-faced, shy, and sensitive young woman, the heroine of the story, and endowed presumably with much undiscovered depth of character, but disappointingly dull and seldom interesting. At all events she secures the dog-like devotion of Richard Thornton, who, when the old man dies and leaves him the bulk of his property, develops into a popular country gentleman. Mrs. Martin has a vigorous touch, and is in the main a painstaking and careful writer. Perhaps it is too much to expect of a lady that she should pay attention to the legal aspects of a narrative; but we really ought to be informed how it came to pass that, if the Castleton estates were not entailed, Sir Giles inherited them from the previous owner—who refused to recognise even the fact of his existence—or, if they were entailed, how he had the power to devise them to Richard Thornton, a man in no way related to him.

It cannot be said that Mr. Macdonald brings with him any striking qualifications for the task of writing a story of Australian life. *Thunderbolt* takes its title from a famous bushranger known by that name, who for seven years defied the efforts made to capture him by the police of New South Wales and Victoria. The writer, who is described as a Bengal chaplain, has no doubt visited Australia in person, and has picked up some knowledge of the country and an acquaintance with its peculiarities of phraseology; but the dialogue is of that gossipy, irrelevant, and disjointed style which suggests transcription from a diary of after-dinner conversations about anything and everything, which formed part of Mr. Macdonald's actual experiences, while for most of the incidents in the pursuit of *Thunderbolt* that require particularly vivid description he has recourse to lengthy extracts from the *Sydney Morning Herald* and other papers. There is, however, a very spirited and entertaining description of an Australian football match. A glossary is appended; but as no notice of the fact is given at the outset, it is possible for a reader to make his bewildered way through allusions to cockatoos and henatoos, and bael budgerie, and what not, before discovering that an explanation of them is anywhere to be found.

Gladdie's Sweetheart is a story of an impulsive and rather foolish young lady of seventeen, who allows herself to be carried off at a day's notice and married by an impulsive young gentleman, one year her

senior. Miss Gladys Somers, an orphan, has been brought up in the house of an uncle and aunt since the age of six; and having now developed unusual personal attractions and incurred the jealousy of her cousin, Miss Esmeralda Skewton, she falls under her aunt's displeasure, who threatens to send her away as a governess. She is, however, rescued by Mr. Charles Boldrewood, fresh from Eton, and heir—upon coming of age—to thirty thousand a year. The sequel may be left to take care of itself. The style is easy and natural throughout, and the story claims to be a true one. This may be so; but we should like to know how the young couple managed to take the morning train from Bournemouth and be married in London on the same day without having procured any special licence or having either of them resided in the district for the statutory period. Mr. Boldrewood scarcely solves the difficulty when he boastfully asserts that "once there [*i.e.*, in London], I know a fellow who will soon marry us safely enough. He was once a tutor of mine, and is an out-at-elbow sort of chap who won't be sorry to earn a small cheque so easily."

In *George Mandeville's Husband* we have an amusing caricature portrait of a "woman with a mission." Miss Lois Carpenter was

"a young woman of indomitable energy and high-coloured vitality, who, even at school, had developed the gift of impressing herself forcibly upon her surroundings. Her friends declared with one voice that there was no saying what she couldn't do. But at the same time it was hard to say precisely what she could do, for she had not as yet positively declared her mission."

However, after her marriage to Ralph Wilbraham, she assumed the name of George Mandeville, and decided to be a novelist and a leader and teacher of men. "She would champion the cause of Progress, she would hold high the Banner of Woman's Emancipation," and so forth. With the exception of a play which fails, she obtains considerable success as a writer, and entirely eclipses the personality of her rather invertebrate and weak-willed husband, who spends a humdrum existence in company with his little child Rosina. The death of the latter gives a tragic termination to the book.

Yet once more we light upon a novel from a lady's hand containing situations likely to challenge objection from the legal standpoint. The plot of *The Curse that came Home* mainly turns upon the theft of a will drawn up by David Ogilvie in favour of his wife and step-daughter. When the wife dies, and David goes out in distraction and is supposed to have fallen down a disused mining-shaft, his nephew, Sandy Brunt, conceals the will and takes possession of the property, to the exclusion of the step-daughter, who is reduced to poverty. But inasmuch as the document never seems to have been attested, there is no reason—at least according to English law—to take for granted that Sandy was not the rightful heir. In other respects the tale is stirring and romantic enough, and little fault can be found with anything except the

quantity of Scotch dialect imported into some of the conversations.

A neatly got-up little volume, entitled *The Hypnotic Experiment of Dr. Reeves*, contains four other stories from the pen of a graphic and pleasing lady writer. They are all short, light stories of the magazine order, and display considerable promise.

JOHN BARROW ALLEN.

CURRENT LITERATURE.

Letters addressed to a College Friend during the Years 1840-1845 by John Ruskin. (George Allen.) It would really seem to be a question of some moment whether everything a famous author has written is worthy of publication. The drawers of the writing-table—even the contents, one is tempted to think, of the waste paper basket—are ransacked for scraps, and the findings are heaped together and metamorphosed into a volume. Reverence for a great teacher or poet should not be so sentimental; the more dignified and respectful attitude is to acknowledge frankly that quite half of the noblest author's work will not sustain his reputation, and should not, therefore, be given to the world. The editor of this volume discreetly conceals his identity behind a publisher's note, wherein it is announced that Mr. Ruskin, though he countenanced the publication of the letters, "is in no way responsible for their arrangement and editing." Consequently, the blame for irritating us with a good deal of trivial matter, well enough and pleasant enough in a private letter, does not rest with their writer; and we are unfeignedly glad, for Mr. Ruskin has been, and still will be for many years, we hope, a foremost teacher of the generation. There are delightfully tender, brilliant, witty, and wise passages plentifully scattered throughout this volume, which make the greater half of it well worthy of attention and even admiration. But there is a good deal that is neither witty nor wise nor brilliant, which, out of our respect and affection for Mr. Ruskin, we could wish had never been printed.

Books and Players. By Allan Monkhouse. (Elkin Mathews & John Lane.) In spite of the aggressively ugly and bilious cover, there is a good deal of pleasure to be got out of this book. It is evidently the work of a man who has taken the trouble to think: it reveals a more than ordinary knowledge of English literature; and the style, if not particularly distinguished, is thoroughly adequate and at times noticeably vigorous. Mr. Monkhouse's essay on George Meredith's poems is the best of the collection: probably no one has dealt so justly with them before. Perhaps the reason he has been so conspicuously successful in his most difficult task is that he is one of those who agree with Ruskin that "all high art should appeal to the emotions through the intellect." And certainly no one whose intellect is not uncommonly wide-awake can hope to derive much pleasure or profit from "The Woods of Westernmain." It is a creditable achievement to prove to the sceptic, as Mr. Monkhouse has done, that the difficulties can be successfully tackled, and much wisdom gained by surmounting them. The essay on Mr. Meredith's novels is good, but scarcely so well knit: it sprawls a little in places. The author has something to say towards the end of the volume about the theatre, for the lack of literary quality in the modern stage-play distresses him. He puts his case well and temperately, and his attitude is quite intelligible. But he fails to realise that the novel has superseded the drama, and that people go, and will probably continue to go, to

the theatre to be amused. Nor are we quite sure that they are wrong. Some of us prefer to study literature in the quiet of our studies. But Mr. Monkhouse, even when most inclined to preach, is never dull, and deserves to be congratulated on an earnest and capable book.

Sorrow and Song. By Coulson Kernahan. (Ward, Lock, Bowden & Co.) Heine, Rossetti, and Philip Marston are familiar enough, both as personalities and through their writings, to most people who read at all. Every young essayist repeats the familiar truths about one, at least, of them; but Mr. Kernahan treats us to dissertations upon all three. His boldness makes one hope that he has some new and profound truths to utter. But he only tells us again pretty much what every other writer has said. His style, moreover, is not strong enough to carry easily so big a load of commonplace. In "A Singer from over Seas" he says some graceful words about Mrs. Chandler Moulton; but faith in his judgment is destroyed when he compares a poem of hers "to the work of Mrs. Browning and Miss Rossetti—our two supreme and pre-eminent women poets." The name of Emily Brontë starts to the lips at the sound of these superlatives. Whether Robertson of Brighton was worth writing about at this time of day must remain a matter of opinion; it is fair to suggest that his affinity to sorrow and song is rather remote. Mr. Kernahan's work is earnest enough; and should he leave the beaten track, finding something new to describe, it is possible that he may do something very good in the future.

Interludes: Second Series. By Horace Smith. (Macmillans.) This small volume contains two essays, a farce of the order dubbed "screaming" in old play-bills, and a collection of verses somewhat in the style of Ingoldsby. Mr. Smith probably does not expect to be taken very seriously as an author, though he writes better than most people, albeit his manner is a trifle old-fashioned; but he has every right to claim recognition as a teller of good stories. Shrewd, humorous, ludicrous anecdotes trample on each other's heels through seventy delightful pages. A suggestive criticism or keen comment springs up here and there, proving the writer to be thoughtful as well as witty. He complains that the School Board teacher is destroying "original character," and makes a distinct point by a neat reference to *Punch*. "In the days of John Leech, the pictures and the letterpress at the foot of the pictures were redolent of originality of dress, manner, speech, and inner character." Nowadays he declares that everybody is like everybody else, and "*Punch* has recourse for his mirth to the absurdities of fashionable life and the playfulness of ingenious satire." There is a good deal of truth in this remark. We commend the book to the busy man who wants to be amused over his after-dinner pipe. It were hard to find a more genial companion than the author of *Interludes*.

SOME BOOKS OF TRAVEL.

Studies of Nature on the Coast of Arran. By George Milner. (Longmans.) An enthusiast on the beauty of the Isle of Arran here pours out his love in the daintiest of volumes. Adorned with copperplate views of mountain and glen, and studded with well-chosen poetical quotations, this is just the book to thrust into one's pocket at the seaside. Mr. Milner is eminently appreciative: no effect of light and shadow, no sunset glory of the waves escapes him. Arran means to most men a remembrance of waist-deep heather dominated by Goat Fell. Here they may read of every subtle beauty on its hillsides, every point of jutting

rock swept by the silver fringe of sea; of the tangle of wild flowers, and the quaint Scotch characters to be met in its villages. Some of these are familiar to most tourists in Scotland—as, for instance, the seaside "laddie," who is "three-fourths trousers and nearly one-fourth blue bonnet." The author writes with much good taste when rock and glen are in question, but has occasionally caught the Scotch fondness for imposing verbiage. Clothes at one time are "slender integuments," at another "habilitory environments." The little book does for Arran what another well-known volume has done for Iona. An index of quotations in such a book is useful, though some ungrateful folk may be found who will turn to these more frequently than to the pages which they ornament; but people will be perverse and thankless to the end. Mr. Milner's study of Arran is a graceful purpose, gracefully carried out.

On Sunny Shores. By Clinton S. Collard. (Gay & Bird.) Mr. Collard writes pleasantly, and his book is not without considerable merit. He has the faculty of seizing the salient points in a description, whether it be of a scene or of a human being. But *On Sunny Shores* is too scrappy, and deals with too great a variety of places, to demand very serious attention. The author is at his best in a really charming reminiscence of a visit to Bellagio. There is both sympathy and a restrained humour in this little sketch, and we are sorry when we have read to the end. Mr. Collard should concentrate his attention on one country, say, North Italy for choice, and give us a book of his impressions. It would be well worth having. The illustrations to the present volume are unpretentious, but none the worse for that.

AN interesting description of Matabeleland and its late monarch is to be found in the pages of Mr. J. Cooper Chadwick's *Three Years with Lobengula*, just published by Messrs. Cassell & Co. Mr. Chadwick is a good type of the pioneers of whom we heard so much during the recent expedition, which ended in the downfall of Lobengula's power; but he did not take part in the war, as a distressing gun accident had already cut short a very promising career. As a trooper in Methuen's Horse, an officer in the Bechuanaland Border Police, and finally as one of the Chartered Company's agents at Bulawayo, Mr. Chadwick has a stirring story to tell; and his three years' residence at Lobengula's court gave him special opportunities of studying savage life, of which he was not slow to make use. The book may be confidently recommended, both for veracity and picturesqueness—an unusual combination.

NOTES AND NEWS.

WE are glad to hear that Messrs. Macmillan & Co. have in the press a volume of hitherto uncollected papers by the late Walter Pater, to be entitled *Greek Studies*.

WE are now able to give some details about the collection of essays on the Higher Criticism, which—as already announced in the ACADEMY—Messrs. Eyre & Spottiswoode have in preparation. The volume will be entitled *Lea Mosaica*, and will consist of fourteen essays, together with an introduction by the late Bishop of Bath and Wells. The editor is the Rev. Dr. Richard Valpy French, rector of Llanmartin, who himself writes on the period of the Judges. Among the other contributors are—Prof. Sayce, on "The Archaeological Witness to the Literary Activity of the Mosaic Age"; Canon Rawlinson, on "The Levitical Code"; Prof. G. C. M. Douglas, of Glasgow, on "The Deuteronomical Code"; Prof. Stanley Leathes, on "The Eighth Century"; Dr.

Robert Sinker, on "The Seventh Century"; and Prof. R. Watts, of Belfast, on "The Post-exilic Period. The volume will conclude with a summary by the Rev. Henry Wace, principal of King's College, London. The publishers hope to issue it before the end of November.

MESSRS. CHAPMAN & HALL announce a new biography of Warren Hastings, by Colonel G. B. Malleon, the historian of the French in India and of the Mutiny. It will be in two volumes, illustrated with a portrait.

MESSRS. BELL are about to publish a volume on *The British Fleet*, by Commander Robinson, R.N. The historical portion of the work will be largely illustrated with copies of old prints, and of paintings by well-known marine artists; the caricatures of Rowlandson, Gillray, &c., have also afforded material for the illustration of social life and costume. The large paper edition will contain numerous engraved portraits.

THE History of the Portuguese in India, upon which Mr. F. C. Danvers, of the Record Department of the India Office has been engaged for some time past, will be published by Messrs. W. H. Allen & Co., in the course of the present month. It is in two volumes, illustrated with reproductions of plates from rare books, and of original sketches.

THE Cambridge University Press will issue immediately *The Revolutionary and Napoleonic Era, 1789-1815*, by Mr. J. H. Rose, of Christ's College. This is the first volume of the new "Cambridge Historical Series," which is being prepared under the general editorship of Mr. G. W. Prothero, the new professor of history at Edinburgh.

FOLLOWING the fashion, Mr. Percy Fitzgerald has written his autobiography. It will be published by Messrs. Bentley, under the title of *Memoirs of an Author*, in two big volumes, with a portrait.

MESSRS. WILLIAM BLACKWOOD & SONS will publish within a few days *The Life and Adventures of John Gladwyn Jebb*, by his widow, with an introduction by Mr. Rider Haggard. It will be a small volume, illustrated with a photogravure portrait.

CHAMBERS'S *Concise Gazetteer of the World*, topographical, statistical, and historical, which has been in progress for some considerable time, is now in the press, and will be ready shortly. It will form a stout, but handy, crown octavo volume of between 700 and 800 pages. The type is small, but distinct and clear, and the page double column. Special attention has been given to the pronunciation of the more difficult names of places, to etymologies, and to the origin of names; while there are many interesting local, literary, and historical references not usually found in works of this kind.

MR. CONAN DOYLE'S new book will be published by Messrs. Methuen, on October 10. It is entitled *Round the Red Lamp*, and contains the experiences of a general practitioner, round whose "red lamp" cluster many dramas—some sordid, some terrible. It is on one of the episodes of this book that the author founded his play "A Story of Waterloo," which Mr. Irving lately produced.

MR. FRANK R. STOCKTON'S new work, *Pomona's Travels*, will be published by Messrs. Cassell & Co. on October 6, and will be issued simultaneously in America. In this work, Pomona of "Rudder Grange" fame takes a journey across the Atlantic, and records her impressions of England and Scotland. The work is illustrated by Mr. A. B. Frost.

DURING the present month a volume of verse by Mr. W. E. A. Axon will be published by Mr. John Heywood, of Manchester. In

addition to the piece which gives its name to the book, "The Ancoats Skylark," the collection will contain translations from several languages, and a series of mediæval legends from Welsh, Italian, Irish, and other sources. Many of these deal with the relations between man, bird, and beast. It will include some of Mr. Axon's verse contributions to the ACADEMY.

A NEW volume of poems by Lady Lindsay, entitled *The King's Last Vigil*, will be issued by Messrs. Kegan Paul & Co. about the middle of the present month.

Tales o' Main Streets is the title of Mr. Arthur Morrison's East-End sketches, including "Lizerunt," "Without Visible Means," "Three Rounds," &c., which Messrs. Methuen & Co. will issue presently.

ON October 25 Messrs. Cassell & Co. will issue the first part of a new serial work, entitled *The Story of the Sea*. This has been prepared under the editorship of "Q.," and will contain a series of original illustrations by the following: W. H. Overend, J. Nash, Gordon Browne, Paul Hardy, W. C. Symons, C. de Lacy, C. W. Wyllie, R. Peacock, Wal Paget, W. Hatherell, W. H. Margetson, Fred Jane, and H. C. Seppings Wright.

The next volume of Mr. Elliot Stock's "Popular County History" series will be *The History of Lancashire*, by Colonel Fishwick, author of "The Lancashire Library."

MR. W. H. SPENCER, of Selby, will shortly issue an illustrated volume entitled *The Story of Selby Abbey*, from rise to restoration, written by Mr. W. Herbert Scott, author of "Old-Time Stories," of which the Archbishop of York has accepted the dedication. The London publisher is Mr. David Nutt.

LORD DUFFERIN has accepted the dedication of *On the Cars and Off*, a book on Canada, from Halifax to Victoria, by Mr. Douglas Sladen, which Messrs. Ward, Lock & Bowden are going to publish in the course of a few weeks.

MESSRS. GEORGE NEWNES & Co. will publish next week a story by Carlton Grange, entitled *The Beechcourt Mystery*.

THE following is a list of the forthcoming publications of the Kelmascott Press: (1) *The Wood beyond the World*, a romance by William Morris, with a woodcut designed by Sir E. Burne-Jones, and new borders and ornaments—Chaucer type, in black and red; (2) *The Poems of Percy Bysshe Shelley*, in 3 vols.—golden type; (3) *Beowulf*, Englished by William Morris and A. J. Wyatt—Troy type, in black and red; (4) *Psalmi Penitentiales*, a fifteenth century paraphrase in English verse of the Seven Penitential Psalms, written in Gloucester about 1420, edited by F. S. Ellis—Chaucer type, in black and red; (5) *The Life and Death of Jason*, by William Morris, with two woodcuts designed by Sir E. Burne-Jones—Troy type, in black and red. Needless to say that all of these will be issued in very limited editions, and at proportionately high prices.

MESSRS. REMINGTON & Co. will shortly issue the following books:—*Under the Apple Trees*, by Clement Scott; *Australia Revenged*, by "Boomerang"; *The Accountant*, by F. H. Mel; *An Election Journal*, by "M."; *Shitrick the Drummer*, by Miss Julia A. Fraser; and *In a House of Pain*, by Frederic Vynon.

MESSRS. F. V. WHITE & Co. will publish this month the following books: *A Perfect Fool*, by Florence Warden, and *A Tragic Honeymoon*, by Alan St. Aubyn, both in two volumes; also John Strange Winter's tenth Christmas Annual, entitled *The Stranger Woman*, in paper covers.

THE first edition of Mr. Stanley Weyman's new novel, *My Lady Rothera*, having been exhausted before publication, a further edition,

completing the twentieth thousand, is being prepared as rapidly as possible.

MESSRS. METHUEN will publish this week an eleventh edition of Miss Marie Corelli's latest novel, *Barabbas*, thus bringing the sale of this book, in its one volume form, up to its twentieth thousand.

MESSRS. HENRY & Co., publishers, have removed from 6, Bouverie-street, to 93, St. Martin's-lane, W.C.

BEFORE closing up his work on the old A B C Hornbook, which is to contain something like 200 illustrations, Mr. Andrew Tuer, of the Leadenhall Press, asks to be favoured with notes from those who may remember the horn-book in use, or who may have in their possession examples which he has not yet seen. Information about spurious horn-books, from the sale of which certain persons are at present said to be reaping a golden harvest, is also sought.

THE Rev. and Mrs. Haweis's autumn "lectures" at Queen's House begin on Saturday next, October 13, with one by Surgeon-General Sir William Moore on the opium question. Mr. Theodore Wright has promised an Ibsen afternoon, and Mr. Israel Gollancz an Anglo-Saxon one.

M. E. DUCÉRE, under librarian of Bayonne, invites subscriptions towards the publication of a "Histoire Maritime de Bayonne: les Corsaires i.e. privateers) sous l'Ancien Régime." M. Ducéré writes from original documents, and the exploits often touch on English history. In the parochial registers of the region we have frequently met with the record of the deaths of these privateers in English prisons, usually those of Plymouth and Falmouth. The publication will begin as soon as 150 names are received. The price of the octavo volume will be 12 francs; the publisher, M. E. Hourquet, 5, Arceaux du Port-Neuf, Bayonne.

UNIVERSITY JOTTINGS.

FULL term will begin both at Oxford and at Cambridge towards the end of next week. At Cambridge the Rev. A. Austen Leigh, Provost of King's, enters upon his second year of office as Vice-Chancellor; while at Oxford the new Vice-Chancellor will be the Rev. Dr. J. Magrath, Provost of Queen's, who succeeds, in virtue of seniority, the Principal of Hertford.

By the appointment of Dr. Kitchin to the Deanery of Durham, he is again afforded an opportunity of displaying his interest in education; for the Dean is *ex-officio* Warden of Durham University, which includes the Science College at Newcastle.

MR. D. G. RITCHIE, of Jesus College, Oxford—who is well known for his numerous contributions to philosophical literature—has been elected to the chair of logic and metaphysics at St. Andrews, vacant by the transfer of Prof. Henry Jones to Glasgow. This is the chair formerly occupied by T. Spencer Baynes.

ON Friday of this week the Duke of York was to open the new buildings of Yorkshire College, Leeds.

MR. G. P. MORIARTY, of Balliol College, Oxford, has been appointed lecturer in Indian history at Cambridge, in succession to Prof. H. Morse Stephens.

THE last number of *The Pelican Record* (published by members of Corpus Christi College, Oxford) contains some interesting reminiscences, signed, J. W. O., of Mr. Ruskin's residence at Corpus, which began on his election as an honorary fellow in 1871. We are glad to observe that this little periodical is now in its fourth year of existence.

THE Rev. J. Edwin Odgers, of Altrincham, has been appointed to a professorial post at Manchester College, Oxford.

THE late Miss Margaret Harris, of Dundee, has bequeathed about £35,000 to the University College of that city, which still remains, for many purposes, distinct from the neighbouring University of St. Andrews.

BY the death of Commendatore Giovanni B. de Rossi, the famous Roman archaeologist, Prof. F. Max Müller becomes the senior of the seven surviving foreign members of the Académie des Inscriptions. He was elected so long ago as 1869. His colleagues are Sir Henry Rawlinson (1887); Prof. Ernst Curtius, of Berlin (1890); Dr. Theodor R. von Sichel, director of the Austrian Institute at Rome (1890); Mr. Whitley Stokes (1891); and Prof. G. Ascoli, of Milan (1891).

IT is with much regret that we record the death of Dr. J. G. Greenwood, which took place at Eastbourne on September 25, in his seventy-third year. The son of an Independent minister, and one of the earliest graduates in classical honours at London University, he was eminently fitted by character and administrative talents for his life-work of presiding over the first of English provincial colleges. After being for a short time assistant master at University College (where he had been educated), on the foundation of Owens College in 1851, he was appointed to the combined chair of classics and history at the early age of twenty-nine. In 1857, he succeeded to the office of principal, which he held (together with the chair of Greek) until ill-health compelled him to resign in 1889. He was also the first Vice-chancellor of Victoria University. Dr. Greenwood's published works consist only of a translation of the *Pneumatics* of Hero of Alexandria (1851), and *The Elements of Greek Grammar* (1857), which has passed through several editions. The address which he delivered to the students at the opening of the new buildings in 1873, on "Some Relations of Culture to Practical Life," was printed in the commemorative volume of *Essays and Addresses* (1874).

ORIGINAL VERSE.

SUMMER SONNETS FROM MY GARDEN.

Voices.

I'm like the girl that tumbled down the well
Into Dame Hollis's dim enchanted ground,
Who heard strange voices calling all around,
And rose up from the meadow where she fell.
And first the fruit tree: "Lo, my apples swell,
Gather them now while they are ripe and sound!"
"My loaves are ready, take them, baked and
browned!"
The oven next implored (Old Grimm doth tell).
Thus I, when I my garden pass along
Hear voices many calling unto me,
"Out me!" the grass doth whisper, "I'm too
long!"
"My hives are full," murmurs the honey bee;
"Gather us!" cries the berries' jocund crew—
Nay! Shall I have my fairy guerdon too?

Honey.

When bees wend forth in black continuous stream,
And steadily return unto the hive,
When all the air with humming is alive
From pearly dawn to day's last golden gleam;
Then it behoves to work and not to dream!
Up! if your honey store you want to thrive
(Ere hungry drones with robber-bees connive),
That you may gather all the blossom-cream.
Yet let me pause a moment on the brink—
Between yon flower-calyx and its spoil
What labour interveneth! Only think,
What you deem play, to bees and me 'tis toil,
Yet labour, perspiration, many a sting,
So I've the honey—cheerfully I sing!

Summer Dawn.

I like to draw the curtain at the dawn
And look upon the sky ere it be day,
When all the lands lie silent still and gray,
And wan doth gleam the wet and dew-drenched
lawn;
The veil of night is solemnly withdrawn,
And strange new lights on things familiar play,
While changing slowly, neutral tints give way
To warmer shades of russet and of fawn.
But up above in the pure zenith high
Pale opals blend with faintest turquoise green,
Till living flecks of fire throb o'er the sky,
Forerunners they of the great orb unseen—
Then, sudden pours a throistle forth its lay,
And see, the summer dawn hath changed to day!

KATE FREILIGRATH-KROEGER.

MAGAZINES AND REVIEWS.

THE *Altpreussische Monatsschrift* for 1894 deals chiefly with topics of historical and anthropological interest. The articles in the first quarterly part (*Heft 1 and 2*) are on "The International Relations of Lithuania to Poland under Jagellon and Witold," by A. Lewicki (an attempt to modify the common view of the terms of union by reference to Slavonic sources); a continuous correspondence between Lavater and Hamann, between 1777 and 1785, communicated by H. Funck, full of the eccentric humours of both "prophets"; and a character-sketch by H. Lohmeyer, of Max Toeppen, a schoolmaster at Marienburg and Elburg, known in wider circles for his services to the advancement of German historical studies, both general and provincial. An appendix of nine pages gives a list of his contributions to various journals. The second quarter (*Heft 3 and 4*) begins with an account of "A Prince's Funeral at Königsberg in the Seventeenth Century," by P. Kalwelt, the said prince being the Elector of Brandenburg, George William; the article shows how sectarian antipathies displayed themselves between Lutheran and Reformed at the grave. This paper is followed by a copious and interesting article on "Folk-Lore from the Plant World," especially for West Prussia, by A. Treichel; and two studies of the times of the Teutonic Order, the first by H. Bonk, "the Towns and Towers (*Burgen*) in Old Prussia, in relation to the Formation of the Soil," and the second by P. Reh, proposing to set out clearly the relations of the Order to Bishop Christian (thirteenth century). One or two reviews and other communications complete the contents of these two numbers.

THE *Boletín* of the Real Academie de la Historia, July to September, opens with a valuable study of the conquest and colonisation of Mexico, by J. García Icazbalceta. The writer defends the action of the Spaniards in Mexico after the wars of the conquest. The faults of the colonial system, or no-system, were common to the time. The labours of the missionaries, especially of the Franciscans, were praiseworthy, though they have not altogether prevented a mixture of heathen superstitions with Christianity. The article affords a temperate account of what can be said in favour of Spanish rule in Mexico. A Roman bell with inscription, found at Tarragona, gives a new Latin word, *cacabulus*, the origin, according to Hübner, of the Spanish *cascabel* and its cognates. The longest and most important paper is by Father Fita, on the epigraphy of Merida and its neighbourhood. He prints 150 inscriptions, seventy of which are not to be found in the *Corpus*. It is to be hoped that this will give an impulse to archaeological research in Estremadura, a province rich in Roman remains, but comparatively untouched since.

Jiménez de la Espada prints, with full comment, an anonymous MS. of the fifteenth century, advocating the constant harassing of the Barbary coast by expeditions from the south of Spain.

THE *Revista Contemporánea* of September 15 has twelve sonnets in Spanish on the Creed, by Luis Cánovas, which recall singularly the Ecclesiastical Sonnets of Wordsworth.

THE COMING PUBLISHING SEASON.

MR. ELKIN MATHEWS'S ANNOUNCEMENTS.

"English Episodes," by Frederick Wedmore; "Poems," by Lionel Johnson, with a title design by H. P. Horne; three volumes in the "Diversi Colores" series—"Carols and Poems," by Selwyn Image; "Essays upon Matthew Arnold," by Arthur Galton; "Poems," by Ernest Dowson; "Out of Egypt: Stories from the Threshold of the East," by Percy Hemingway, with cover designed by Gleeson White; "The Happy Wanderer," by Percy Hemingway, with a title designed by H. P. Horne; "Preferences Old and New," by Harry Quilter; "The Shadowy Waters," by W. B. Yeats; "Some Account of the Old Church at Chelsea, and of its Monuments," by R. R. Davies; "The Wind among the Reeds," by W. B. Yeats; "Occasional Portraits," by Will Rothenstein; a volume of Irish Stories, by Mrs. H. A. Hinkson (Katherine Tynan); "Songs," by Dollie Radford; a volume of imaginative prose pieces, by Ernest Dowson; "Songs from Vagabondia," by Bliss Carman and Richard Hovey, with decorations by T. Meteyard; and "Revolted Woman: Past, Present, and to Come," by Charles G. Harper, illustrated.

MESSRS. FREDERICK WARNE & Co.'s ANNOUNCEMENTS.

Vol. II. and Section 4 of "The Royal Natural History," edited by Richard Lydekker, containing descriptions and very many illustrations of the larger mammals; "Cameos of Literature," based on Charles Knight's "Half Hours with the Best Authors," but also representing authors of the present day; a new edition of "The Edinburgh Edition of the Waverley Novels," in 25 vols., with vignettes by Lancelot Steed and others; "Union Jottings" by W. W. Lloyd, with coloured illustrations; Max O'Rell's new volume "John Bull & Co., the great colonial branches of the firm, Canada, Australia, New Zealand, and South Africa, illustrated; "A Son of Reuben," by Silas R. Hocking, with illustrations by H. R. Steer, also a booklet by the same author, entitled "Sweethearts Yet"; a revised edition of Edward Lear's "Nonsense Songs and Stories," with rhymes and illustrations never before published, and a biographical notice by Sir Edward Strachey; "Stirring Tales of Colonial Adventure," by Skipp Borlase; "The Horse Doctor," by Geo. Armitage, with special reference to sheep farming in the Colonies, also a revised edition of Mr. Armitage's "Horse Doctor"; two new volumes, "Waiting at Table," and "The Duties of Servants," by the author of "Manners and Rules of Good Society"; "Homer's Iliad and Odyssey," in the Albion Poets; "The Century Reciter," Second Series, edited by Leopold Wagner.

Children's Books.—"Angels Unawares," by C. H. Barstow; "The Magic Half-Crown," by the author of "Crib and Fly"; "The Girls' Own Book," by Mrs. Valentine; "Cris Fairlie's Boyhood," by Mrs. Eiloart; and "Sea-Fights and Land Battles," by Mrs. Valentine; "The Little Folk's Picture Book"; "The Little Folk's Gift Book"; "The Alexander Picture Book"; "The Animal Object Book";

"Over the Wide World"; "One, Two, Three, Four"; "The Circus A.B.C."; "British Soldiers Past and Present"; and "The Surprise Circus," a novelty in toys.

MR. ALEXANDER GARDNER'S ANNOUNCEMENTS.

"Life, Letters, and Last Poems of Lewis Morrison-Grant," by Jessie Annie Anderson, with portrait and illustrations; "The History of Civilisation in Scotland," by Dr. John Mackintosh, in 4 vols., Vol. III.; "Ancient Lives of the Scottish Saints," translated by the Rev. Dr. W. M. Metcalfe; "An Account of the Manners and Customs of the Modern Egyptians, written in Egypt during the years 1833-1835," by William Lane, with sixty-seven illustrations and twenty-seven full-page plates; "Twixt Gloamin' and the Mirk: Tales and Sketches of Scottish Life," and "Housing of the People: an Example in Co-operation," by Sir Hugh Gilzean-Reid; "Thistledown: a Book of Scotch Humour, Character, Folk-lore, Story, and Anecdote," by Robert Ford, illustrated edition; "Proverbs, Proverbial Expressions, and Popular Rhymes of Scotland," collected and arranged, with introduction, notes, and parallel phrases, by Andrew Cheviot; "James Macpherson, the Highland Freebooter," a stirring tale of love and revenge, by J. Gordon Phillips; "Cartsburn and Cartdyke," by George Williamson.

Poetry.—"Poems, Songs, and Sonnets," by Robert Reid; "The Agnostic, and other Poems," by George Anderson; "Songs of Thule," by Laurence J. Nicolson, with portrait.

MESSRS. DIGBY, LONG & Co.'s ANNOUNCEMENTS.

Fiction.—"The Eccentrics," in 3 vols., by Percy Ross; "Absent, yet Present," in 3 vols., by Gilberta M. F. Lyon; "The Other Bond," by Dora Russell; "Her Loving Slave: a Romance of Sedgemoor," by Hume Nisbet, illustrated by the author; "The Westovers," by Algernon Ridgeway; "The Vengeance of Medea," by Edith Gray Wheelwright; "Une Culotte or, The New Woman," a Story of Modern Oxford, by Tivoli, illustrated by A. W. Cooper; "A Ruined Life," by Emily St. Clair; "A Dawnless Fate," by Ivon H. Campion; "First Davenport of Bramhall," by Joseph Bradbury; "An Unknown Power," by Charles E. R. Bellairs; "Lillieville: a Tale of Adventure," by Maurice J. Sexton; "The Flaming Sword," being an Account of the extraordinary Adventures and Discoveries of Dr. Percival in the Wilds of Africa, written by himself; "Lost, £100 Reward," by Miriam Young; "Studies in Miniature," by a Titular Vicar; "Pipe Lights," being a collection of random thoughts concerning a variety of subjects, by Harold T. Whitaker; "His Last Amour," by Jane Rumbelow; "A Police Sergeant's Secret," by Kilsyth Steller.

Miscellaneous.—"The Needs for a Happy Life," by Edward Howley, with seven photographic illustrations; "Ibsen and the Drama," by Zanoni; "Leaves from a Lawyer's Diary," by William Holloway; "Glad Thoughts of Great Minds," a Birthday Book, by Julia C. de Micy.

Tales for the Young.—"Seven Imps," by Kathleen Wallis, with full-page illustrations; "Thought Fairies," by Helen Waters, with a frontispiece.

MESSRS. BLISS, SANDS & FOSTER'S ANNOUNCEMENTS.

"Lays of the Dragon Slayer," by Maxwell Gray; "The Daughters of Danaus," by Mona Caird; "An Agitator," by Clementina Black; "A Winter Jaunt to Norway," by Mrs. Alec Tweedie, second edition; "Dust before the Wind," by May Crommelin; "The Country Month by Month," by J. A. Owen, and Prof.

G. S. Boulger—the remaining monthly volumes, and “Spring, Summer, Autumn and Winter,” in four volumes; “By Voel Woods and Waters,” by Edward Step, illustrated: “A History of the United States Navy from 1775 to 1893,” vol. ii., by Edgar Stanton Maclay, with technical revision by Lieutenant Roy. C. Smith, U.S.N.; “Strikes, Labour Questions, and other Economic Difficulties,” by the author of “The New Utopia”; “The Legend of Birse and Other Poems,” by Lord Grauville Gordon; “Hercules and the Marionettes,” a story for children by R. Murray Gilchrist, illustrated by Charles P. Sainton; and a cheap edition of “The Story-Book Series.”

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BÜCHER-VERZEICHNISSE der herzoglichen Bibliothek zu Wolfenbüttel. 2. Bd. Wolfenbüttel: Zwissler. 20 M.
CLAVIER, P. Pages détachées: Notes de voyage. Paris: Plon. 3 fr. 50 c.
GRÉVILLE, H. Fiddike. Paris: Plon. 3 fr. 50 c.
GUYOT, le lieutenant. De Montémar à Constantinople par mer et retour à bicyclette. Paris: Plon. 4 fr.
MENNUEUR DE KEMPTEN, V. Pratique brève pour tenir livres de compte à la guise et manière italienne. Publié d'après l'édition de 1550 par J. G. Ch. Volmer. Stuttgart: Brettinger. 3 M. 50 Pf.
MERLET, L. Poètes Beaucérons antérieurs au XIX^e siècle. T. II. Paris: Bouillon. 5 fr.

HISTORY, LAW, ETC.

- BARRÉ, E. Le nabab René Madoe, histoire diplomatique des projets de la France sur le Bengale et le Pendjab (1772—1808). Paris: Alcan. 5 fr.
BISMARCK, F. Fürt, politische Reden. 11. Bd. 1885—6. Stuttgart: Cotta. 8 M.
BLENNERHASSETT, L. Talleyrand. Eine Studie. Berlin: Paetel. 12 M.
ERNSTHAUSEN, A. E. v. Erinnerungen e. preussischen Beamten. Bielefeld: Velhagen. 8 M.
GAFFARELLI, P. Bonaparte et les Républiques italiennes. Paris: Alcan. 5 fr.
GSEOROVIVUS, F. Briefe an den Staatssekretär Hermann v. Thile. Hreg. v. H. v. Petersdorff. Berlin: Paetel. 6 M.
LEONHARD, R. Institutionen des römischen Rechts. Leipzig: Veit. 11 M.
THÉBAULT, Mémoires du général Baron. T. III. 1799—1806. Paris: Plon. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- FROMENT, A. Les merveilles de la flore primitive. Basel: Georg. 2 M. 40 Pf.
LIVRET-GUIDE géologique dans le Jura et les Alpes de la Suisse. Paris: Alcan. 15 fr.
RITTER, E. Le centenaire de Diez. Basel: Georg. 2 M.

PHILOLOGY, ETC.

- BRANDTETTER, R. Malaisio-polynésische Forschungen. III. Luzern: Doleschal. 2 M.
MUELLER, H. Studia Statiana. Berlin: Heinrich. 1 M. 20 Pf.
RITTER, E. Le centenaire de Diez. Basel: Georg. 2 M.
STUDEN, Prager, aus dem Gebiete der klassischen Alterthumswissenschaft. 1.—4. Hft. Prag: Dominicus. 7 M. 80 Pf.

CORRESPONDENCE.

THE SEPTUAGINT VERSUS THE HEBREW TEXT OF THE BIBLE.

VIII.

Athenæum Club: Sept. 27, 1894.

The autumn holiday having come to an end, perhaps you will allow me to resume my sermon upon a text whose importance cannot be exaggerated. I venture to think it is little short of scandalous that the matter should have been allowed to lie dormant so continuously in this country, which has the most learned clergy in Europe. We have a continual outcry against the results of modern criticism from many men who yet permit without question or protest a text of the Bible, which seems unquestionably to have been prepared and edited by the fanatical enemies of Christianity, and largely as an antidote to Christianity, to be used and quoted by learned and simple. Not only so; but when the new translation of the Bible was projected, this very text was, most unfortunately, made the basis of it, and almost every blunder and sophistication it contains was given the imprimatur of

the representatives of English Biblical science, in spite of the teaching of the Church for 1500 years, and in spite of the warnings of such an ancient authority as St. Augustine, and such a modern critic as Lagarde.

The scandal is especially great, it seems to me, on the part of those filling richly endowed university chairs of Divinity, who are apparently as much devoted to the Masoretic text as Taylor the Platonist was to the bust of Jupiter to which he said his regular prayers, and as comfortable in their faith as is the ostrich who thinks he baffles pursuit by hiding his head in the sand. I have to repeat that the question is only in a secondary way a philological one. In a discussion on Hebrew grammar or Hebrew lexicography, some of us would, indeed, be impertinent to intervene; but on a question of literary and historical evidence, we claim to have had as good a training in as intricate a field of enquiry as most people, and the issues raised by the problem really consist of questions of historical and literary criticism.

In the last of a series of letters which you have allowed me to print in the ACADEMY, I tried to show that the Pentateuch as represented by the Hebrew text is grossly corrupt, and that the Samaritan and Septuagint versions, which have neither of them suffered mutilation or sophistication so far as we know for polemical reasons, are very superior to it, and ought to be followed in preference. I now propose to say something of the Book of Joshua, which is particularly interesting in view of the discussion raised in these letters, because in several cases the Hebrew text has apparently been deliberately changed with an anti-Christian motive.

I would just remark that it is naturally difficult to find evidence before the time of Josephus, showing that the Septuagint was used in Palestine, and not the Hebrew Bible, after the time of the Seleucidae. The Second Book of Maccabees does, however, supply us with a slight piece of evidence, in the name “Odollam,” which the Septuagint gives for the “Adullam” of the Hebrew text.

Again, it is curious that throughout Joshua, as in the case of the Pentateuch, the name Gergashites has been changed to Gershonites in the Hebrew. The former name always occurs in the Samaritan and Septuagint versions of the Pentateuch, and in the Septuagint version of Joshua.

Let us now turn to other particulars which have been collected, and pointed out by many critics, notably by Bishop Horsley, Canon Espin, and Dr. Davidson, among those easily accessible.

Joshua iv. 9. The Septuagint and Vulgate have “twelve other stones” for “twelve stones,” which is assuredly right.

v. 2. The Septuagint, Vulgate, and almost all the ancient versions have “flint knives” for “sharp knives.”

viii., 26. This verse is entirely omitted by the Septuagint. As Horsley says, the circumstance is very improbable. The stretching out of the spear was a signal for the ambush to rise, and there was no reason to continue it so long. The interpolation was probably made to produce a resemblance between this story and the defeat of the Amalekites (Exodus xvii.); but the two stories are altogether different.

viii., 17. The words “or Bethel” should be omitted, as they are omitted in the Septuagint. Houben has argued this point forcibly.

viii., 12 and 13. Horsley says: “It seems very improbable that 5000 men should now be placed in ambush on the very same side of the city where 30,000 had already taken their station. The Septuagint makes no mention of this second ambush of 5000 men.”

viii., 30-35. Mr. Espin says: “It is difficult to escape the conviction that these

verses are here out of their proper and original place.” This he gives some reasons for, and continues: “Nearly all the MSS. of the Septuagint place verses 30-35 after ix. 2.”

x. 40. The word translated “springs” is made a proper name, Ἀργυρῶν, in the Septuagint.

x. 15. This verse is omitted in many MSS., notably A and B of the Septuagint. Its irrelevance is otherwise apparent, and nearly all the commentators treat the verse as an interpolation.

xiii. 4. “From the south” of the Hebrew ought to be “on the south,” and connected with the previous words, as in the Septuagint, Vulgate, Syriac, &c., &c.

xii. 7 and 8. Horsley says:—

“These two verses, as they stand in the Hebrew text and in our public translation, are inconsistent with the history. For the half-tribe of Manasseh, which had received its inheritance with the Reubenites and the Gadites on the east of Jordan, was not to have another settlement in this land on the west of the river, but the other half of that tribe was to be settled here. The true sense of the passage, as it was originally written, is unquestionably preserved in the version of the LXX, which is to this effect, ‘And now divide this land for an inheritance to the nine tribes and to the half of the tribe of Manasseh. From Jordan unto the great sea thou shalt assign it. The great sea shall be the boundary. For to two tribes, to Reuben and to Gad and to half of the tribe of Manasseh, Moses had given their allotment on the other side Jordan. On the east he had made their allotment.’”

xv. 30. Chesil, which means “the fool,” is clearly a Jewish polemical alteration for the original “Bethel,” as some MSS. of the Septuagint have it.

xv. 59. After this verse the Septuagint names eleven towns which are omitted in the Hebrew. “Tekoa and Ephrata which is Bethlehem, and Phagor and Altan and Kulan and Tatum and Thobes (or Sores), and Carem Galem and Thethir or Bether and Mancho, eleven cities with their villages.” Mr. Espin argues conclusively that this verse has dropped out of the Hebrew; and the reason, like the alteration of the name in verse 30, is assuredly that given by Jerome, who in Micah. v. 2, notes that the variation between the Hebrew and the Greek existed in his day, and says that it was uncertain whether the passage was suppressed by the Jews in order to get rid of the mention of the Saviour’s birth-place or interpolated by the LXX. The former alternative will hardly be doubted by those who have followed these letters. It was long ago perceived by Whiston, who urged that while the LXX had no possible motive to get rid of such a verse, the Rabbins had, since Bethlehem, where Christ was born, is there called Ephrata, and is there also shown to have belonged to the tribe of Judah.

xviii. 21. The Valley of Keziz, as Mr. Espin says, ought to be read Emek Keziz, as in the Septuagint.

xix. 26. Shihor-libnath in the Septuagint, Vulgate, and Syriac are the names of two places, and not of one as given in the Hebrew text.

xix. 34. The name Judah, which occurs in this verse in the Hebrew and has greatly puzzled commentators, is omitted in the Septuagint and is clearly a mistake.

xxi. vv. 41 and 42 tells us that the Levitical cities were 48, and that they had been all described. In all the Masoretic copies the omission of the two verses 36 and 37 reduces the number of towns to 44. The two verses, however, occur in many Hebrew MSS., and in the Greek the words omitted in the English version run thus: “And out of the tribe of Reuben a city of refuge for the slayer, Bezer in the wilderness with her suburbs; and Jahazah with her suburbs; Kedemoth with her suburbs; and Mephaath with her suburbs: four

cities." This shows how even the Masorets dealt with their texts when it suited them. The number of these verses is necessary, in order to make the number of verses in Joshua 656 according to the Masora, and not 658 as in our received Bibles; and the explanation, doubtless, is that they were omitted either by accident or purposely from the mother manuscript followed by the Masorets.

xxi. 42. After this verse the Septuagint introduces a passage recording a grant of a special inheritance to Joshua, and also that he buried at Timnath Serah the flint knives with which he had circumcised the people. There can be very little doubt that this is a perfectly genuine statement, which has been omitted in the Hebrew.

xxii. 34. The name Ed given to the altar is omitted in the Septuagint and most MSS., and seems a mistake.

xxiv. 1. The Septuagint here reads Shiloh for Shechem, which is in the Hebrew. Here again we have traces of a polemical alteration.

xxiv. 30. The Septuagint here has a sentence recording the burial in Joshua's tomb of the stone knives with which he circumcised the people at Gilgal. This clause does not occur in the Masoretic text, and was doubtless excluded for some polemical reason. It is epitomised in the Arabic version.

xxiv. 33. To the end of the verse, as given in the Hebrew version, the Septuagint and the Syro-Hexapla add a clause to the effect that from that day the children of Israel took the ark and carried it about with them, and Phinehas served as priest, instead of his father Eleazar, until his death, when he was buried at Gabsar (Gibeah), which belonged to him. But the children of Israel, having gone every one to his own place and city, worshipped Astarte and Astaroth, and the other gods of the nations around them, and the Lord delivered them into the hands of Eglon, king of Moab, who had dominion over them eighteen years. Although this passage condenses facts also reported in the Book of Judges, there is no reason to doubt its being a perfectly reliable part of the old text.

These examples will suffice to show that in the Book of Joshua, as in the Pentateuch, the Rabbins who edited the Bible at the end of the first century, edited it with distinctly polemical motives, and did not scruple to garble and alter their text in order to satisfy the needs of their controversial strife with the Christians, and imposed upon Hebrew students from Jerome to our own day a deliberately corrupted Bible, which ought never to have had a place in a learned Christian Church.

The next letter will deal further with this issue.

HENRY H. HOWORTH.

THE FETHARD AND CAREW STONES.

Bodleian Library, Oxford: Oct. 1, 1894.

I have written for photographs of the Baginbun Stone, its neighbour the Fethard Castle Stone, and the Stone at Carew in Pembroke-shire. But I have seen the engraving of this last in Westwood's book, and have been lent by his niece, Miss Emma Swann, the rubbing he had received of the Fethard Castle Stone, supposed to be copied from it; and I can now give approximately correct transcripts of these two and explain their relation.

The Fethard Castle Stone almost certainly reads

Maq Git
Ev Tre=
cet.teqh

The capitals and division into words are mine. A photograph may show aspirating marks to the G and T; in any case, the *S'it* of the Bagin-

bun Stone will pretty certainly be found to be *Git* or *G'it*. The final *h* is a *h* over the *q*.

This is a march-stone. Like the Aboyne Stone ("Maq Oitall Vorr, the hearth Vrobbac-cennevv"), it consists of the name of the occupier followed by that of the holding. And as in the St. Vigeau's Stone ("Ev B'ret") the holding is called by the name (in the locative case) of the family to whom it belonged or had belonged, the descendants (*†aibh*, pronounced *ev*) of Trecett'raqh (gen. *-aigh*, pronounced *-eqh*).

The Pembroke-shire inscription is one of two panels on a tall cross, the other panel being left blank. It almost certainly reads

Maq Git
Ev Tre
cet.teqh

The capitals and division into words are again mine. The final *h* is formed as in the Fethard Stone, but the *r* and first *q* are of totally different type. A photograph will doubtless show another (aspirating) dot after the last *t*. If the dot under the first *v* is not a mere natural mark in the stone, it is meant as a cancel-point, either to strike out the letter altogether or to show that it was not to be sounded separately from the *q*.

This is obviously a monument (giving his name and that of the place in Ireland from which he came) of one of the same family, and living on the same property. Whether he was the same man mentioned in the Fethard Stone depends partly on whether *Maqv* = *Maq* or signifies some more distant relationship. After reading Prof. Rhys's remarks on the word (*Lectures on Welsh Philology*, pp. 407-9), I cannot help thinking *maqv* to be merely the provincial survival of the earlier form of *macc*, which we know had *maqv* for its genitive. I may add, that in the Ogam inscriptions of Scotland, *Maqq* and its genitive *Meqq* are four times spelt with the *q*—Ogam, which = *qv* (Rhys, *Lectures*, pp. 265-7) or *qu* (*ib.*, *Chambers's Encyclopaedia*, vii. 583)—never by the Ogam for *c*.

The idea of the Irish Stone being copied from the Welsh must of course be dismissed for ever. The idea of its being a modern forgery is not worth a parting kick.

The name of the ancestor, Trecett'raqh, is doubtless an adjective in *-ach* from the stems *tre-* and *cet*, and = a man of three battles (*cf.* Cond C'et'cat'ach, Cond "of the hundred battles").

E. W. B. NICHOLSON.

"LA MESNIE HELLEQUIN"—"ALICHINO," INF. XXI. 118.

Dorney Wood, Burnham, Bucks: Sept. 24, 1894.

An interesting reference to the "mesnie Hellequin," the troop of devils of which we hear so often in mediaeval French literature, occurs in the *Speculum Historiale* of Vincent of Beauvais. After a chapter, "De Cognitione Hominis et animabus post mortem apparentibus" (*Lib. xxix.*, Cap. 117, ed. Venice, 1494), follows one headed "Exemplum adhaec de familia Hellequini" (Cap. 118). In this chapter is related a story told by a certain Bishop of Orleans, "Henricus Aurelianensis Episcopus," of an incident which he had heard direct from the lips of the person to whom it had occurred—"rem . . . quam ipse audierat ab illo qui viderat scilicet Johanne Aurelianensis Ecclesiae canonico."

It appears that the bishop's informant, the said "Johannes canonicus," lent his steward to a friend who was undertaking a journey.

† *Cf. aib*, p. 346 of the *Chronicon Scotorum* (Rolls series).

The friend, before dismissing the steward, asked him for an account of the moneys which had passed through his hands; whereupon the latter, resenting what he regarded as a reflection on his honesty, in a hasty moment, wished himself at the devil, and the devil unluckily taking him at his word, he was incontinently drowned. After his death the steward appeared to his former master, and besought him to pray for him. The canon, having promised to do his best, proceeded to inquire of him as to whether he had been enrolled as a member of the "militia Hellequini." To this inquiry the steward replied in the negative, explaining that the infernal soldiery had lately ceased to "walk." Then, after enlightening his master as to the etymology of the word "Hellequinus," and having renewed his prayer for intercession, he disappeared with a wail:—

"Dicebat Johannes iste . . . 'Certe inquam ego vobis succurram quantunque potero. Sed obsecro ut dicatis mihi si vos estis deputatus in illa militia quam dicunt Hellequini.' Et ille: 'Non Domine. Illa militia jam non vadit, sed nuper ire desit, quia penitentiam suam peregit. Corruptus autem dictus est a vulgo *Hellequinus* pro *Karlequino*. Fuit enim Karolus Quintus, qui peccatorum suorum longam egit penitentiam et nuper tandem per intercessionem beati Dionysii liberatus est; sed rogo vos ut misereamini mei.' Et hoc dicens cum fletu evanuit."

An explanation of this popular derivation of "Hellequin" from "Charles Quint" is given in the *Exposition de la doctrine chrestienne* (apud Godefroy):—

"De la mesnie Helquin je te di communement ce sont deables qui vont en guise de gent qui vont a cheval trotant. . . . Tu dois savoir, mon enfant, que quint Charles qui fu en France, si emprunt une grande bataille et mourut. Apres sa mort l'en vit plusieurs au champ on la bataille avoit esté, auxi comme une grant assemblee de gens trotans à Charles. Et disoit ou que c'estoit le quint Charles qui estoit mort et qu'il revenoit au champ ou il avoit esté mort lui et sa gent. Et pour celui Charles quin, c'est à dire le quint Charles l'en dit *Helquin*. Si que pour celle apparence dit on encore quant l'en voit ou on ot auxi comme une assemblee de gens trotans a cheval par nuit: 'Ce sont la mesnie *Hellequin*,' ausi comme qui deist: 'Veci la gent au Charles quint.'"

In an interesting article on the subject of "Hellequin" in the *Études romanes dédiées à Gaston Paris*, M. Gaston Raynaud points out how this word was first transported into Italy as a name of the devil, in which capacity it appears in the *Divina Commedia* under the form *Alichino*, and was later probably transformed into the *Arlecchino* of the *Commedia dell'Arte* and the *Arlequin* of the seventeenth and eighteenth centuries. The black mask, originally surmounted by a horn or horn-like excrescence, worn by the harlequin, seems to point back to his diabolical origin (see *Romania*, No. 85, pp. 138-140).

PAGET TOYNBEE.

THE RUSSIAN NAME FOR A BETROTHED WOMAN.

Taylorian Institution, Oxford: Sept. 29, 1894.

It occurs to me that it may be not without interest to put on record the name which the Russians give to a betrothed woman (*fiancée* or *Verlobte*). Down to the seventeenth century Russian parents were accustomed to conclude marriage contracts between their sons and daughters, who had often never seen each other. Accordingly, the Russian word for a betrothed woman, *nevēsta*, meant in its origin not merely a virgin who has not known a man, but distinctly one who is unknown to her intended husband; it is derived from *ne vedat*, "not to know, to ignore." In a well-known Russian folk-song (*Ralston's Songs of the Russian*

People), a girl who is given in marriage by her parents against her own wish, laments:

"To him I gave my hand
Whom I had never known;
Alas! one stands aside
Whom I had truly loved."

(cf. Alexander von Reinhold's *Russian Literature*, p. 28.)

H. KREBS.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Oct. 8, 8 p.m. Royal Academy: "The Head and Neck," by Prof. W. Anderson.

THURSDAY, Oct. 11, 8 p.m. Royal Academy: "The Trunk," by Prof. W. Anderson.

SCIENCE.

"DUBLIN UNIVERSITY PRESS SERIES."—*The Correspondence of M. Tullius Cicero*. Edited by R. Y. Tyrrell and L. C. Purser. Vol. IV. (Longmans.)

THE fourth volume of the edition of Cicero's Epistles, by Prof. Tyrrell and Dr. Purser, contains a larger number of letters than any previous volume, including Epp. cccci-dxlv. in chronological order, and covering the years B.C. 49-46, with a few letters of B.C. 45, written before the death of Tullia. This is by no means the most interesting part of Cicero's life; and the letters, to Atticus especially, during B.C. 49 are rather wearisome in their long-drawn hesitancy between the two parties, neither of which he could heartily support. Nothing but a sympathetic understanding of Cicero's character and position can save a reader from the weariness and irritation which naturally arise as he follows the orator's shifting and irresolute purposes. But the editors have already shown that they are able to take, and to help others to take, this sympathetic interest, and so to lighten a task which must have been a heavy one. Students by this time know pretty well what to look for in a new instalment of this edition. They expect to find in the first place some most ingenious suggestions as to the restoration of a text, often almost hopelessly corrupted. Then they look for a number of spirited renderings of difficult passages, often requiring and showing a delicate sense of Latin idiom and of Ciceronian usage. And last, but hardly least, they anticipate some brilliant historical essays in which literary skill is combined with sobriety of judgment to a degree by no means common. In all these respects this volume will be found to fall in no way short of any of the preceding ones.

More than thirty original emendations find a place in the text, some of which approach a high degree of certainty. In Att. viii. 12A Dr. Reid's *nec alia* is more attractive than the editor's *talita*, though a little further from the tradition. Their reading in Att. viii. 6 seems quite certain, and the same may be said of not a few others (e.g., in cclvi., cclix., cclxiv., cclxxii., ccxcv., cccclxxii., &c.). Some, of course, are more doubtful and may be regarded as desperate attempts to stop a gap. But it is no slight service to have given, even though at times by such means, a text which is intelligible throughout. The editors duly acknowledge the help

which they have derived from the admirable work of Lehmann and Mendelssohn.

With regard to the renderings, one or two alternative versions may be suggested. "Take care will it look respectable?" (cccx.) is an idiom more in favour to the west than to the east of St. George's Channel. P. 31 for "their regular order" read "its." In cccxvi. *quoniam illius alterum consulatum a re p. ne data quidem occasione reppulimus* may best be rendered "since we have not refused his application to stand for a second consulship, even when we had the chance of doing so." The translation given by the editors appears less natural in itself, and inconsistent with the facts: cf. cccxxvi. and cccxliii. 7. There seems something wrong in the note in cccxxvi. 2 *Parthicus casus*; the meaning must be "there will be a terrible war unless we are as unexpectedly lucky as Bibulus was." A better parallel than those quoted from Aristophanes on cclvi. would be Hor. Sat. i. 10, 36. On cclx. *ibis* should probably be *iturus sit*. On cclxii. is *recuso* more than "refuse to undergo"? The meaning suggested is a little forced. On cclxxxii. 6 a distinction is drawn between what has come from nature and what is due to heredity, which it is not easy to follow. The phrase in ccccxv. 1 cries aloud for Prof. Nettleship's rendering of *invitavit*, "entertained." The note on cccxlv. 2 is by no means clear. It was expected that Caesar would sail straight from Patrae to Sicily. But P. Sulla, who had been sent by Caesar to take over the legions in Sicily, was said have been stoned and driven away by them. If this is true, says Cicero, he must needs come here—i.e., to Brundisium: *ac mallem illum*, on which the editors remark, "'I should prefer that he should go by sea from there,' from Patrae to Sicily, even though this would bring him to Brundisium." But it is plain that he would come to Brundisium only if he did not mean to go to Sicily. In that case Cicero would be unable to avoid waiting for him at Brundisium. The text is hardly sound, for *illum* is only due to conjecture, and is by no means satisfactory; it is not the starting-point, but the point of arrival, which Cicero would have otherwise.

A very welcome addition in this volume, and one which we may hope will be made in new editions of the preceding volumes, is the discussion of the order of the letters (pp. lxxxv.-xcviii.). When editors have taken the trouble to determine for themselves the true chronological order, it is but fair that they should give their readers the reasons on which the determination rests. It would have been worth while revising from this point of view the traditional Latin summaries prefixed to each epistle. The editors are unquestionably right in the order in which they print the letters to and from Caeina (ccclxxxviii., dxxxii., dxxxiii.); but the summary to the first refers to the third as "superior epistles," and the summary to the second refers to an *alter liber*, of which nothing has as yet been heard. So in ccl. *"adiungit exemplum"* refers to a letter printed six pages back. There are more trivial misprints than one expects in the beautiful work of the Dublin University Press.

The editors have now accomplished about two-thirds of their great task without any sign of flagging, or failure in care or fertile ingenuity. It is earnestly to be hoped that they will be able to finish what will be a great honour to British scholarship, as well as an inestimable boon to all students of Cicero.

A. S. WILKINS.

PHILOLOGICAL BOOKS.

The Runes, Whence came They? By Prof. George Stephens. (Williams & Norgate.) The veteran runologist has here given a classified descriptive catalogue of the more important runic inscriptions which have been discovered up to the present time. His object, in which he is conspicuously successful, is to show, in opposition to Prof. Wimmer and his school, that the runic writing was the ancient heritage of the Scandinavian race, and that it could not have been transmitted to them by the Germans, who were unacquainted with it. Prof. Wimmer contends that the runes were evolved out of the Roman alphabet in Gaul or some other Roman province, in which case they could only have reached Norway, Sweden, and Denmark by way of Germany; and it is quite incredible that all evidence of any knowledge of the runic writing should have utterly disappeared from the lands where it must have been practised for a lengthy period, whereas in Scandinavia it held its own against the Roman alphabet for many centuries, not being disused for mortuary inscriptions till after the Reformation, while the earliest monuments date from the first centuries of our era. The upshot of Prof. Stephens's enumeration is that more than 10,000 runic inscriptions have been discovered in Scandinavia, Iceland, Greenland, and in those parts of the British Isles which were subject to Scandinavian influence, while in German lands and all the rest of Europe only nineteen objects inscribed with runes have been found. Not only the number but the nature of these inscriptions is significant. A considerable number of the Anglian and Scandinavian inscriptions are monumental records, on rocks, gravestones, walls, doorposts, or on bulky objects such as fonts or crosses, which from the nature of the case must have been engraved on the spot; whereas the nineteen inscribed objects, found in Germany, Pomerania, Russia and elsewhere, are finger rings, brooches, or spearheads with runic inscriptions of ownership, merely the personal adornments or effects of some travelling warrior or merchant. Not less curious is the distribution of the runic inscriptions in Great Britain. None have been found in the Saxon counties. They are confined to those shires which were conquered or colonised by the Angles, Danes, or Norwegians: that is, practically the Danelagh and the shires north of the Trent. We find them in Yorkshire, Durham, Northumberland, Cumberland, and Lancashire, in the Shetlands, the Orkneys, the Isle of Man, and the Danish counties of Lincoln and Derby; the curious exceptions to the rule being East Kent and the Isle of Wight, which were colonised not by Saxons but by Jutes. It seems plain that, while the runic writing was known to the Danes, Norwegians, Jutes and Angles, who came to England from those regions where runic inscriptions are found, there is no evidence that it was known to the Saxons, or to any German people except the Goths. The earliest German gravestones are in the Latin alphabet; and Prof. Stephens is justified in asking Prof. Wimmer to explain how, if the runes were evolved or transmitted by the Germans, all records of such an important acquirement as the art of writing should have so

nterly disappeared from Germany, while in Scandinavia the runes held their own against the Latin alphabet for so many centuries. Prof. Stephens contends that the only reasonable solution of the difficulty is that propounded by Dr. Isaac Taylor: that the runes were evolved from an early form of the Greek alphabet, obtained from traders who penetrated to the North from the Greek colonies on the Euxine.

Altitalische Forschungen von Dr. Carl Pauli. Zweiter Band, 2. Abteilung. (Leipzig: J. A. Bartl). This is the latest contribution to the literature of the famous pre-Hellenic inscription of Lemnos. The first section of this second volume, published in 1886 and noticed in the ACADEMY at the time by Prof. Sayce, contained Dr. Pauli's preliminary studies, in which he endeavoured to maintain the close affinity of the language of this "Pelagic" inscription with Etruscan, and to interpret it, from this point of view, as a funeral epitaph, belonging to the seventh century before Christ. Now after a long delay, caused mainly by his labours on the *Corpus Inscriptionum Etruscarum*, Dr. Pauli returns to the subject, replies to the objections of critics, develops and on some points modifies his former views, and supports them with a greater wealth of arguments. This theory was met with warm approval by some scholars, with not less emphatic rejection by others. Now he claims to have established his main points incontrovertibly, while leaving numerous points of detail to be worked out by younger scholars, to whom he charitably indicates the abundant material which it furnishes for the doctoral dissertation for which it is not easy to find fresh themes. Four rival interpretations, by Bugge, Deecke, Apostolides, and Moratti, are rejected as "equally valuable, i.e., equally worthless." Against Bugge he brings the charge of rapid and repeated changes of opinion, and a capricious selection of the language by which Etruscan is to be explained—now Armenian, previously the Italian dialects, before that Greek. Hence the method is purely subjective and unscientific. Deecke he treats as prejudiced against any interpretation which does not support his favourite theory of the Indo-Germanic connexion of Etruscan. Against Apostolides he establishes the fact that the Phrygian inscriptions furnish no points whatever of grammatical contact with that of Lemnos. Moratti's theories as to the origin of the "linguaggi asiatici" in Armenian, and their gradual extension in Europe, are rejected as entirely chimerical. Naturally Dr. Pauli has made much use of the Etruscan forms given in the famous "Mumienbinde" of Agram. His work is distinguished by admirable method and sobriety, and he recognises how much yet remains to be done. But he has indisputably strengthened by this fuller discussion a case which was already recognised to be very strong. It is to be regretted that the clearness and sound system of his method of argument have not extended to his arrangement. The study of a treatise of 260 pages is not facilitated by the entire absence of any subdivision into chapters or sections, and also of a table of contents, while the index is extremely meagre.

OBITUARY.

WILLIAM TOPLEY, F.R.S.

GEOLOGISTS, not only in this country, but on the Continent and in America, will hear with much surprise and equal regret of the death, at the comparatively early age of fifty-three, of Mr. William Topley, F.R.S.

For more than thirty years Mr. Topley had been attached to the Geological Survey, and was one of its most active and popular

officers. His field work had lain mostly in the Wealden area and in the Northumberland coal-field, but for several years past he had settled in London and was practically editor of the Survey publications. His monograph on the Weald is a standard work, and he was also a recognised authority on geological questions relating to water and to petroleum.

Mr. Topley succumbed to an attack of gastritis, contracted (it is believed) during a brief sojourn, a few weeks ago, in Algiers.

CORRESPONDENCE.

PROF. JENSEN ON THE HITTITE INSCRIPTIONS.

London: Sept. 18, 1894.

I have just been studying the latest attempt to decipher the Hittite inscriptions, that made by Prof. Jensen in the last number of the *Zeitschrift der Deutschen morgenländischen Gesellschaft* (xlviii. 2). Unfortunately, I cannot say that it is more successful than those that have preceded it. It is, however, a little difficult to discuss it, as in a note prefixed to his paper the author says that, since his MS. went to press, he has made so many additional discoveries as to render necessary the correction of whole paragraphs in it. But as I shall not be in England when the next part of the paper appears, I must assume that the basis of the decipherment will remain unchanged.

Like most of his predecessors, Prof. Jensen has trusted too much to the published texts. Only those who (like Mr. Rylands and myself) have had to do with the publication of most of them can have any idea how uncertain is a large part of the published characters. Where the characters are in relief, and we do not know how they are to be read, any obliteration of them makes it quite impossible to determine their forms with certainty. The improved squeezes of the Hamath inscriptions which have recently arrived from Constantinople have shown how very faulty were our previous copies of these texts.

In his discussion of the name which we ought to apply to the inscriptions, Prof. Jensen has forgotten that anthropologists consider the question to be settled by the casts of Hittite profiles made by Prof. Petrie for the British Association from the Egyptian monuments. The profiles are peculiar, unlike those of any other people represented by the Egyptian artists, but they are identical with the profiles which occur among the Hittite hieroglyphs.

As for the chronology of the texts, most of the points brought forward by Prof. Jensen in support of his results are inconclusive. He has not taken into consideration the possibility of local differences in art or in the individual artist, and he is mistaken in supposing that characters in relief are a mark of antiquity in the Egyptian monuments. In fact, a study of Egyptian art would have taught him that, unless we had been able to decipher the inscriptions engraved upon them, the art of the Egyptian monuments would have afforded us a very insecure basis for their chronological arrangement. But Prof. Jensen's strong point is philology, not archaeology.

He agrees with me in the age which I should assign to "the boss of Tarkondemos." But Prof. Hilprecht, our best authority at present on cuneiform palaeography, tells me that the cuneiform inscription upon it must be of the age of the Tel el-Amarna Tablets, instead of that of Sargon; and he would read the last two characters of the inscription—which, by the way, has suffered grievous things at the hands of Prof. Jensen—*Me-tan*, that is to say, Mitanni.

Prof. Jensen's system of decipherment mainly rests upon two assumptions: (1) that the double obelisk, in which everyone has hitherto seen the ideograph of "country," is a

mere unmeaning duplicate of the single obelisk, the ideograph of "king," which immediately precedes it; and (2) that the second word in the royal inscriptions which precedes the ideograph of "king" is not the name of the king but of the kingdom over which he ruled. The first assumption is against the evidence of the "boss," which, after all, is the only solid fact the decipherer at present possesses, and it is also against common sense. The second assumption is most improbable: can remember no other case in the ancient East in which a king prefers to give his territorial titles before giving his own name.

Moreover, the territorial names with which Prof. Jensen has identified certain groups of characters are all doubtful. We are not absolutely certain that Jerablus represents the site of Carchemish; if it is really called Jerabis, it is more likely to have been Europus. The Hamath king was, I believe, a conqueror, so that there is no reason for supposing that the name of Hamath will occur in the Hamathite texts, and that Mer'ash is the ancient Marqasi is merely a probable conjecture. There is one place, however, the ancient name of which we know. That is Malatiyeh; and a monument, which Prof. Jensen has not seen, has recently been found in the old mound there, with a Hittite text running along over a representation of a lion hunt in the Assyrian style. The inscription is well preserved and complete; but none of Prof. Jensen's values will enable us to find the name of Milid or Malatiyeh in it. On the contrary, a name identical with the second word in the inscription of Mer'ash occurs in it, in a position which I think even Prof. Jensen will admit must indicate a proper, and not a local, name.

I must pass over the improbabilities of a system of decipherment which finds no proper names, but only territorial ones, on the clay Hittite seals discovered at Kouyunjik, in spite of the fact that the Assyrian, Egyptian, and Phoenician seals discovered along with them contain proper names and not territorial ones. Nor need I say anything about the ideograph in which I see the determinative of a deity, while Prof. Jensen believes it to denote a place, although Prof. Ramsay has stated that no one who has seen the monument of Fraktin can reasonably doubt that I am right. Nevertheless, it is upon the assumption that the sign in question represents a place that a good deal of Prof. Jensen's system is built. But I cannot omit to note the improbability that one of the most commonly-used characters should have the consonantal value of *s*. If there are symbols denoting vowels, and Prof. Jensen agrees with me in thinking there are, the doctrine of chances would oblige us to assign to it a vocalic sound.

The fact is that the insufficiency of our materials, and the uncertainty of the reading of much that we possess, make the phonetic decipherment of the Hittite texts impossible. A graphic decipherment of them is another affair; and, thanks to the use of ideographs, I believe I can tell what the general meaning of the inscriptions must be. But I have long been convinced that we shall never be able to read them until a bilingual text of some length is discovered. That so keen-sighted and well-equipped a philologist as Prof. Jensen should have failed, is but a further proof of the hopelessness of the task. I have tried every combination, possible or impossible, that I could think of; but all in vain. Some of the combinations have given names like Labarna and Urkhamme, which we actually find in the Assyrian records; but they all rest upon unproved and unprovable assumptions, and sooner or later some new text turns up which shows that they cannot be right. I do not mean to say that Prof. Jensen's paper has

been written in vain; he has in it advanced the study of the texts by putting old facts in a new light, and establishing new ones. And I believe that he must be correct in the arrangement which he proposes for the Hittite characters on the boss of Tarkondêmos. It suggests the question whether the little line, which we have hitherto supposed to be a word-divider, does not really denote that the word which it follows or precedes is a proper name.

A. H. SAYCE.

SCIENCE NOTES.

THE annual Harveian Oration will be delivered by Dr. T. Lander Brunton at the Royal College of Physicians on Thursday, October 18, at four p.m.

THE meetings of the Physical Society will henceforth be held in the rooms of the Chemical Society, at Burlington House, on the same days and hour as heretofore. The council have also decided to attempt the printing of a series of abstracts of papers on physics appearing in foreign magazines, to be published monthly (beginning next January), as a supplement to the *Proceedings* of the Society.

THE trustees of the late Richard Berridge have now transferred to the British Institute of Preventive Medicine the residue of his legacy of £20,000, for the purpose of building and endowing a laboratory for the chemical and bacteriological examination of water-supply and the investigation of processes of sewage purification. The permanent laboratory is now in course of erection on the site secured by the Institute at Chelsea; but, pending its completion, a temporary laboratory has been fitted up, in order that work may be commenced at once. Mr. Joseph Lunt, formerly assistant to Sir Henry Roscoe, has been appointed to carry on this work under the director's supervision. The Institute is now prepared to undertake the chemical and bacteriological examination of any samples of water that may be submitted. In addition to this, the Institute will give expert assistance in the bacteriological or pathological diagnosis of any pathological material. The demand for this kind of work has so greatly increased that, though Dr. Ruffer will still retain charge of this department, a specially trained bacteriologist has been appointed to work under his direction. Particulars may be obtained at the temporary offices of the Institute, 101, Great Russell-street, W.C.

A CLINICAL Research Association has been formed, under the patronage of Sir James Paget, Dr. Wilks, Mr. Jonathan Hutchinson, Sir W. H. Broadbent, Sir George Humphrey, Dr. Clifford Albutt, and others, with the object of assisting medical practitioners in the investigation and treatment of disease, by furnishing trustworthy reports upon excretions, tumours, and other morbid products. A laboratory has been fitted up, which will be under the direction of Dr. J. Galloway and Messrs. J. H. Targett and F. G. Hopkins. Further particulars can be obtained from the secretary of the association, at 5, Denman-street, S.E.

PHILOLOGY NOTES.

THE first volume of Father C. A. de Cara's important work on the Hittites and Pelasgians is now passing through the press. It is expected to appear before the end of this month.

PROF. H. ANTHONY SALMONÉ has nearly completed a translation into classical Arabic of two of Swedenborg's works, *Heaven and Hell* and *The Doctrine of Charity*, which he undertook last autumn at the request of the Swedenborg Society. The volume is now being

printed by Messrs. Sarruf, Nimr, & Makarius, of Cairo, and is expected to be published, in England, Egypt, and India, before the end of the year.

MESSRS. LUZAC & Co., Oriental publishers, announce the following: *Jindānkāra* or the Embellishments of Buddha by Buddhārakkhita, edited by J. Gray; *Chrestomathia Baidawiana*, the commentary of El-Baidāwī on Sura III., translated and explained for the use of students of Arabic, by Prof. D. S. Margoliouth; *Western Asia according to the most recent Discoveries*, Rectorial address by Prof. C. P. Tiele, translated by Elisabeth J. Taylor; *The Origin of the Canon of the Old Testament*, an historico-critical enquiry by Prof. G. Wildeboer, translated by B. W. Bacon, and edited, with preface, by Prof. George F. Moore.

FINE ART.

A History of Architecture. By James Fergusson. Third Edition. By R. Phené Spiers. Vols. I. and II. (John Murray.)

THE work of the late Mr. Fergusson, extending as it does from the earliest times to the present day, and literally surveying mankind from China to Peru, is indeed monumental. It has been accepted by most Englishmen, as M. Viollet-le-Duc's enterprise has been accepted by most Frenchmen, as the Bible of Architecture; and this acceptance is nearly, if not quite, as unqualified as that which the Scripture Canon obtains from the new criticism. The Architectural Bible has also its Apocrypha, in the shape of that famous volume on *Rude Stone Monuments*, which identifies Stonehenge with the work of the Romanised provincial Ambrosius Aurelianus.

The first two volumes of the history now issued in a third edition contain, for the most part, less controversial matter. Part I. deals with the ancient architecture of Egypt, Assyria, Greece, Etruria, Rome, and Persia. Part II. is devoted to Christian architecture, including that of the Byzantine style, of the mediæval Italian styles, and those of the Low Countries, Germany, Scandinavia, Great Britain, and the Iberian Peninsula. A third part contains an account of Saracenic architecture in what are, or once were, Christian countries, such as Syria and Egypt, Spain and Turkey, and also in Persia and Turkestan. Central America and Peru fill out this portion of the work, which otherwise remains in the same pinched condition in which the author left it when he removed the Indian and Oriental chapters to a separate volume. The work of the editor has been done not only with marked ability, but in an admirably considerate spirit, alterations being only admitted in the limited number of instances where the incorrectness of the old statement of facts or the untenability of the old theories has been conclusively proved. The additions have been governed by a similar rule, and confined to cases where new facts have been but now brought to light. Where the opinions expressed in the history are still *sub judice* new adverse arguments are set forth in footnotes, the ingenious and suggestive arguments of Mr. Ferguson being left intact. In short, while the work has been

skillfully brought up to date, the design of its original architect has been scrupulously respected. The fewness of the alterations is indeed a marvellous tribute to his accuracy and clear-sightedness; and it is not too much to say that, though in matter of theory room for divergent opinion remains, in matters of fact he is almost invariably trustworthy. As regards Egypt, the most important changes consist in the correction of the account of the Pyramids in accordance with the results of Prof. Flinders Petrie's explorations, and the correction of the Lepsian view of the Labyrinth—this was, of course, inevitable, as the English explorer demonstrated that what the Prussian expedition mistook for original walls and chambers are only the houses and tombs of the village built on the site of and out of the débris of the destroyed labyrinth. In the Byzantine and Byzantine-Romanesque chapters considerable emendations, particularly in the sequence of presentation, have been necessary to give a consecutive character to the history of early Christian architecture in Italy. The Mosque of Omar in Jerusalem has been transferred to its true builder, Abd-el-Melik, and the plan and elevation of the great Mosque of Kerauan is shown for the first time. This is a most noteworthy addition, for now, to use the editor's phrase, we can trace the parentage of the Mosque of Cordova, and similar Spanish structures, which seemed, when this work was first written, to be cut off from all connexion with the East and to stand utterly alone.

Oddly enough, while in all other respects Mr. Fergusson's reputation as a teacher has been steadily growing with all classes of his countrymen, his practical influence as an architect seems to have diminished in like ratio. Twenty-nine years ago he wrote:

"I may be deceiving myself, but I cannot help fancying that I perceive signs of a reaction. Some men are becoming aware of the fact that 'archæology is not architecture,' and would willingly see something done more reasonable than an attempt to reproduce the Middle Ages. The misfortune is, that their enlightenment is more apt to lead to despondency than to hope. 'If,' they ask, 'we cannot find what we are looking for in our own national style, where are we to look for it?' The obvious answer, that it is to be found in the exercise of common sense, where all the rest of the world have found it, seems to them beside the mark. Architecture with most people is a mystery—something different from all other arts; and they do not see that it is and must be subject to the same rules as they all are, and must be practised in the same manner, if it is to be successful."

"Whether the nation will or will not soon awaken to the importance of this prosaic anti-climax, one thing at least seems certain and most hopeful. Men are not satisfied with what is doing—a restless, inquiring spirit is abroad; and if people can only be induced to think seriously about it, I feel convinced that they will be as much astonished at their present admiration of gothic town-halls and Hyde Park Albert Memorials as we are now at the gothic fancies of Horace Walpole and the men of his day."

This passage was written in 1865. It is well worth reading in 1894.

REGINALD HUGHES.

INDIAN JOTTINGS.

It is proposed to hold next year at Earl's Court an exhibition of the artistic and industrial products of India, under the direction of Mr. C. Purdon Clarke. A prominent feature will be a number of houses and shops, fitted up to represent typical streets of Lahore, Shikarpur, and Ahmadabad, in which skilled native workmen will show the processes of their several crafts.

In a recent number of the *Journal* of the Asiatic Society of Bengal, Mr. C. J. Rodgers, honorary numismatist to the government of India, makes a powerful appeal for an annual grant for the purchase of rare coins which are continually coming into the market. Quite apart from the collections that are dispersed from time to time, he states his conviction that, were the bazaars of all the towns of Northern India to be carefully examined, a vast number of coins hitherto unknown might be obtained. For himself, he never pays a visit to any town without finding some novelties. He gives a list of several collections that have lately been sold, of which not a single coin has been acquired for any Indian museum. Two of these collections, it appears, have gone to the United States. There is now for sale the cabinet of General Gossett, which contains many rare coins and some that are unique. Mr. Rodgers has disposed of his own collection to the Lahore Museum, of which he is now engaged in compiling the catalogue.

In both the last parts of *Epigraphia Indica* (Kegan Paul & Co.), the most important articles are those contributed by Prof. G. Bühler of Vienna. Part xiv. contains two papers from him—on the archaic Jain sculptures found by Dr. Führer about four years ago, in the course of his excavations at Mathura; and on the inscriptions on the Buddhist relics discovered by Mr. Rea in the Bhattiprolu Stupa, in Southern India. With regard to the latter, Prof. Bühler has already expressed a preliminary verdict in the *ACADEMY* of May 28, 1892. He now supports his opinion with the help of facsimile plates and a table of the alphabet used. The characters resemble those of Asoka's inscriptions, though showing a few peculiarities met with nowhere else. Unfortunately they contain no historical statements attesting their date, though on palaeographical grounds, they may be assigned to the end of the third century B.C. From their divergence from the Asoka alphabet, Prof. Bühler draws an argument for his view that the art of writing must have already been practised in India for several centuries. In the other paper, Prof. Bühler deals with an almost entirely new subject, the characteristics of Jain art at a period which can be dated from inscriptions to before the Christian era. His conclusion is that the ancient art of the Jainas did not differ materially from that of the Buddhists, the explanation being that both alike were derived from the common sources of national art, which is to be found likewise in the oldest Brahmanical remains. He believes that the characteristic emblems of Buddhism—the wheel of the law, the stupa, and the sacred tree—were really heirlooms handed down from remote times before the beginning of the historical period of India. In part xv., Prof. Bühler deals with the large collection of new votive inscriptions found at Sanchi by Dr. Führer in the course of his tour last year through Central India. The fragment of the Asoka inscription recovered at the same time is not of great importance. The votive inscriptions, to the total number of nearly 500, mostly dating from the third century B.C., are interesting for the names of persons and places they contain, as well as on palaeographical grounds. Of later date is an inscription in Indo-Scythic

characters beneath a statue of Buddha, containing the name of an unknown king, Shahi Vasushka, who is perhaps to be identified with Vasudeva of the coins. There are also inscriptions in ordinary Nagari, which prove that Buddhist pilgrims continued to visit Sanchi as late as the ninth or tenth century. Finally, we must mention what we believe to be the first contribution to *Epigraphia Indica* from an Englishman. This is an account, by Prof. Arthur Venis, of some copper-plate inscriptions which were found recently in the neighbourhood of Benares. One set of them, held together by a sort of hook, record the grant of villages in far-off Kamrup by a certain Vaidyadeva, who describes himself as hereditary minister of one of the Pala kings. We are thus furnished with the names of three new members of that dynasty, who apparently reigned in Bengal during the twelfth century, contemporaneously with the Senas. Two others of the copper-plates, which are dated in 1105 and 1139 A.D., both record grants made by Govindrachandra, of Kanauj.

THE *Indian Antiquary* (Kegan Paul & Co.) has recently contained several articles of permanent value. In the April number Mr. F. J. Fleet reprints from an old Marathi magazine a table of intercalary and expunged months for the expired Saka years 1 to 2105. In the May number Prof. Kielhorn gives the first instalment of dates of the Saka era, which he has collected from inscriptions, numbering about 370 in all. Of these, he tells us

"About 100 dates contain no details for calculation or verification, and in rather more than 30 others the wording of some of the details is doubtful. Of the rest, the calculation of about 140 dates has yielded results which theoretically satisfy the requirements of the cases; while that of about 70 has proved unsatisfactory, and in the case of about 20 dates my examination has shown either how a particular term of the original date ought to be understood, or, in what manner the wording of the date should be amended."

In the present instalment Prof. Kielhorn gives an annotated list of 122 regular dates, including a few that have been already examined by Mr. Fleet. In the same number, Prof. Kielhorn also supplies some dates of the Burmese common era, from an inscription edited by Mr. Taw Sein Ko, but asks for further information about the modern Burmese calendar. In the June number, Prof. G. Bühler begins a long article, entitled "The Roots of the Dhatupatha not found in Literature," in which he argues against the views of the late Prof. Whitney (and his pupil, Prof. Edgren)—that the vast number of false roots in the Dhatupatha "casts a shade of unreality over the whole subject of voice-conjugation," as taught by the native grammarians. In particular, he points out how the Pali Jatakas have preserved representatives of verbs of which there is no trace in the explored works of Sanskrit literature. The same number contains a translation of Prof. Jacobi's paper on "The Date of the Rig Veda," in which, arguing from astronomical data, he assigns the period of Vedic civilisation to between 4500 and 2500 B.C. It will be remembered that a native scholar, Prof. Bal Gangadhar Tilak, has independently arrived at an almost identical conclusion. The July number opens with an account of several modern Jain works, by the late Johannes Klatt, of the Royal Library at Berlin. He mentions an inscribed statue of Parsvanatha, now in the Ethnographical Museum at Munich. Mr. Bernard Houghton praises the chapter on languages in the Burma Census Report, but criticises the theory there put forward of the primitive character of "tones."

At a recent meeting of the Asiatic Society of Bengal, Mr. Umes Chandra Batavyal read a

paper upon a copper-plate inscription of the Pala dynasty of Bengal, which was found last year near the ancient city of Gaur. It is dated in the fourth year of Dharma Pala, the second of the dynasty, whose reign may be placed about 830 A.D. Hitherto, this king has been represented by a single epigraph at Bodh Gaya, which gives little information. But the chief interest of the new copper-plate is that it contains a grant to one Bhattacharaya, the name of one of the five Brahmans brought into Bengal by King Adisura. If the two persons are identical, it would follow that Adisura preceded, instead of following, the Pala dynasty. Mr. Batavyal points out that the traditional genealogy of the Brahman families who claim descent from Bhattacharaya is consistent with this identification.

NUMBER 1, Part I. of the *Journal* of the Asiatic Society of Bengal for 1894 (London: Kegan Paul & Co.) contains several interesting articles. The Rev. H. B. Hyde describes a Chinese inscribed slab now lying in a Calcutta churchyard, which had originally been the foundation-stone of a fort erected by the Manchu Tartars on the island of Chusan (circa 1642), while they were subduing the Chinese of Ningpo. It is supposed that the stone must have been brought to Calcutta by the British troops who occupied the island of Chusan from 1840 to 1846. The Rev. F. B. Shawe, Moravian missionary at Ladak, argues, as against Babu Sarat Chandra Das, that Tibetan orthography, despite its extreme divergence from the present pronunciation, represents fairly correctly the pronunciation of the seventh century, when the alphabet was first introduced into Tibet. Babu Sarat Chandra Das himself writes about a MS. of the *Kamma-vaca*, known as the *Buddhist Golden Book*, which Sir Charles Elliott had obtained from Chittagong. It is written on thick gilt lacquer leaves in what is called by the Burmese the "tamarind seed" character. This resembles square Pali, but differs from it much as Devanagari differs from Bengali. From a comparative table of the several alphabets Babu Sarat Chandra Das infers that, while later than the Asoka characters, it is older than the square Pali in which the earliest Buddhist books are generally supposed to have been written. Mr. G. A. Grierson describes and figures a stone image of Buddha, which he found some years ago among a mass of ruins on a hill near Rajgir, spoken of by the Chinese pilgrims.

We quote the following from the annual report of Mr. Edgar Thurston, superintendent of the Madras Government Museum:

"The following articles from the Buddhist remains at Arugolu, in the Godavari District, were received from Mr. A. Rea, of the Archaeological Survey: (1) A small crystal relic casket, found inside the cavity of a rough laterite boulder; (2) a pierced glass (?) cylinder, with groove on rim, from the centre of a stupa in the vihara; (3) a small disc of earthenware; (4) a brass finger-ring."

"Four sculptured slabs from the Buddhist Stupa of Amaravati were received through the Collector of the Kistna District. These, together with a large number of Amaravati marbles in a good state of preservation, which have been provisionally arranged in the Museum grounds, remain to be set up in the archaeology gallery, wherein a large number of these marbles are already exhibited."

"To the Rev. J. E. Tracy, the Museum was indebted for a donation of earthenware cups, from Cromlechs, near Kovilpatti, in the Madura District. "A selection of arms from the old Tanjore armoury was added to the collection already exhibited on the staircase leading to the art gallery. It is much to be regretted that the Museum possesses no suitable space in which this beautiful collection of arms can be displayed in its entirety."

"No important find of coins in Southern India during the year has to be recorded.

"The Museum collection of coins of the East India Company was enriched by the purchase of a small collection, which includes a dollar counter-struck with the die of a double Arcot rupee; leaden double pice, Bombay; copper pice; leaden two cash and silver fanam of Charles II.; and silver three fanam and double fanam of George I."

NOTES ON ART AND ARCHAEOLOGY.

THE annual loan exhibition at the New Gallery this winter will be devoted to the art of Venice and the territories of the Republic, from the origin of the characteristic Venetian style down to the close of the eighteenth century. Besides pictures and drawings, it is intended to include sculpture, engraving, goldsmith's work, pottery, glass, metal work, arms, armour, furniture, wood-carving, embroidery, lace, and articles of costume. An influential committee has been formed, under the presidency of the Duke of Westminster.

THE Burlington Fine Arts Club proposes to hold an exhibition of Egyptian art and antiquities in the spring of next year. Contributions have already been promised from well-known collectors; but there must be many persons possessing collections or single objects of interest from whom the committee would still be glad to hear.

AN Exhibition of Artistic Posters will be opened on October 23, at the Royal Aquarium, under the direction of an honorary committee. Examples of the following English artists will be exhibited: H. Herkomer, Walter Crane, Dudley Hardy, Aubrey Beardsley, "Pal," Cleaver, Griffenhagen, Steer, the Brothers Beggartaff, Halls, Brangwyn, Mortimer Menpes, and Furness; while the French school will be represented by Cheret, Grasset, Lautrec, Steinlen, Willette, Grevin, Forain, Boutet de Monvel, Guillaume, Metivet, Van Beers, and Bonnard. An illustrated catalogue in colours is in preparation, edited by Mr. Edward Bella.

MR. CHARLES J. CLARK has in the press a work on *The Sculptures in the Lady Chapel at Ely*, by Mr. M. R. James, keeper of the Fitzwilliam Museum at Cambridge, with a chapter on the heraldry of the chapel by the Bishop of Ely. It will be illustrated with sixty colotype plates.

MR. ELLIOT STOCK will publish immediately a revised edition of *Coins and Medals: their Place in History and Art*, by the staff of the British Museum Medal Room, edited by Mr. Stanley Lane-Poole.

THE "Art Annual," or, extra Christmas number of the *Art Journal*, will deal with the life and work of Sir Edward Burne-Jones. The letterpress is written by Julia Cartwright (Mrs. Henry Ady), and the illustrations will number fifty-four in all, including full-page plates of the following pictures: "The Golden Stairs," "Chant d'Amour," "The Mirror of Venus," and "The Star of Bethlehem."

THE following awards have been made at the Antwerp Exhibition: diplomas and medals of honour, to Sir J. E. Millais and Mr. Alma Tadema; first-class medals, to Sir E. Burne-Jones, Mr. H. B. Davis, and Mr. Henry Moore.

MR. W. G. BLACK, secretary of the Glasgow Archaeological Society, has issued a circular appealing for funds, in order to provide a suitable building for the reception of the unique series of early Christian monuments in the churchyard at Govan. These include at least forty slabs, ornamented with interlaced work of pre-Norman date, most of which now serve the purpose of modern gravestones.

AT the meeting of the Royal Society of Antiquaries of Ireland, to be held in Dublin on Tuesday next, the two following papers (among others) will be read: "The Gortatlea Ogham Stone, co. Kerry," by the Bishop of Limerick; and "Oghams found in the County Kilkenny," by the Rev. Edmond Barry.

THE September number of the *Illustrated Archaeologist* (Charles J. Clark) contains some interesting articles. We have a full account of the recent find of silver coins at Bangor. Eight of the coins are Anglo-Saxon, and five are Eastern; but they are all of the same period, between 901 and 925. One of the pieces has a design impressed upon it by means of different kinds of punches; and another has marks showing that it has been purposely cut off a bar of silver. These features are all characteristic of numerous similar finds that have been made in Scandinavia, and also in those parts of Great Britain where Scandinavian influence was strongest. Mr. Arthur G. Langdon reports the discovery of a second Ogham inscribed stone at Lewannick in Cornwall. The stone, which is built into the north porch of the church, contains also an inscription in debased Latin capitals: IACIT VLCAGNI. The Oghams cannot be read properly until the stone is removed from the wall. Mr. Harold Hughes gives illustrations of an old mazer bowl at Clynnog Fawr, dating from the end of the fifteenth century, which is now used for collecting the offertory. The editor (Mr. J. Romilly Allen) describes a fire-drill still used in the mountains of Neuchâtel, and traces its connexion with the wide distribution of the superstitious rites of "need-fire." There is also a popular article on Sussex iron, illustrated with ornamental fire-backs, andirons, tongs, candlesticks, &c., of local manufacture. The "Notes in the Sale-room" are very useful.

MUSIC.

THE BIRMINGHAM FESTIVAL.

Birmingham: Oct. 3, 1894.

THE programme of the week's music contains enough good things to satisfy the most enthusiastic amateur. There is an excellent orchestra, with Messrs. Burnett and Schiever as principal first violins; a choir which has already given proofs of its capabilities, and of Mr. Stockley's excellent services as chorus-master; an able organist, Mr. Perkins; and a conductor, Dr. Hans Richter, in whom everyone has confidence. With regard to the selection of important works there is no cause whatever for complaint; and the programmes of the miscellaneous concerts contain nothing but high-class music.

The festival opened yesterday morning with Mendelssohn's "Elijah," in which the principal vocalists were Mue. Albani and Messrs. Edward Lloyd and Andrew Black. The performance, which was good, was well attended, and duly appreciated. At most festivals the "Elijah" is a special attraction, and nowhere more so than in Birmingham, the city where it was originally produced nearly half a century ago. In the evening the concert commenced with the "Te Deum" of Berlioz. This extraordinary work was brought out at St. Eustache, Paris, in 1855, under the direction of the composer. Mr. Manns gave it at the Crystal Palace in 1885. As music it may not be all inspired, but it is extremely interesting: the orchestration alone attracts and sustains the attention. Of the sixth and concluding number of the work Berlioz says in his *Mémoires*:—"Le finale (Judex crederis) est sans aucun doute ce que j'ai produit de plus grandiose." A composer is not always the best judge of his own works, but in this instance we

believe Berlioz was perfectly right. Schumann, although he could not approve of everything the French composer wrote in his *Symphonie Fantastique*, recognised his genius; and in the finale of this "Te Deum" Berlioz rose to a height of which, perhaps, Schumann scarcely deemed him capable.

Part 2 included Brahms's Symphony No. 2, magnificently played; Dr. Mackenzie's humorous and clever "Nautical Overture," given with great spirit under its composer's direction, and received with enthusiasm; and Liszt's Rhapsodie No. 4. Mr. and Mrs. Henschel sang the "Monologue and Duet" from "Die Meistersinger" with marked success.

This morning Dr. Parry's "King Saul" was performed. It is difficult enough to write a successful opera, but to win the ear of the public with an oratorio is still more difficult. Our three Doctors of Music—Mackenzie, Stanford, and Parry—have bravely devoted themselves to this branch of composition; yet it cannot honestly be said that any one of their works has become truly popular. The exciting music-dramas of Wagner, and the short, sensational operas of the new Italian school, have affected public taste; the oratorio, with its sober solos and reflective choruses, in comparison appears formal, not to say dull. In the absence of stage scenery and stage action, elaborate choral writing formed a prominent and appropriate feature of the Handel, and, indeed, of the Mendelssohn, oratorio; and Dr. Parry, though seeking to shape his work more in conformity with the spirit of the age, has wisely worked on the same lines. Handel and Wagner have exerted a strong influence over Dr. Parry, and, though his music is not patchy, the two styles form at times rather singular contrasts. Admiration for Wagner so frequently implies antipathy to Mendelssohn that one is somewhat surprised to find passages, especially in the choruses, more or less inspired by the composer of "Elijah." Dr. Parry has a healthy, catholic taste: to show contempt for Mendelssohn, after the fashion of certain so-called advanced musicians, would probably be as distasteful to him as to indulge in that excessive praise which has brought about a reaction with regard to that composer's music. Handel wrote an oratorio named "Saul," but the poem deals chiefly with the king's jealousy of David: it opens, indeed, with a chorus of rejoicing at the overthrow of Goliath by the shepherd youth. Dr. Parry first shows us Saul as a brave and mighty monarch. He is anointed by Samuel, and the rebuke of that just, if not generous, judge after the defeat of the Amalekites strikes, as it were, the key-note to the tragedy, and gives special point, later on, to Saul's demand of the witch: "Bring up for me Samuel." Although, as stated, Dr. Parry, in his music, reflects at times the spirit of Handel, he has written a work that cannot, in any way, be called a copy of the earlier oratorio.

The first thing in examining modern music is, to see if it is based on the system of representative themes—one which has many advantages, yet also certain dangers. We are glad to find that Dr. Parry, with his great knowledge, skill, and experience, has ventured to put that system to a further test. It needs close study to discover the various uses and modifications of his themes; for the music has been thought out in a true Wagnerian sense, and they are not mere labels. The bitterest opponent of the system could not fail to recognize the genuineness and skill of the workmanship.

The oratorio opens with an instrumental introduction, which is little more than an exposition of the principal themes. It commences appropriately with one typical of Saul and closes with a brief phrase from the "Lamentation." The "Evil Spirit" motive is highly

characteristic. We cannot now discuss each scene of the work, but must speak of the music generally, pointing out a few of the many features of interest.

In Saul's first solo, before he had greatness thrust upon him, in Michal's song of rejoicing after the death of Goliath, and, again, in the love duet between Michal and David, there is a certain Volkslied and at times pastoral character, both in the melody and in the accompaniment. All this is quite appropriate, and, moreover, forms a welcome contrast to the elaborate choruses and to the gloomy "Evil Spirit" and "Endor" music. In the choruses the composer puts forth his full contrapuntal strength. Now, as in the "Lift up your voices, ye children of Israel," there are strains which have something of the diatonic simplicity and directness of Handel; now, as in "The Lord go with thee," we are reminded of Mendelssohn's flowing manner; but, for the most part, the composer writes in a style which may be fairly called his own. In his mastery of counterpoint, both single and double, he shows himself a worthy disciple of Bach; but there is not a single bar which reminds one directly of the old master. Dr. Parry displays his mastery in that he makes science always a means, never an end. The three most striking choruses are the "Goliath," the closing one of the second act, and "Thy beloved is in the hand of the Lord," in the last act. The light, graceful chorus of "The Maidens at the Well," in the first act, deserves mention: it shows Dr. Parry in one of his most genial moods. In the suggestions of the "Evil Spirit" and the scene at Endor the composer seems to us to be highly original, and, especially in the "Endor" music, altogether at his strongest. We have so much to praise that, if only for the sake of contrast, we should like to name what, in our judgment, is the weakest portion of the oratorio; and that is the love duet between Michal and David. The picture of Saul—with his cruel wars, his jealousy of David, and his downward career ending in suicide—is a gloomy one, and the admiration and love of the king's daughter for the brave youth offers, apparently, refreshing contrast; yet, after all, Michal is not a personage calculated to arouse one's interest or sympathy.

The music of the "Evil Spirit" is very weird and original, but that of the "Endor" scene surpasses it in imaginative power and in tone colouring. It is rare for Dr. Parry to spin out his music; but, in the latter, all that follows after the ghost of Samuel warns the fate-pursued king that "to-morrow shalt thou and thy sons be with me in the grave" seems to us anti-climax. Instrumental music on Wagner lines might surely have formed the transition from these prophetic words to the closing lamentation.

It is a thankless task to tell a composer that his work wants cutting, and in most cases it is a useless one. Apart from the alteration just suggested—and unless something of the sort be done, the wonderful effect of the earlier part of this scene will be marred—the third Act especially will well bear shortening. We plead earnestly for the pruning-knife, and the best person to wield that weapon is the creator, not the critic. We have spoken in a somewhat dogmatic manner about the "Endor" scene, because we admire it greatly, and feel vexed at anything which may prove detrimental to it. We plead earnestly with Dr. Parry for some revision of his score, because the work is so strong, so interesting, that nothing should be left in it calculated to imperil its success. "King Saul" is a very long work, and any dull, or, rather, useless moments make it seem even longer than it is. We believe it could be made the most important oratorio ever produced from the pen of an English composer.

Dr. Parry, like Pilate, may refuse to alter what he has written; but if there be any truth in our remarks we fancy he has already perceived it. He was probably the most critical listener in the Town Hall this morning.

With regard to the performance a few words must suffice. The soloists were Miss Anna Williams (Michal), Miss Marie Brema (the Evil Spirit), Miss Hilda Wilson (the Witch), Mr. Henschel (Saul), and Mr. Andrew Black (Samuel). They all acquitted themselves well, but Miss Brema's fine declamatory rendering of her part deserves special mention. Mr. Henschel made the most of his important part. Chorus and orchestra put forth all their strength and secured a triumphant reception for the composer, who conducted his own work. The choir is of excellent quality: the basses are especially fine.

On Wednesday evening the concert commenced with a cantata, a posthumous work by Arthur Goring Thomas, entitled "The Swan and the Skylark." After the death of the composer in 1892 the vocal score was discovered among his papers, and search was made for a competent musician to provide the necessary orchestration. Surely no better man could have been found than Dr. C. Villiers Stanford, who, in addition to his wide experience, was a personal friend of the composer's, and was well acquainted with his method and style of work. The libretto is a somewhat strange compound. It opens with a prologue by Mr. Sturges (who wrote the poem for "Nadeschda"), in which a "Grecian poet" regrets that he was "born too late"; Nymphs no longer sing; Phoebus' shell has disappeared: he finds himself, in fact, "in a sullen world of stock and stone." The composer has treated this in simple declamatory style. Then follow words by Mrs. Hemans, with lines intermixed from Keats and Shelley. The music is not strong, but displays much of that charm and refinement characteristic of the composer's music. And the plaintive words and plaintive strains have a strange pathos: the composer was writing his own death-chant. This cantata, if not Goring Thomas's best work, will serve to recall one who, during his short career, achieved much, but promised more. The choir, after their arduous morning's work, showed some signs of fatigue. The soloists were Mme. Albani, Miss Brema, and Messrs. Lloyd and Brereton; Mr. Lloyd's expressive singing deserves special mention. There were loud calls at the close for Dr. Stanford, who has scored the cantata with great ability, but in vain.

This work was followed by Sir Arthur Sullivan's "In Memoriam." Overture, magnificently rendered under Dr. Richter's direction. The concert concluded with a spirited performance of Mendelssohn's "Hymn of Praise," with Mme. Albani, Miss Brema, and Mr. Lloyd as soloists. J. S. SHEDLOCK.

MUSIC NOTES.

M. CHARLES-BORDES, the well-known organist of St. Gervais, Paris, and an enthusiastic Bascoophile, has put out the first number of a publication, to contain *Cent Chansons Populaires Basques*, taken down on the spot by himself. M. Bordes notes the airs, gives a French translation with the Basque words, and traces the melodies to their earliest sources, often to Gregorian tones. The subscription to the whole is 5 francs.

The ninth season of the Sunday Popular Concerts at South Place, Finsbury, will begin on October 7, at 7 p.m. The programme includes Schubert's posthumous Quartet in D minor, and Haydn's Quartet in G (Op. 77, No. 1). Admission is entirely free.

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LITERATURE.

Problems of the Far East. By the Hon. George N. Curzon, M.P. Japan-Korea-China. (Longmans.)

TWICE within the past twelvemonth I have protested in the ACADEMY against the notion that China, by reason of her military strength, was a factor of the first importance in all Far Eastern questions. To a certain school of writers, the might, majesty, and dominion of the Celestial Empire have seemed indisputable. In the East, also, the prestige of China has been widely recognised. Sir Henry Howorth mentions that in the last century the conquest of Tsungaria and Eastern Turkestan by a Manchurian army caused a panic throughout Asia, and was looked upon as confirmation of a Mahomedan tradition that China would one day conquer the world. There is a story that the Amir Abdur Rahman once said that he feared neither the English nor the Russians, but hoped the Chinese would never attack him. If they did, he would climb down at once. It is not altogether surprising that such ideas should be entertained in Kabul, the Afghans being singularly deficient in political wisdom. The wonder is that they should be echoed in London. To quote a single instance, the *Spectator*, three months ago, laid it down as a fact beyond dispute that China was the only great native power in Asia, and the only one which, if we had ever to fight for India, could make an effective diversion on our behalf.

One of the chief aims of Mr. Curzon's book is to show how incompatible such theories are with fact. Chinese armaments, he says, are in their present state a delusion, and China's military strength a farce. The events of August and September more than bear out this view. Since it was made public, China has been routed by both sea and land. The army, which was thought to be so admirably drilled and so well equipped for a campaign, has been annihilated. The Japanese command the sea, and there is nothing to prevent them marching to Peking: that is, if China gets no help from outside. It is idle to imagine that they can be stopped by any number of Honan Braves. To Mr. Curzon, therefore, must be given the credit of having forecast the situation with absolute accuracy. Not that he was the first to discover China's impotence. Years ago Mr. J. G. S. Wyllie, of the Indian political department, insisted that the fiction of China's strength as a military state was based on nothing but the "incredible brag" of her statesmen. Gen. Prejevalsky and Col. Mark Bell, both of whom are quoted by

Mr. Curzon among his leading authorities, also detected the fraud; and it is greatly to be regretted that more heed was not paid to their opinions in this country. The English Government has been far too deferential to China, mainly because our Foreign Office believed in her "incredible brag." Mr. Curzon devotes a whole chapter to a magazine article published in England, in 1887, under the signature of the Marquis Tseng, and entitled "China—the Sleep and the Awakening." People who ought to have known better were taken in by the specious account it gave of recent progress, of military and naval reforms, of railway extensions, and of an energetic endeavour to raise China to the level of the Western nations. Mr. Curzon has no difficulty in exposing the fallacy of these pretensions; but there is something he might have added to his argument. The article was not written by Marquis Tseng at all, had not been approved by him, and was printed without his knowledge. These may be considered rather bold assertions, but I doubt if they will be contradicted by any credible authority.

Mr. Curzon refers with derision to the "mysterious paragraphs" one so often sees about Chinese activity in the furthestmost confines of the Empire, and about the fixed resolution of the Peking Government not to cede an inch of territory in the Pamirs. "The world," he writes, "is invited to believe that China is as solicitous of her Turkestan frontier as Great Britain is, for instance, about the Hindu Kush." This, he justly observes, represents only what the Chinese would like us to believe. Nothing is more certain than that China could not fight and has no intention of fighting for the Pamirs or any part of them: indeed, whenever the Russians choose to make a move against these or other outlying provinces, it will be "a mere military promenade attended by very little fighting and by no risk." But Mr. Curzon is not always consistent. Speaking of the advantages of a sympathetic understanding between China and Great Britain, he writes:—

"Nor, though Chinese armaments are, in their present state, a delusion, and China's military strength a farce, can anyone deny that her prodigious numbers, her vast extent, her obstinate and tenacious character, and her calculating diplomacy, render her an ally in Central and Eastern Asia of the highest value."

In the preceding page he had denounced "the large corps of writers who never cease to press upon the public an implicit belief in the strength and resolution of China in Central Asia." A country is not valuable as an ally by reason of its prodigious population and wide area. A populous nation is one thing, a great and powerful nation is another. China, to be of any use to her friends, must have an administration under which her resources can be developed and applied to practical ends. Why "her calculating diplomacy" should add to the value of her friendship, I fail to see. There is more truth in Mr. Curzon's remarks on the methods of the Peking Foreign Office:

"Business can with difficulty be conducted with a body so constituted. Their lack of individual experience insures irresolution; their

freedom from all responsibility, ineptitude; and their excessive numbers paralysis. The Board is in reality a Board of delay. Its object is to palaver, and gloze, and promise, and do nothing."

In more than one way, the latter chapters of Mr. Curzon's book show signs of being written without sufficient deliberation. Not only are there inconsistencies, but one may even find examples of faulty composition such as the author himself, when he "turns reviewer," is wont to censure with the utmost severity. Here is a case in point. We read:

"In proportion, however, as the memory of the war of 1860 has receded, and the power for menace of the foreigner been diminished, so has the arrogance of the Chinese grown; and nothing now gives greater pleasure than the sullen and sometimes insolent rejection of the 'foreign devil' from the doors to which he once gained undisturbed entry."

This might refer to the foreigner's power of menacing China, or China's power of menacing the foreigner. But, if Mr. Curzon is a little confused here and there in his argument, there are vivid and striking descriptions of what he himself saw during his travels. His account of a street scene in Peking is too long to quote; but room may be found, perhaps, for a few extracts from a single sentence:

"In the side aisles or alleys . . . purveyors . . . are jammed together; barbers shaving without soap . . . chiropodists proclaiming their extraordinary skill, auctioneers screaming the glories of secondhand blouses . . . gamblers shaking spills or playing dominoes . . . charm sellers and quacks . . . acrobats performing feats of agility, sword players slashing the air with huge naked swords, story-tellers enchainning an open-mouthed crowd . . . country folk vending immense white cabbages or ruddy red persimmons, soldiers with bows and arrows behind their backs going out to practice, coolies drawing water from the deeply grooved marble coping of immemorial wells, and men and boys of every age carrying birds in cages or a singing chaffinch. . . ."

Summing up his impressions, Mr. Curzon speaks of the street life of Peking as "a phantasmagoria of excruciating incident, too bewildering to grasp, too aggressive to acquiesce in, too absorbing to escape." More than four hundred years ago Mendez Pinto saw much the same sight, and described with no less keen an eye for detail the inward riches of the wonderful City of Peking, "Whereat we 9 Portugals were exceedingly astonished." In the Observatory at Peking, Mr. Curzon found "two objects which no modern traveller, whose writings I have seen, appears to have noticed." One was a clepsydra "probably dating from the Mongol era," and the other a bronze guomon. I may remark that Mr. Wyllie, quoted in Sir Henry Yule's *Marco Polo*, saw both these instruments. Further information on the subject may be found in Dr. Terrien de Lacouperie's learned work on *The Western Origin of the Early Chinese Civilization* (Asher).

But Mr. Curzon's book covers so much ground, and deals with so many complicated questions—some of which, however, are in process of solution at this very moment—that its value as a work of reference cannot easily be tested by criticism on matters of

detail. Published at the very outbreak of hostilities between China and Japan, it made its appearance just when a work of this kind was needed; and if it does not keep its place permanently among standard authorities, that will not be the author's fault. He has collected and digested a mass of information and opinion from all quarters; and his journeys, though not very extensive, if we leave out the time spent on board ship, have doubtless helped him in the selection of material. And should the issue of the war now raging oblige him to rewrite the volume, the task will be attacked, we may be sure, with alacrity.

STEPHEN WHEELER.

The Ebb-Tide. By Robert Louis Stevenson and Lloyd Osbourne. (Heinemann.)

A DELIGHTFUL thrill of excitement comes over one when a new volume arrives labelled with Mr. Stevenson's name. There is ever in his work a curious fascination, a wit gentle or terrible, a fine feeling for the swing of a phrase. Even when least successful, he contrives delicate effects unattainable by others. His unique style, his fastidious method, seemed to render it impossible that he should at any time seek the crude aid of another: hero, surely, was a man sufficient unto himself. But, while this comfortable feeling of security lulled the reader, the unexpected swooped upon him. A hope that the new venture would be equally successful was hugged tightly. But, alas, the inevitable has happened. Excellent as a great deal of the joint work is, one realises, with a keen sense of annoyance, that the old Stevenson reveals himself but seldom. In each new story the rare excellencies, the unerring choice of words, the subtle charm are harder to discover.

Yet even half a Stevenson is better than none at all; and had that proportion been strictly observed, perhaps some consolation were to be found. But the hand of the junior partner grows each year more masterful. Doubtless Mr. Osbourne can write, and well too, though at best he remains merely clever and fortunate Mr. Osbourne. The stuff manufactured by the firm is good, truly; it has few rivals in the market. Only Mr. Stevenson's never had any rivals. It may be urged that the discoverer of *Treasure Island*, the historian of Alan Breck, invented and wrote the greater part of *The Ebb-Tide*. If so, the conclusion is the more lamentable, for it shows less of the Stevensonian quality than any book that has borne his name. A law declaring literary partnerships illegal should not want a majority. For Mr. Stevenson is doing himself an injury, seeing that he can still write as finely as ever: the witchcraft stories of *The Island Nights*, published last year, are born of genius strong and mature. Association with less excellent, though creditable, work may well shipwreck the most admirable on its perilous voyage through the centuries.

The Ebb Tide, when all is said, is a capital story, not unconvincing, despite improbabilities. Faults it has, and of a kind we

had scarcely expected; but it is a book to be read and discussed. At the beginning the reader is introduced to three persons, each with peculiar and exaggerated characteristics, each thoroughly alive. The fourth actor in the drama, one Attwater—prig, scholar, religious enthusiast, half charlatan, half honest man—is aggressively impossible. Not that these conflicting elements cannot go to mould one human being, but simply because the authors seem to have written "with tongue in cheek," and made him incredible of set purpose. Balancing, in some measure, this preposterous failure, there is Huish, the cockney clerk. I doubt if anywhere in fiction a more loathsome creature may be found. Without a redeeming virtue, save courage and a coarse wit, he flaunts his vices in our faces with a smirk of hideous honesty. Undeniably he fascinates, snakelike, compelling a disgusted admiration. He dies pluckily, and one ought to feel a throb of sympathy, for courage is not common or mean, were it not that the atmosphere becomes suddenly the purer for his death. The prodigious Attwater is his executioner; and though the reader has prayed for a kindly catastrophe to carry off this irritating giant, no one with a spark of humanity could wish his contest with Huish had ended differently. If *The Ebb Tide* is to live, the cockney clerk, the memory of whose companionship through two hundred pages cannot be forgotten, will give a plausible explanation. Also that fine scene at the end, when the drunken American skipper has become Attwater's "pet penitent," may furnish a reason. His last speech, with which the volume closes, is a fine stroke of grisly humour.

"But, O! why not be one of us? Why not come to Jesus right away, and let's meet in yon beautiful land? That's just the one thing wanted; just say, Lord, I believe, help Thou mine unbelief! And He'll fold you in His arms. You see, I know! I've been a sinner myself!"

The authors know human nature better than the reviewers, who have attacked this passage as conceived in a spirit of "pure farce." Davis is the exact type of man who, unnerved by a reckless career of debauchery and crime, would take to religion and find comfort in Evangelistic excitement.

To give the details of the story, not a long one by any means, were unfair. There will probably be divers opinions as to its merits. For my own part, I would suggest, very humbly, that, as this is the best book Mr. Osbourne has achieved, he should now be strong enough to run alone. Again, that Mr. Stevenson, having done right loyally by his step-son, should now remember his duty towards his admirers and himself.

PERCY ADDLESHAW.

The Unemployed. By Geoffrey Drage. (Macmillans.)

We opened this book with high expectations. The unemployed are always with us; and from Mr. Drage it is reasonable to expect some advice which may lead to their being not quite so much always with us and perhaps occasionally a little more with

somebody else. But the book turns out to be one, which is laid down—and not necessarily at the end of it—with disappointment and regret: regret, because it is in so many respects unworthy of Mr. Drage; disappointment, because it is in so few respects helpful to his public. It seems to have been inspired by an obscure sort of pique, prompting Mr. Drage to relieve his wounded feelings by a petulant outburst against the Board of Trade's Blue Book on the Labour Question. Why his feelings should have been wounded he knows best, nor amid much explanation does he explain this. From the preface it appears that he thinks no apology is needed for his own work, but a great deal for the Board of Trade's; and he winds up what he gravely calls a "critical review" of that work with the following tirade:—

"In conclusion, I may remark that for slovenly thinking and pretentious writing the chapters dealt with in this appendix [*i.e.*, parts i. and vi. of the report thus 'critically reviewed'] have no parallel, as far as I am aware, in the whole range of the literature, professional or official, on the subject of the labour question. I very much doubt whether a parallel can be found in the ephemeral publications which make no claim to serious consideration. It passes my understanding how any one not 'inebriated with the exuberance of his own verbosity,' could, after committing such matter to writing, have solemnly corrected the proofs; it is almost incredible that the proofs should have passed under any supervision worthy of the name, before being issued to the world as a publication of a large and well-known English Government Department like the Board of Trade."

Now, why anyone should take upon himself so awful a censorship as this is perhaps a thing which lies between himself and his conscience; but, without either prying or censoriousness, two things at least may be said to be clear: the censor's own hands should be clean, and himself free from suspicion of self-interest. Mr. Drage succeeds in neither respect. He attacks the Board of Trade for its index at the beginning of his book, and refers, as above quoted, to correction of proofs at the end. Yet neither in the matter of proof-correcting nor of indexing is he himself immaculate. A full third of his book consists avowedly of a mere re-arrangement of the information contained in the Board of Trade report, with supplementary footnotes. But these footnotes, except when they are mere cavillings at the report, consist, with only two exceptions, of references to the Reports of the Labour Commission, to which Mr. Drage was himself secretary, and to his own reports made to that Commission, with which the Board of Trade appears to have been most scandalously unacquainted. Under these circumstances the whole tenor of his criticism is to suggest, either that Mr. Drage is offended because the Board of Trade did not cite him as an authority, or that he is outraged because it did not give him employment in connexion with its report. It is difficult otherwise to understand the personal comments of the preface on the salaries of the Board of Trade officials, or the sedulous enrichment of this work with footnotes, principally devoted to pointing out the fact, that the authority of

Mr. Drage's other works has been crassly overlooked. The book teems with self-advertisement. It refers to projected treatises of the author's own with Herodotean frequency, and appends, in sheets that might as well have been incorporated in the text, some lavishly laudatory notices of Mr. Drage's previous publications, his novel, his lectures, and his translations from the German.

A great space is occupied with an elaborate classification of the hundred and one existing modes of dealing with the unemployed. The account given of each of them is brief: hardly longer than is sufficient for classifying purposes. It may be that this is a useful thing to have done; it may be that the Board of Trade will be illuminated by this new pigeon-holing of the schemes it has so inefficiently reviewed. Possibly, too, it may be that, if the powers which control philanthropy keep this classification in mind, we may see something less of the unfortunate overlapping of remedial agencies, which in the past has led to so much waste of energy, money, and time. But the reader's appetite for knowledge is left unappeased. This jejune analysis tells experts nothing that they did not know before, and the public very little that the public is concerned to know at all. Still, Mr. Drage does arrive at conclusions, and he does point out pitfalls; and if the nett result is that most remedies are dangerous, that no one remedy will cure everything, and that the whole problem is very difficult, this vagueness is certainly not Mr. Drage's fault, but the problem's. Some of the unemployed—no man knows how many—are beyond the reach of help; some do not want to work if they could, and some cannot do continuous work if they would; some are criminal, some shiftless, some simply convinced that of all human ills work is the worst. For such charity can do little. The workhouse and the gaol are their temporary resource; and the cure for this sort of thing is only to be found in generation after generation of an improved standard of moral and physical life. Then there are some—let us hope a great majority of the unemployed—thrown out of work by fluctuations of trade, some temporarily, as by over-production, change of fashion, seasonal fluctuations, or financial crises; some permanently, by increased use of machinery or by the introduction of processes beyond their skill. For these much may be done. Provided there is sufficient federal organisation to prevent overlapping and waste, the diversity of the remedies applied and the free scope for individual effort and inquiry are actual advantages. Relief works—strictly temporary and limited—labour registries for those who are known as good and honest workmen, greater self-restraint on the part of the public with regard to caprice in changes of fashion and procrastination in giving its orders, more intelligent foresight, and a less self-regarding energy on the part of manufacturers in the matters of over-production and cut-throat competition, will tend to steady the demand for workmen, to increase the fluidity of labour, and to make it more easily transferable from place to place; and in such ways we may tide a man

over evil times without either withdrawing him from his trade or teaching him to look for permanent help not to himself but to the State. In a civilised community want ought rarely to be so imminent, as to leave no time for inquiry: nor is there any difficulty in the way of remedial agencies which deal with the unemployed, greater than the fitful support which they get from the public. Impulsiveness and sentiment are the charitable public's worst faults. They give to the person who can make the wryest mouth; and only by drawing tears from their eyes can coin be coaxed from their pockets. Yet there is no greater injustice than to confound the honest and capable unemployed with the professional out-of-work, or the migrating artisan with the casual loafer. At the same time, without organisation of remedial agencies (which involves regular and uniform support), and without intelligent sifting of applicants, the first is deprived of what to him would be friendly help, in order that it may be lavished on the second in the form of demoralising alms. There is a business in giving money as in making it, and the best philanthropy is often the most professional. This business Mr. Drage understands very well, and he can, if he will, do much to commend it to the public. He could take up no more useful task. Let us hope that in the promised treatises, which are to supplement the present one, he will remember this business a little more and himself a little less, and so worthily obliterate the memory of this regrettable self-injustice.

J. A. HAMILTON.

On the Art of Writing Fiction. (Wells Gardner, Darton & Co.)

HERE is a little volume consisting of eleven essays all dealing in a more or less practical way with the methods and aims of fiction, and the eleven authors are well-known novelists or tale-writers. Among them may be noted Mr. W. E. Norris on "Style in Fiction," Mrs. Parr on "A Story to Tell," Mrs. L. B. Walford on "The Novel of Manners," the Rev. S. Baring-Gould on "Colour in Composition," and so on; so it need hardly be said that the book is exceedingly interesting, for with such scribes and such themes lack of interest would be all but impossible. Nor can a competent literary worker in any field write of the methods of his craft without being not merely interesting but instructive also. And yet I think that the able writers who have collaborated in the production of the volume largely fail (indeed, the failure is inevitable) to achieve the special kind of instructiveness at which they nominally aim. These papers are really addressed to the literary beginner—that sort of literary beginner who writes letters to eminent novelists, saying, "I, too, want to write a novel, and I shall be grateful to you if you will tell me how I am to set about it: what I am to do and what I am to avoid." Of course, it is, as Mr. Zangwill some time ago remarked, only the weaklings who do this kind of thing. The really strong beginner, from whom something may rationally be

expected, does not write a letter: he writes his novel instead, and in writing learns what he desires to know, and what the eminent novelists, with the best intentions in the world, could not have told him. Therefore, howsoever wise a book of this kind may be, it must always be characterised by a certain ineptitude: to use a colloquial phrase, it will be wholly or largely up in the air. Mr. Norris, who adds humour and good sense to his many other admirable gifts, is quite alive to this fact, and does not take too seriously the educational efforts made by himself and his companion instructors. Like Abraham Lincoln, he makes his point in a "little story":

"In a certain country house there was a Scotch cook whose scones were beyond all praise. Implored by a Southern lady to reveal the secret of her unvarying success, she replied, after long consideration, 'Aweel, m'ern, ye just take your girdle, ye see, and—and make a scone.' Quite so: you just take your pen and paper and—write a novel. No directions could be more beautifully succinct; but, unfortunately, it is almost as difficult for a writer who has reached a point of moderate proficiency in his calling to say how this is to be done as it was for the cook to explain how scones ought to be made."

Mr. Norris would have been nearer the mark if, instead of writing "almost as difficult," he had written "quite as impossible." But he could hardly be expected to exhibit a candour which would have stultified himself and all his fellow contributors; for, if a competent novelist is really powerless to tell how a novel is made, what *raison d'être* has a manual of the art of writing fiction?

At first sight the difficulty of the task seems lessened by splitting up a big problem into a number of small ones. If no one can formulate a short and easy method for the writing of successful fiction, it may nevertheless be quite possible for Mr. Norris to instruct the beginner in the matter of style, or for Mr. Baring-Gould to teach him how to get colour into his composition, or for Mrs. Parr to impress upon him the importance of having a story to tell. But, alas! though these topics are indeed smaller than that of the production of fiction as a whole, they are far too big to be adequately or helpfully treated in the chapters of a little book which contains fewer than 150 pages. Each really demands a treatise to itself; and, therefore, to say that these essays consist of generalities which are admirably sensible, but which give no practical assistance, and meet no practical difficulty, is not to censure their writers or to disparage their work: it is simply to state a fact of which they must be as well aware as anyone else can be.

For example, Mr. Norris's own paper covers fifteen pages, and capital reading it is from its first page to its last; but it contains only two thoughts that can be of positive service to the beginner. One is that "naturalness" in writing does not come by nature, but is a result of study and labour; and the other that the tyro, if he be wise, will put away all temptations to be brilliant and original, and strive solely to be lucid. These are true words of wisdom,

but even here, if the beginner asks, "How am I to study naturalness and gain lucidity?" he gets no answer to his question. How could he? Ends may be indicated in fifteen pages; means could be expounded only in ten times that number.

Every now and then the reader lights upon a sentence which inspires the hope that something really practical is just ahead of him. Thus, Mrs. Macquoid, in her essay on "Vision in Literature," writes as follows:—

"Earnest literary students may greatly help themselves at the outset by using certain tests in trying to make sure whether they have or have not any portion of the gift without which perseverance will only lead to disappointment. It may not be possible to teach the art of writing novels; but one may try, as well as one can, to help beginners to find out for themselves whether they have or have not 'natural faculty' for this calling."

Now this is really something. A system of self-measurement which would enable the beginner to ascertain whether his dimensions were those of the born novelist might not in all cases be a sweet boon, but it would certainly be a useful one. What will be the disappointment of the student when he finds that Mrs. Macquoid makes no attempt to supply it! She simply cites several striking examples of "vision in literature," and summarily adds that

"if, after many trials, he [the beginner] cannot call up a picture which is at the same time distinct and true to Nature, he had better bring himself to believe that his attempt is not a creation of the imagination; it is at best but a passing fancy not worth the trouble of writing down."

Thus does Mrs. Macquoid promise bread and provide a stone.

The essay which seems to me most practically serviceable is Mr. Baring-Gould's paper on "Colour in Composition," because in it he gives the naked facts of experience. Mr. Baring-Gould apologises for being autobiographical; but, as a matter of fact, the other writers ought to apologise for *not* being autobiographical. When he tells us the story of the inception of such novels as *Mahalah*, *Urith*, and *The Queen of Love*; when he further tells us that his backgrounds are always drawn from memory rather than from immediate vision, because on the spot he finds his imagination fail him; when he describes (pp. 40, 41) the growth of a colour picture in black and white—we have something helpful because tangible; and tangibility is the one thing wanting in most of these pleasant pages. Readers of Mr. Baring-Gould's specially picturesque novels will find something to interest them, and to bear out their own impressions, in one of his autobiographical statements.

"It may not be with others as with myself, but with me it is always the scenery and surroundings that develop the plot and characters. Others may work from the opposite point, but then it seems to me they must find it hard to fit their landscape to their *dramatis personæ* and to their *dénouement*."

After Mr. Baring-Gould, the writers whose utterances come nearest to being really educational are "Lance Falconer" and Mrs. Molesworth, who treat of the depart-

ments of fiction which they have made specially their own—the short story and the story for children. On these topics there could hardly be more trustworthy authorities than the author of *Mademoiselle Ixe* and the author of *Carrots*. Unfortunately, however—or ought I to say fortunately?—the goodness of these two papers is of a kind to which sampling by quotation would do less than justice; they must be read—and we hope will be read—in their entirety by those beginners in literature who have a personal interest in the subjects with which they deal. Even more useful still, because it is addressed not merely to tyros in fiction, but to those who are ambitious to succeed in any branch of literature whatsoever, is the article, by Mrs L. T. Meade, entitled "From the Editor's Standpoint." True, Mrs. Meade has less to say about what to do than about what to avoid; but in a path so plentifully riddled with pitfalls as is the approach to the great highway of letters, a friend who will simply direct the wayfarer how to pick his steps is a friend in need and indeed. Nowadays the preliminary to finding a welcoming publisher is to find an appreciative editor; and Mrs. Meade, who has been an admirable editor herself, can at any rate tell the aspiring scribe how not to do it. How to do it he must learn for himself.

Whatsoever be the defects of this little book as an educational manual, it is an interesting contribution to literature, and it can be honestly commended to all lovers of pleasant reading.

JAMES ASHCROFT NOBLE.

FEILBERG'S DICTIONARY OF JUTLAND DIALECTS.

Bidrag til en Ordbog over Jyske Almuesmaal.
Af H. F. Feilberg. Udgivet af Universitets- Jubilæets Danske Samfund.
Første Bind. A—H. (Copenhagen: Thieses Bogtrykkeri.)

THE affinities between the Jutland dialects and the English spoken in what was once known as the Danelagh are so close, that this work claims a hearty welcome from English scholars, and the more so when some special features in its plan become known. The author, Pastor Emeritus H. F. Feilberg, though a graduate in arts, philosophy, and theology of the University of Copenhagen, makes no claim to profound learning. For nine years in Sleswick and over twenty-three years in West Jutland he has been absorbed in his work as a clergyman of poor country parishes, and has had neither time nor money to consult many learned works. But from the first he was deeply interested in those among whom his life was cast, and so, drawing his materials from the mouths of the peasants themselves, he has made a more valuable contribution to human knowledge than would have been possible had he been more of a student of books and less a student of men. While still a young bachelor in Angol (South-East Sleswick), he was a welcome guest in the farmhouses of his parishioners, and would there tell ghost story or saga and do his best to lead

the conversation into channels where he might gain information respecting superstitions, beliefs, and the inner life of the people. Thus he gained his materials for his first book *Fra Heden* ("From the Heath"). Twenty-six years later (1889) came his second book *Dansk Bondeliv* ("Danish Peasant Life"), which is similar in subject, but embodies his experience in South-West Jutland. The hope expressed in the preface that the peasants would recognise the book as "flesh and bones of their own" has been amply realised by a large sale among the people themselves.

This Jutland Dialect Dictionary was to have been compiled by the late Prof. K. Lyngby, of Copenhagen, who died suddenly about twenty years ago, leaving behind him the collections he had made for his intended work. To these collections his old college friend, Pastor Feilberg, had made frequent contributions; and so it was urged upon him that no sense of his lack of philological training should deter him from going on with his friend's work, especially when it was considered how intimate was his knowledge of peasant ways and speech. Early in 1877 he first put pen to paper, and at the close of last year his first volume issued from the press.

The dictionary is not one of curious, scarce words only, but of the whole Jutland speech. The leading word is taken from the king's Danish, or spelt as it would be in the king's Danish. In giving the exact sound of each dialect word in the various parts of the country, the author has followed the phonetic system elaborated by Lyngby, not because he was insensible to the improvements of Sweet in this country and of Jespersen in his own, but because he felt the danger of changing his plan in the middle of his work, with only limited time and strength before him. Full particulars of locality and inflection are given, the verbs in particular being set forth in great fullness, some of them (e.g. "give") in as many as twenty or twenty-five paradigms. The word is next exhibited in phrases, proverbs, puns, witticisms, and ballads in the different dialects, so as to present a small picture of the peasant's ideas and ways of thinking. For instance, "Thank thou God, it is not thy horse," are the words of sympathy addressed to a peasant so poor that he will find it easier to get a new wife than a new horse. And in the saying, "Better well seduced than ill married," we can see that the faithful lexicographer has been more than a match for the clergyman with his keen sense of the proprieties.

Whenever the word under treatment enters into customs, superstitions, sagas, riddles, and jests, an attempt is made by quotations and full references to illustrate the Danish folk-lore by that of Norway and Sweden, England and Germany, the Latin and the Slav peoples. From thirty to forty English books are in this way laid under contribution. Perhaps the only other work carrying out the same plan is Staub and Tobler's *Schweizerisches Idiotikon*. So thoroughly has Pastor Feilberg executed this part of his plan, that if some one of the longer articles were taken,

e.g., "cat," "dog," "tree," "Christmas," or "Twelfth Night," it would form the nucleus of a paper for a Folk-lore Society meeting. In this way all the leading points in popular beliefs and customs have been recorded and illustrated.

At the end of each article comes a short notice of the cognate words in Norse, Swedish, Icelandic, High German, Low German, and English. To carry out this part of his plan more fully, lay outside the writer's purpose. He has had to be careful lest the better should prove the enemy of the good.

Pastor Feilberg has derived much help from collections which friends, chiefly country teachers, have made for him, and also from the peasants that come from every part of the country to the *Folkhøjskoler** in the winter. In putting his materials into shape for the press, which has involved the writing of some hundreds of thousands of slips, he has worked single-handed, and must therefore be complimented on the successful execution of so large a portion of his task. Its completion within a reasonable time has been greatly helped by the offer some years ago of a University society to charge itself with the expense of printing, and more recently by a life-pension conferred by the Danish government. In further recognition of his labours, Pastor Feilberg was one of the recipients of honorary degrees on the occasion of the silver wedding of the Crown Prince of Denmark.

J. S. THORNTON.

NEW NOVELS.

Disillusion. By Dorothy Leighton. In 3 vols. (Henry.)

A Choice of Evils. By Mrs. Alexander. In 3 vols. (White.)

The Catch of the County. By Mrs. Edward Kennard. In 3 vols. (White.)

Bruno the Conscript. By Marie Hutcheson. (Hutchinson.)

Catherine. By Frances Mary Peard. (Innes.)

In a New World. By Mrs. Hans Blackwood. (Hurst & Blackett.)

A Journey in other Worlds: a Romance of the Future. By John Jacob Astor. (Longmans.)

The Wedding Garment. By Louis Pendleton. (Boston, U.S.: Roberts.)

THERE is a distinct vein of originality in Miss Leighton's *Disillusion*—"a story with a Preface"—and yet it is far from perfect in literary execution. With the root of the matter in her, however, the writer will doubtless go on to acquire greater skill and finish. As for the narrative itself, it seeks to grapple with some of the moral and intellectual aspirations of the time. Mark Sergison and Linda Grey were members of the Spade Club, so called because its keynote was work—devoted work for the race, and not for the selfish individual. Mr. Car-

penter, the author of *Towards Democracy*, has supplied the name of the club in his sentence, "A spade will serve." Sergison was moved in turn by Browning, Carpenter, Whitman, and Swinburne. He wrote a successful play, in whose composition he had received assistance from Linda. These companions were friends, not lovers. The women "Spades" accepted the woman question, but not divided skirts and platform speaking. They sought to elevate woman as a whole, and to raise man's ideal of her. Alas! for Sergison, there breaks in upon his life a vision of beauty in the shape of Celia Adair, the fascinating daughter of a British diplomatist. Although she has had some love passages with the handsome but worthless Alec Watson, she speedily manages to hold Sergison in thrall. Then ensues a struggle between his duty to the race, which is continually pressed upon him by his sister "Spades," and his growing passion for Celia. Ultimately Sergison marries the latter, and devotes himself to the profession of journalism, first in Paris, and subsequently in London. As a matter of fact, the couple were never suited to each other. Sergison's affection was genuine enough, but his wife's was not; so the process of disillusion speedily began. After showing great heartlessness towards her child, and also towards her husband, Celia eloped with her old lover, Alec, only to find out in a few weeks his utter selfishness. Then she returned to her faithful husband, at a moment when the latter had just discovered that Linda Grey indulged a passionate love for himself. There are several embarrassing scenes towards the close. Linda escaped from one of them by "throwing on a cloak and hat, and plunging recklessly into the impenetrable fog." Meanwhile Celia dies, and the novel closes uncertainly with regard to Sergison and Linda. In the dearth of really striking novels, *Disillusion* is deserving of praise, not so much because of its fulfilment as of its promise.

Mrs. Alexander would scarcely have earned her deserved reputation with *A Choice of Evils*, which falls below her level both in conception and execution. Janet Rowley, a beautiful human flower adorning the country village of Langford, is seen by Randal Palliser, the head of one of the best county families; and as they are filled with a mutual passion, an engagement ensues. Janet's father, a retired naval captain, is also a man of good connexion; and although his daughter leads a retired life, she soon shows that she is fitted to adorn any sphere. She has had a girlish attachment to Maurice Winyard, the vicar's son, who goes out to India, but the attachment has been deeper with Maurice than with Janet. The latter ultimately marries Palliser, who begins to make his mark in the political world. But his love for Janet soon flickers out, and matters are made worse by the sudden appearance on the scene of Palliser's first wife, whom he believed to be dead. Mrs. Alexander says nothing about bigamy, but the law would have done so. What Palliser does in this case is to start an action for divorce against his first wife; and conclusive evidence being readily forthcoming, he

obtains a decree. He then hopes that Janet will re-marry him, but since there is now no love on either side, she absolutely declines to do so. She loses wealth and position by this, and her action is severely criticised by those who are ignorant of the real facts; but in the end she justifies her step in the eyes of the world. The selfish Palliser then marries a lady of title, who is able to help him on in the political sphere, and Janet is wooed and won by Lord Darrell, a nobleman who has befriended her all through and admired her sterling character. The novel is rather one of incident than of character, though Janet and her old father are somewhat carefully drawn. But, taken altogether, we cannot regard the story as striking or powerful.

Mrs. Kennard has not been so successful as usual in *The Catch of the County*. The story is lively enough, and the movement is well sustained; but there is an air of unreality in the whole affair, as though it had not been written from inspiration. Young Lord Moor succeeds almost in the outset to the Marquisate of Heatherlands. The family had the royal blood of Scotland in its veins; it possessed many fine seats, and a rent-roll of nearly £60,000 a year. The late marquis was a statesman, and was named for the premiership, when he was stricken down with a fatal illness. His widow, still comparatively young, formed ambitious schemes for her son, just of age, including a high matrimonial alliance. He, however, had no political ambition, and fell in love with pretty Mary Mardon, the vicar's daughter. To cure him, Lady Heatherland's brother furthered his amour with the *soi-disant* Princess Bogosloffsky, and the cure nearly overshot its mark. The princess is the one weak feature in the book. She is theatrically introduced, and inartistically depicted all through. We feel that she is an impostor, and no surprise is created when she turns out to be an English girl of low birth and an ex-circus rider. The marchioness repents bitterly of trying to force her son's inclinations, and in the end all ends happily by his marriage to Mary. Some of the political passages of the novel might have been omitted, without detracting from the readableness of the whole.

One of the best short stories we have read for some time is Miss Hutcheson's *Bruno the Conscript*. The features of Italian life and scenery have been admirably seized upon and described. The character drawing is unusually good. Bruno, a young sculptor, whose dreams of future success in art are ruthlessly crushed by the necessity of the conscription, is a figure to haunt one. The story of his brief life, and its premature end, is inexpressibly sad, and yet the mystery and the pain of it seem somehow inevitable. The two girls who love Bruno, but in a different way, are very cleverly posed against each other—the one is beautiful and selfish, yet she is the most beloved of Bruno, whose guileless soul does not fathom her nature; while the other is somewhat plain in appearance, but deep, tender, and true. This transcript of life is ably and gracefully written, and cannot fail to afford real pleasure to the reader.

* An account of these interesting schools, all but unknown as yet in England, may be seen in the *Oxford University Extension Gazette* for September, or in the *Times* of September 15, 1891.

Miss Peard's *Catherine* is a pretty story of the French Wars. The handsome but rather volatile Catherine has two lovers—George Wilmot, an honest soldier; and Frank Leslie, a sentimental youth with expectations, but no heart. There is a good deal of trouble before right is done. Catherine is severely injured in the hunting field, and when—as she fears—she is disfigured for life, she discovers the utter heartlessness of Leslie, for whom she has thrown over the worthier suitor. Wilmot, however, has never failed her; and when he returns home, after making a name in the Peninsula, he forgives the erring girl, and takes her to his heart. The sketch is slight, but it is written with feeling and true literary instinct.

In a *New World*, if a first work, gives no promise of future excellence. There is nothing to redeem it from the commonplace, either in description or in the drawing of character, and this is fatal to a would-be novelist nowadays. The scene between Daisy and one of her lovers in the chapter headed "Under a Greenwood Tree," is ridiculous. She confesses to his face that she loves him, and yet has not the courage to tell him that she is engaged to another. Difficulties arise which might have been dissipated by a word; and the story at once becomes unreal. The hero inherits a title, and Daisy a great fortune; but neither these facts, nor the numerous Tennysonian quotations, impress us with any feeling that the author has written because she must.

The science of the future enables the characters in *A Journey in other Worlds* to accomplish expeditions through the air, which fairly take one's breath away. But if the author had called his book "The Secret of Apsergy," he would probably have excited more curiosity, as people would naturally have inquired, "What is that, anyhow?" Apsergy is a marvellous force, obtained by blending negative and positive electricity with electricity of the third element or state. By charging a body sufficiently with this fluid, gravitation is nullified, or partly reversed, and the earth repels the body with the same or greater power than that with which it attracted it, so that it may be suspended or caused to move away into space. Col. Bearwarden, President of the Terrestrial Axis Straightening Company, Richard Ayrault, a scientific vice-president, and Prof. Cortlandt, LL.D., United States Government expert, visit Mars, Jupiter, Saturn, and other planets in their aerial car, the "Callisto," and are witnesses to some very astonishing things. The objects of the Company, in whose interests they made their "heavenly" excursions, were—to straighten the axis of the earth, to combine the extreme heat of summer with the intense cold of winter, and produce a uniform temperature for each degree of latitude the year round. How they accomplish this "large order"—scientifically—is told by Mr. Astor with a wealth of language and of detail. However, we are glad to find that, after all his gigantic enterprises, young Ayrault had the sense to come back to

Mother Earth, and marry a beautiful girl named Sylvia Preston, who had long been devoted to him.

Mr. Louis Pendleton has made another attempt to pierce the veil in *The Wedding Garment*, "a tale of the life to come." Some of his conceptions are not devoid of originality, but others appear to us to descend into bathos. The author takes us through several intermediate stages of existence after leaving this earth, before the spirit is finally prepared to don the heavenly wedding garment. The general conception of the narrative is admittedly Swedenborg's, but the details are those of Mr. Pendleton. He endeavours to show, by a series of living pictures, what the soul is—that it is the very man himself, who, when he has thrown off the covering of this frail material body, rises higher and higher in the plane of existence. The speculations are interesting in their way; but we are afraid that the average novel reader will not deeply interest himself or herself in the process of manufacturing angels.

G. BARNETT SMITH.

CLASSICAL BOOKS.

A History of Rome to the Battle of Actium. By E. S. Shuckburgh. (Macmillans.) The translator of Polybius has some obvious advantages in writing a history of Republican Rome; and (though it is odd he should tell us that Polybius wrote a "Universal History") Mr. Shuckburgh's History shows many signs of close intercourse with one of the most robust and best educated minds of antiquity. It is shrewd and impartial; its statements are carefully weighed and guarded; and we are fairly surprised at the quantity of matter for which Mr. Shuckburgh, writing of 700 years in about 700 pages, has found room. Our knowledge of Roman history has made a long-continued advance on the constitutional side; the military history is fairly well understood, except the details of the defence of frontier provinces. What we now want most is a re-appreciation of the great men and the emperors of Rome—the two terms not being synonymous. Baring Gould's *Cæsars*, suggestive and clever, was not the work of a specialist. Unfortunately, Mr. Shuckburgh has not chosen to go far into these problems. We find his history weak or even dull on the great men, and on the legends too. The men do not seem quite alive; and the legends are indicated, rather than told, in a somewhat wooden way. We cannot even make out clearly whether he accepts the current statements about the Kings and about the early Republic; he tells both, but with reservations which will not let us see the bottom of his mind. But other aspects of Roman affairs he has treated with great success, giving a useful *resumé* of the present state of knowledge. Wishing to present vividly "the wonderful story of the gradual extension of the power of a single city over so large a part of the known world," and holding it "impossible that a history of Rome can be other than a warlike one," he has written a distinctly military history. He has much to tell on the military politics of the Mediterranean, on the strategy of Roman campaigns, and on the tactics of Roman battles. With all this goes necessarily a careful attention to geography, and his little maps are numerous. But the internal development of the conquering Republic is not neglected. The constitutional history is traced, sometimes over doubtful ground; but the reader has fair opportunities

of judging for himself, for Mr. Shuckburgh's method is argumentative and thoughtful, rather than didactic. Space for so much matter (there is more detail than in Prof. Pelham's recent History) could only be found by skill in the art of leaving out. The result is a school history of merit, well proportioned, and nearly complete so far as it goes. But Mr. Shuckburgh, who urges the essential unity of Roman history and teaches that its successive periods are inextricably connected, must regret the necessity of leaving off at the battle of Actium. It is true that the constitution which he has traced so far was then broken down; but its ruins were used to build a new one; and it is ill stopping at the moment when, after a century of civil war, "a statesman had been found capable of re-modelling the constitution and organising the vast empire."

The "Wasps" of Aristophanes. By C. E. Graves. (Cambridge: University Press.) The "Wasps"—so Mr. Graves informs us—had, at the time when he began editing it, "been more neglected than any of those [plays of Aristophanes] which are commonly read in schools." It is not a happy phrase, but it means, we suppose, that the "Wasps" is not very commonly read in schools. We can well believe that this is true, and are not surprised to hear it. The truth is, that to contemporaries the fun of the "Wasps" was evidently fast and furious; but it is not altogether so to a modern reader: the jests are too technical, too minutely allusive, to have the broad effects which make the "Acharnians" and "Knights" so fit for school reading. The "Clouds" and "Birds" will never lose their charm while Socrates is interesting and romantic extravaganzas fascinate; but the "Wasps" needs very much more effort to appreciate it, and many of its best hits have for ever lost their echo. We entirely agree with Mr. Graves (Introd., p. ix.) that to view the "Wasps" as a satire on "Athenian litigiousness" and the dicastic system in general, is to misconceive its purport: it is an attack on the demagogues, and an endeavour to show the dicasts—that is, the citizens of Athens—that they are being befooled by their leaders. We agree also that "few plays suggest matters of more varied interest." But, for modern readers, we cannot without reserve admit Mr. Graves's dictum that few "contain more genuine fun." It is of the essence of fun to be readily comprehensible; and this is more than can be said of many things in the "Wasps." It was, perhaps, inevitable, in a school edition, that the play should be in some measure expurgated; we rather demur, however, to the liberty (Pref., p. vi.) of altering words in the original—though we are aware that respectable authority may be quoted for it. The commentary appears to us to be thorough and useful, but rather unduly dry. No author suffers more than Aristophanes by being treated too formally: it is his perception of this that makes the present Rector of Lincoln College so felicitous an annotator of the comedian—and Mr. Graves would have done well to trample down the scruples (Pref., p. vi.) which have debarred him from consulting Dr. Merry. There are, we think, too many notes which really only save the use of the lexicon—e.g., those on *ἀνδροπύς* (l. 910) *βοβναίς* (l. 1206) *τρόποις* and *διαταρ* (l. 1102): it is, we suppose, too late in the day to object to the form of one note on l. 213—"Lid. and Scott make it [*στρίλη*] represent *stilla*, which the *ῥ* is opposed to." But we have not observed any cases, in the commentary, of omitting or slurring difficulties, though Mr. Graves is apt to give us two or more ways of taking a passage without revealing his preference.

Verse Translations from Greek and Latin Poets. By Arthur D. Innes. (Innes.) This

little volume of classical translations is at once pleasant and provoking. It is pleasant, as being written with taste and a good deal of metrical skill and poetic diction: it is provoking, as consisting in the main of pieces so short and even fragmentary, that we never seem to get a full notion of the genius of the original writer, nor a sustained exhibition of Mr. Innes' power as a translator. The verses were written, he tells us (Pref., p. 7), "for the most part as 'fair copies' for schoolmasters who wished to help their pupils to realise that poetry may lurk concealed behind difficulties of grammar and vocabulary." For that object they are excellent; but for people reading them under more favourable conditions, they are sparks, not a satisfactory fire. There are thirty-four of them, representing, in all, nine Greek and six Latin poets. Homer is unrepresented, and so is Pindar; Lucretius is absent, and Ovid; but Claudian appears, and Martial no less than six times, to Horace's once and Virgil's twice. This is not, it is clear, adequately representative, nor does Mr. Innes claim that it is: but yet we think that Latin and Greek literature have some claim, if shown by excerpts, that their master-poets shall have a chance. None the less, even out of lesser poets, Mr. Innes makes very pretty poetry. Here, e.g. (p. 19) is a part of Claudian's "Old Man of Verona," under the title of "The Yeoman," translated with great skill into the metre of "In Memoriam":—

"Small skill in things of State has he—
He scarce has seen the town hard by;
In unchecked sweep of air and sky
He finds his simple pleasure free.

"By changing crops the years he tells,
Not by the names the consuls bore:
He marks the autumn by her store,
The spring-tide by her blossom-bells.

"The fields that saw the sunset glow,
They see the morning glory shine,
And measure out the day's decline
By the same arching sky they know."

The same metre is adopted in rendering Propertius' "Poet's Death" (*El.* iii., 5; pp. 44–9), and shows Mr. Innes at his best, in both cases. In blank verse, he is less evenly good, though always vigorous. Here is a passage from the beacon-race in the "Agamemnon" (p. 59):—

"To far Euripus' streams the beacon light
Shot with its signal to Messapius' guards:
Their answering fire still flashed the tidings on,
Who set the high-piled heather sere ablaze;
The mighty torch, unflagging, leaped the plain
Of far Asopus, like a gleaming moon,
On to Cithaeron's rock, and roused once more
A fresh successor of the news-fraught flare."

This is vigorous, but monotonous: and "news-fraught flare" seems to us unnatural English. One of the happiest efforts in the book is (p. 69) "Counterfeit Coins"—a version of Aristophanes' "Frogs" (*Il.* 718, κ.τ.λ.). Neat also (p. 95) is the finale of Martial's rap on the schoolmaster's knuckles.

"So let them go, the girls and boys,
O man of endless spouting;
D'you want as fee to hold your noise
What now you're paid for shouting?"

TWO VOLUMES OF VERSE.

Love's Music and other Poems. By Annie Matheson. (Sampson Low.) These are gentle verses, sung with a voice which, if not very strong or highly trained, is always soft and clear. It is evidently a sincere pleasure to Miss Matheson to write verses, in which she can express her deeper feelings and set her sweeter thoughts to music. The first of these poems is called "A

Christian Lyric," and the name would not be unfit for the rest of them. It is love, Christian love, which is her favourite theme: the love which makes the world beautiful and joyful in spite of storms and pain, and will make the afterworld perfect. In some verses, called "Pastor Ignatus, his Plea for Cremation," the faith in this love finds perhaps its strongest expression. With a boldness which is scarcely the characteristic of her muse, she cries:

"Then burn my body to the glory of God,
Nor let it moulder under daisied sod
In hid corruption; Love, who gave it me,
Knows well how satisfied my soul will be
With that of which it is the semblance dim."

This great love, "who seals dead faces with his smile," as she beautifully sings, is, of course, the love whose music gives its name to the book, and also to the lyric of which we give the concluding stanzas:

"Love measured once the gulf 'twixt heaven and hell,
Where clashed confusions of His broken law,
Till unity in sweet diversity thrilled
Order and time and sequence that He willed,
And, through the sacrifice which He foresaw,
The mighty triune chord in music fell.

"In music fell? In music, deepening, rose.
Through all the unmeasured, boundless universe,
The law of love, in its relentless might,
Biuding in one remotest depth and height,
Awakened, even in man's most bitter curse,
Blessing and hope and joy's more joyful close.

This is a fair specimen of Miss Matheson's more serious verse; but it is all serious and, what is more wonderful in these days, joyful at the same time.

Idylls and Lyrics of the Nile. By H. D. Rawnslay. (David Nutt.) The tourist on a Nile steamer may perhaps find some pleasure in the perusal of Mr. Rawnslay's quaintly got up little volume; but we fear that it will scarcely appeal to the Egyptologist, while the ordinary reader will be repelled by the names of gods and kings with which the pages are plentifully besprinkled. And it must be confessed that dynastic lists and titles, even Egyptian ones, however interesting from a scientific point of view, do not lend themselves readily to poetical treatment, and Mr. Rawnslay's treatment is not always poetical. With the Dancing Dervishes he deals, no doubt unintentionally, somewhat in the style of Alice in Wonderland:

"Each brother of the holy band
Spun in and out with lifted hand,
A teetotum no longer man."

And such an ordinary event as the ascent of the Great Pyramid is described in a poem opening as follows:—

"I climbed great Chufu's giant stair,
I felt the anguish of the stones,
Loud lamentation filled the air
And cries of vengeance against thrones."

Other tourists besides Mr. Rawnslay have felt the "anguish of the stones" before they reached the top of the Great Pyramid; but, in justice to Cheops, it must be allowed that a giant stair for weary nineteenth century legs formed no part of his original design. Mr. Rawnslay is at his best in his sonnets, three of which have already appeared in the pages of the ACADEMY; and a really high level of thought and expression is reached in that entitled "The Afterglow," which has a faint echo of Philip Bourke Marston. There are occasionally felicitous images in the poems, such as: "Land of life, where death is but a deep, warm slumber, a communicable dream," and the poem on "Nile Boats" is a graceful piece of word-painting.

NOTES AND NEWS.

MR. WILLIAM WATSON'S new volume, which will shortly be published by Mr. John Lane, is to be entitled *Odes and Other Poems*. The verse printed within the last few months in the *Spectator*, the *Daily Chronicle*, and the *Yellow Book* will be included in the volume. The same publisher is preparing Mr. Arthur Christopher Benson's new volume of poems, which, like his book of last year, is largely nature poetry.

MR. GOSSE'S new volume of poems, entitled *In Russet and Silver*, will be published by Mr. William Heinemann on October 20. The volume is dedicated to Mr. Robert Louis Stevenson, under a name by which he is known to the Samoa natives—*Tusitala*, which is "The Story-Teller."

MESSRS. RICHARD BENTLEY & SON have in the press what may be called an "édition définitif" of *The Ingoldsby Legends*, of which their firm were the original publishers. It has been prepared by Mrs. Edward W. Bond, the daughter of the author, who contributes a brief memoir, a bibliography, and occasional notes. It will contain the illustrations on steel of Cruikshank and Leech, and those on wood of Tenniel, De Maurier, Doyle, and others, together with a reproduction of a water-colour by Cruikshank hitherto unpublished, and a portrait of the author. It will form three volumes, demy octavo.

MESSRS. CHAPMAN & HALL announce an "édition de luxe" of *Oliver Twist*, illustrated with reproductions of twenty-six water-colour drawings by Cruikshank.

MESSRS. MACMILLAN & Co. will publish very shortly *Tales of the Punjab told by the People*, by Mrs. Steele, with illustrations by Mr. J. Lockwood Kipling and notes by Major R. C. Temple.

MESSRS. MOLESWORTH'S Christmas book for the coming season is called *The New Home*. The illustrator, as for three or four years past, is Mr. Leslie Brooke.

MR. RIDER HAGGARD'S new novel, *The People of the Mist*, will be published by Messrs. Longmans before the end of the present month. It will be in a single volume, with sixteen full-page illustrations by Mr. Arthur Layard.

THE series of articles, entitled "Thirty Years of Shikar," which Sir Edward Braddon, formerly of the Oudh Commission, has been contributing to *Blackwood's Magazine*, will shortly be published in volume form, with the addition of numerous illustrations.

MESSRS. SAMPSON LOW & Co. will publish this month *The Sherman Letters*, being the correspondence that passed between the two brothers, General Sherman and Senator Sherman, during the period from 1837 to 1891, edited by Mrs. Sherman Thorndike, and illustrated with portraits.

MR. HENRY FROWDE, of the Oxford University Press, announces for Advent a handsome royal quarto volume, entitled *The Church Lessons Bible for the Reading Desk*. It will be a complete Bible with Apocrypha, printed in large-faced new type, and the Proper and Daily Lessons will be marked by boldly indenting large capital letters and dates into the text.

MESSRS. CASSELL & Co. have had in preparation during the past two years a very complete work on cookery, which has been prepared under the direction of Miss Heritage. It will contain a preface by Léonard Grunfelder, chef at the Grand Hotel, formerly of the Reform Club, and will be illustrated with coloured plates and wood engravings.

MR. J. A. STEUART'S romance, *In the Day of Battle*, the appearance of which has been postponed to permit of simultaneous issue in America, will be published by Messrs. Sampson Low on October 20.

MESSRS. ISBISTER & Co. announce for early publication *Birds of the Wave and Woodland*, by Phil Robinson, with fifty full-page and other illustrations by Charles Whympster.

MR. NUTT'S announcements for the present season include a book of verse, *Poems: Old and New*, by Mr. George Cotterell. Among the newer contents of the volume are verses which have appeared in the ACADEMY and in the *Spectator*. Mr. Cotterell was the author of *The Banquet* (Blackwood), an anonymous satire in verse published several years ago, which passed through two editions.

MESSRS. J. M. DENT & Co. are about to add the novels of Miss Ferrier, in six volumes, to their series of reprints. They will be edited by Mr. Brimley Johnson, who has obtained some new biographical material from Miss Ferrier's family, and made a selection of eighteen unpublished letters from her correspondence for the Introduction. The books will be illustrated by Miss Nelly Erichsen, and will contain two portraits, never before reproduced. The same firm announce a collection of "Popular British Ballads: Ancient and Modern," in four volumes, chosen by Mr. Brimley Johnson, and illustrated with over a hundred drawings by Mr. Cubitt Cooke. Vols. I. and II. will contain the best Traditional Ballads of England and Scotland, with a small group of Peasant Ballads still sung in country districts. Vols. III. and IV. will contain selected modern experiments in the art of ballad-writing by English, Scotch and Welsh poets (including living writers), and a mixed group of Irish Ballads. The spelling of the old ballads has been modernised, and they are arranged in groups according to the collection in which they were first included.

MESSRS. WARD & DOWNEY expect to have the illustrated edition of the Hon. Roden Noel's *Livingstone in Africa* ready by the middle of November. Miss E. H. Hickey, who has written the preface, will lecture on "The Poetry of the Hon. Roden Noel" at Toynbee Hall, on Saturday, November 3, and at Newnham College, Cambridge, towards the end of November.

UNDER the title of *The New Florent: a Letter to an Eton Boy*, Messrs. Wells Gardner, Darton & Co., will publish immediately a little volume on Christian Socialism, by the Rev. the Hon. J. G. Adderley. It is especially addressed to the future landholders and lawgivers of England.

MISS E. NESBIT and Mr. Oswald Barron have written a volume of stories, entitled *A Butler in Bohemia*, which Mr. Drane will publish in a few days in his "Canvas Library." The book is dedicated to Mr. Rudyard Kipling.

THE Midland Educational Company announce a third volume in their series of "Historic Counties," dealing with Staffordshire. It is written by Mr. Robert K. Dent and Mr. Joseph Hill, and will be abundantly illustrated with reproductions of views, buildings, portraits, maps, and historic documents.

MR. JOSEPH HATTON'S new novel, "The Exile's Daughter," written for the Tillotson Syndicate, begins to-day in *The Bristol Times and Mirror*, and other journals in England, America, and the colonies. It will be issued in volume form in the spring of next year by Messrs. Hutchinson in London, and Messrs. Lippincott in America.

THE first edition of Miss Banks's *Campaigns*

of *Curiosity* has already been exhausted, and a second edition is now in active preparation.

THE London Ethical Society will resume its meetings at Essex Hall, Strand, on Sunday next, October 14, at 7.30 p.m., when Mr. Bernard Bosanquet will give a lecture on "Socialism and Natural Selection." The new president, Mr. R. B. Haldane, has chosen "Hegel" for the subject of his address. Among the other arrangements are: "Tolstoi's *Kingdom of God*," by Miss M. S. Gilliland; "Mr. Kidd's *Social Evolution*," by Mr. J. A. Hobson; "The Real Issue before the School Board Electors," by the Rev. W. Copeland Bowie; and "Lessing," by Mr. F. H. Peters.

MR. RICHARD GARNETT delivered an address in the Leek Town Hall, as president of the Nicholson Institute, on Monday last, on "The Association of Literature with Art and Science."

At the annual meeting of the North Midland Library Association, held in Nottingham on October 4, Messrs. Herne, Radford, and Dent were elected president, vice-president, and treasurer, and Mr. Potter Briscoe, public librarian of Nottingham, was elected honorary secretary.

THE current number of the *Author* prints a comparative table of the novels published during the twelve months from September to August in each of the last three years. While the total number of novels has increased from 403 to 603, it appears that this increase is almost entirely confined to single volumes, which have multiplied by just 50 per cent.

UNIVERSITY JOTTINGS.

IN a Convocation held at Oxford on Tuesday, the Rev. Dr. J. R. Magrath, Provost of Queen's, was admitted Vice-chancellor, on the nomination of Lord Salisbury, the Chancellor of the University. The usual Latin speech, reviewing the academical history of the past twelve months, was delivered by Dr. Boyd, Principal of Hertford, who has held the office for the past four years. We may add that the next head of a house in order of seniority, is Dr. Inge, Provost of Worcester.

At Cambridge, it is the custom for the retiring Vice-chancellor to deliver an address in English, which is duly printed in the *University Reporter*.

MR. CHARLES WOOD, professor of harmony at the Royal College of Music, has been elected to a fellowship at Caius, Cambridge, of which college he was formerly organist-scholar.

PROF. WESTLAKE'S lectures at Cambridge during this term will be on "Neutrality, with special reference to the Leading Cases."

PROF. EDWARD DOWDEN, of Dublin, proposes to deliver a course of six lectures at Cambridge during the present term, beginning on October 23, as Clark lecturer in English literature at Trinity College. The subjects of the several lectures will be: (1) "Writers on Education in the Sixteenth Century"; (2) "Elizabethan Romance"; (3) "The English Pastoral"; (4) "Ben Jonson, the Principles of his Literary Art"; (5) "Ben Jonson, as a Critic of Life and Study"; (6) "The Masque."

MR. ISRAEL GOLLANZ is delivering two courses of lectures this term at Cambridge, to candidates for the Indian Civil Service—on "English Dramatic Literature, 1558-1603," and on "Authors of the Sixteenth Century."

MR. FOSTER WATSON has been appointed lecturer on education at the University College, Aberystwith.

At the recent examination for the Indian Civil Service, six natives of India were success-

ful, being the largest number on record. Two of them are Muhammadans (one from Karachi), and one a Parsi; the others are Hindus, of whom one came from the Punjab, and the other two from Calcutta. Southern India seems to be altogether unrepresented. In this connexion, we may mention that the new Mir of Khairpur has lately given Rs. 60,000, in memory of his father, to found scholarships at the University of Bombay, tenable by Muhammadans from Sind.

WE have received a prospectus of the Graduate School of Harvard University, consisting of a pamphlet of thirty-six pages, which we commend to the attention of those who are framing schemes for research degrees at both Oxford and Cambridge. It appears that the Graduate School at Harvard is open not only to graduates of other universities, but also to others "by special vote." The degrees conferred are—B.A., after a full year of residence and approved study; M.A., after the same, "passed with high credit"; Ph.D., after two years of residence and advanced study; and S.D. (*sic*), after three years of scientific study, of which two must also be years of residence. In the two last cases the degree is given

"not for the mere reason of faithful study for a prescribed time or in fulfilment of a determinate programme, and never for miscellaneous studies, but on the ground of long study and high attainment in a special branch of learning, manifested not only by examinations, but by a thesis, which must be presented and accepted before the candidate is admitted to examination, and must show an original treatment of a fitting subject, or give evidence of independent research."

During last year sixteen persons received the degree of Ph.D.—some *cum laude*, *magna cum laude*, and *summa cum laude*. Among the theses presented were: "Hegelianism and Man," "The Authorship of the Anglo-Saxon Poem, *The Phoenix*," and "The Relation of Carlyle to the German Thinkers, especially Fichte." Finally, we may mention that there are a considerable number of fellowships and scholarships open to graduates, at least seven of which are of the annual value of 700 dollars (£140).

THE Rectorial Address which Prof. C. P. Tiele delivered on the occasion of the three-hundred-and-eighteenth anniversary of Leyden University has been translated by Elizabeth J. Taylor (Luzac). Its title is "Western Asia according to the most Recent Discoveries," and it deals with the significance of the Tel el-Amarna Tablets. At the close Prof. Tiele, whose own chair is that of comparative philology, pleads eloquently that Assyriology should have its own special representative at Leyden, "as in the chief foreign universities." So far as we know, there is only one professor of Assyriology in all the universities of the United Kingdom, and he is endowed with £100 a year.

ORIGINAL VERSE.

THE CHEVIOTS SEEN FROM THE NORTH.

O LAND of the south, rising up
Like wine to the brim of a cup!—
Have I loved my land enough?

I who loathe her shams and shows,
I who love so well her foe,
As soon as the Cheviots rose

And I felt beyond that gray
Reef of hills—oh, I cannot say,
But even the clouds that lay

Over bits of English plain
Seemed the veritable main,
Rich clouds of the harvest rain.

And the light beyond! O land,
I begin to understand
Th' insensate love of the banned.

MICHAEL FIELD.

OBITUARY.

OLIVER WENDELL HOLMES.

NOTWITHSTANDING his eighty-five years, the death of Dr. Holmes is something of a surprise. His cheery, forward look proved that, at heart, he was still young; and it seemed well within the range of possibility that he might live to record what old age is like at ninety years, as he had already recorded it at seventy and eighty.

Dr. Holmes's contributions to literature consist of verses, novels, and works of humour. He wrote medical books also, of some renown in their day, but medical fashions change so quickly that I suppose that day is past. For over twenty years he was a practising physician in Boston, achieving in his profession fair, if not brilliant, success. He is often described as a poet; but, strictly speaking, he was a facile verse writer rather than a poet—the laureate of religious festivals and convivial gatherings. Only a few of his pieces can be fairly ranked as poetry, or are likely to live by any permanent merit of their own. This, of course, does not necessarily condemn them. Written for occasions, their very excellence as occasional poems would militate against their permanence. His three novels—*Elsie Venner*, *The Guardian Angel*, and *A Mortal Antipathy*—are studies in the relation of mind and morals to heredity and early impressions. They are the work of the physician rather than of a poet; for they deal with those abnormal occurrences which, to the poet, are inharmonious, but which the physician terms the beautiful cases. The interest of *Elsie Venner* centres in an unhappy girl whose blood and moral nature had both been contaminated before she was born, because her mother had been bitten by a rattlesnake. In *The Guardian Angel* a taint less gross, derived from an admixture of Indian blood, distinguishes the heroine. The story is less gruesome and, at the same time, less impressive than *Elsie Venner*. In the third novel there is a new departure; for the victim of the "mortal antipathy" derives his trouble, not from heredity, but from an impression given in his childhood. All these books are exercises of the scientific imagination rather than true literature.

For the work upon which Dr. Holmes's fame is most likely to rest we must turn to the "Breakfast-Table" Series and that later book of the same class called *Over the Teacups*. The first two papers of "The Autocrat of the Breakfast-Table" were printed so long ago as 1831-32, in the *New England Magazine*. Then followed an interval of twenty-five years—Dr. Holmes's medical period—which is referred to when the series was resumed in the *Atlantic Monthly*, in the opening words: "I was just going to say, when I was interrupted—." The tone of the "Professor" is more serious than that of the "Autocrat," while in the "Poet" the foibles which the "Autocrat" had severely lashed are treated more tolerantly. *Over the Teacups* gives us the Autocrat, or, rather, the Poet, in his genial old age.

Mark Twain, who ought to be a good judge of humour, has described Dr. Holmes as "easily the first of our [that is, of American] more literary humorists." This, probably, is no more than the truth. He was the last representative of what may be termed the old school of American humour. The still earlier humour of Washington Irving is more graceful and delicate—more British, may we say?—than his. Certainly, it approximates more nearly to that of Charles Lamb and Leigh Hunt than to anything which can be regarded as distinctly American. As a matter of fact, Washington Irving was an American by birth alone, his parentage on both sides being British. On the other hand, the later type of American humour

has a decided flavour of "the Wild West" about it. It is broad and vigorous, rather coarse, always free and breezy. The humour of Dr. Holmes comes between the two. Without the pure and delicate grace of Irving, it has a "literary" flavour which is wanting in the succeeding type.

An attempt—not particularly happy—has been made to "place" Dr. Holmes by linking his genius with that of Charles Lamb. The resemblance between them, if any, is quite superficial, but their difference is marked. As Mr. George William Curtis said of Dr. Holmes's early poems, so we might say of Lamb's most characteristic work: "The high spirits of a frolicsome fancy effervesce and sparkle"; but, while Lamb was essentially whimsical and often capricious, Dr. Holmes, even in his most daring moods, was wary. He was exceedingly sensitive on the subject of his good breeding, and felt he could not afford to forget his manners. If bold, he was not too bold; judicious always, without being false. He was much bound by social usage—a Boston man, having the fear of eminently respectable Boston always before his eyes—and it would have horrified him to have been responsible for those little outrages on the conventionalities in which Lamb took an exquisite delight. Moreover, Lamb's taste was more literary than that of Dr. Holmes, and not in the least scientific; and his touch, like Irving's, was more delicate. It is, in truth, difficult to classify Dr. Holmes at all. He was somewhat of a man apart. He followed no model, and has had no successful imitators.

In public affairs Dr. Holmes took little interest. In these days of strain and stress after "doing something," this may be counted as a fault. I am not sure, however, that it was not really a merit, that he could thus quietly engage himself in occupations essentially his own and leave the guidance of national events to whom it might concern. His function was social. Swift professed that his aim and desire was to vex the world, and not to entertain it. He did both. Dr. Holmes might, with truth, have said precisely the opposite. He was a clever and acute observer of the foibles of mankind, a censor of those "minor morals" called manners. In his discourses there may have been occasional breaches of good taste, and, in common with other men, he had his aversions. But he had no malice and no ill-temper. Even the unfortunate deacon who said "haow" could not have borne him a grudge, so pleasantly did he laugh at him. His ideals were not high. He does not picture for us any transcendent greatness. His attempt to depict Emerson, in his biography, was unsuccessful. But he was a voracious man, possessing "the virtues of fidelity, industry, and good sense," and pretending to nothing beyond his capacity. If he was not an instructor in morals, neither did he profess to be. Excepting scientifically, he scarcely touched upon them in his writings. His appeal was to the intellect. "Beginning in the 'Autocrat,'" says Mr. R. F. Green in his excellent monograph, "there runs, through all, this one idea, this one great determination—men must be brought, on this and all other subjects, to think for themselves. . . . A man's own reason must answer for him." His best books, even while they amuse, provoke thought; and when they are put away, the ideas, more than the laughter, have made an impression.

WALTER LEWIN.

MAGAZINES AND REVIEWS.

THE *Expositor* for October opens with a well-written exposition by Prof. Lindsay of the theory of the Bible put forward by Prof. Robertson Smith at the time of his trial, as

contrasted with the "common Broad Church view" on the one hand and the "doctrine of the Princeton School" on the other. We must leave it to critical theologians on this side the Tweed to say whether it differs either by excess or defect from their own. Dr. Stalker, at any rate, shows that it is not as yet universally prevalent either in Scotland or in Germany. He gives us a sympathetic sketch of a work by Frank of Erlangen, whom (forgetting Lipsius) he describes as the man who may best be styled the rival of Ritschl. The work is a history and criticism of the newer theology since Schleiermacher, and it includes a thorough criticism of Ritschl from some kind of orthodox point of view. Prof. Beet enters deep waters when he discusses the "Johannine" teaching on the Second Coming, putting side by side the Fourth Gospel and the Apocalypse. There is more thought in Prof. Bruce on St. Paul's doctrine of the Last Things. Mr. Watson discourses eloquently on Judgment according to Type, and Mr. W. C. Allen places us on solid ground when he discusses the meaning of *προσθαυρον* in the Septuagint.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CLARKE, L. Feuilles de route aux Etats-Unis. Paris: Dentu. 3 fr. 50 c.
 DÜRRIGER, J. Der Grabpalast des Patumenap in der thebanischen Nekropolis. 3. Abth. Leipzig: Hinrichs. 50 M.
 FAULMANN, K. Geschichte u. Litteratur der Stenographie. Wien: Hermann. 6 M.
 GILLES, Ph. La Bataille littéraire. Paris: Victor-Havard. 3 fr. 50 c.
 LAFENESTRE, G. et Euz. RICHTEMBERGER. La Peinture en Europe. Florence: Paris: May & Mouton. 10 fr.
 LAUBHARDT, W. Mark, Rubel u. Rupie. Erfahrungen zur Währungsfrage u. Erörterungen üb. das Wesen des Geldes. Berlin: Ernst. 1 M. 60 Pf.
 MÜLLER, E. W. Peru. 12 M. Das Küstenland v. Peru. Berlin: Oppenheim. 12 M.
 RABRISON, H. Monsieur Coton. Paris: Calmann Lévy. 3 fr. 50 c.
 RECLUS, E. Le Primitif de l'Australie. Paris: Dentu. 3 fr. 50 c.
 SERNICOLI, E. L'Anarchia e gli Anarchisti. Torino: Rosenberg. 6 L. 50 c.
 VETTER, Th. Wallenstein in der dramatischen Dichtung des Jahrzehnts seines Todes: Miraculus—Glasphorne—Fulvio Testi. Frauenfeld: Huber. 2 M.
 WASSER, O. Skylla u. Charybdis in der Literatur u. Kunst der Griechen u. Römer. Zürich: Schulthess. 2 M.

THEOLOGY, ETC.

- MERHLHORN, P. Aus den Quellen der Kirchengeschichte. 1. Hft. Bis Konstantin. Bala: Rörner. 1 M. 60 Pf.
 SCHULTHEISS, F. Probe e. syrischen Version der Vita St. Antonii. Zürich: Schulthess. 2 M.
 STAUB, M. Das Verhältnis der menschlichen Willensfreiheit zur Gotteslehre bei Martin Luther u. Huldreich Zwingli. Zürich: Biedel. 3 M.
 WEILHAUSEN, J. Israelitische u. jüdische Geschichte. Berlin: Reimer. 7 M.
 WOLFF, M. Maimonides' Commentar zum Tractat Chulin. Arabischer Urtext. Frankfurt a.-M.: Kauffmann. 1 M. 50 Pf.

HISTORY.

- L'HISTOIRE générale. T. IV. Renaissance et Réforme; les nouveaux mondes (1432-1559). Paris: Colin. 12 fr.
 LORENTZEN, Th. Die schwedische Armee im 30jährigen Kriege u. ihre Abdankung. Leipzig: Veit. 6 M.
 MAAS, A. Geschichte der Schweizertruppen in französischen Diensten vom Rückzug aus Russland bis zum 2. Pariser Frieden 1913-1915. 1. Lfg. Biel: Kuhn. 1 M. 20 Pf.
 QUELLEN zur Schweizer Geschichte. 14. Bd. Basel: Geering. 10 M.
 WEBER, A. Der Centenar nach den Karolingischen Kapitularien. Leipzig: Veit. 1 M. 80 Pf.
 WYSS, G. V. Geschichte der Historiographie in der Schweiz. 1 Lfg. Zürich: Füssli. 1 M. 60 Pf.

PHYSICAL SCIENCE, ETC.

- BENDER, A. u. H. ERDMANN. Chemische Präparatenkunde. 2. Bd. Stuttgart: Enke. 14 M.
 DENNER, E. Vergleichende Pflanzenmorphologie. Leipzig: Weber. 5 M.
 KRÄPPELIN, K. Revision der Scorpione. II. Scorpionidae u. Buthiridae. Hamburg: Gröbe. 8 M.
 LARK, W. Sammlung v. Formeln der reinen u. angewandten Mathematik. 3. Lfg. 2. Abth. Braunschweig: Vieweg. 7 M. 50 Pf.
 LOHSE, H. Planetographie. Leipzig: Weber. 3 M. 50 Pf.
 MÜLLER, J. Ueb. Ursprung u. Aitand des Urmeaschen. Stuttgart: Enke. 1 M. 60 Pf.
 ROTHERT, W. Ueb. Heliotropismus. Breslau: Kern. 9 M.
 SEIGNER, J. Formes quadratiques et multiplication compléxe. Berlin: Jarnes. 12 M.

PHILOLOGY, ETC.

- COMMENTARIA in Aristotelem graeca. Vol. VII. Simplicii in Aristotelis de caelo commentaria. Ed. J. L. Heiberg. Berlin: Reimer. 30 M.

REINHARDT, C. Ein arabischer Dialekt, gesprochen in 'Oman u. Zanzibar. Berlin: Spemann, 40 M.
URKUNDEN, ägyptische, aus d'n königl. Museen zu Berln. Griechische Urkunden. 2. Bd. 1. Hft. Berlin: Weidmann. 2 M. 40 Pf.
VERZEICHNIS der ägyptischen Alterthümer, Gipsabgüsse u. Papyrus. Hrg. v. der Generalverwaltung d-r königl. Museen zu Berlin. Berlin: Spemann. 2 M. 80 Pf.

CORRESPONDENCE.

A NEWLY DISCOVERED RECENSION OF THE GREGORIAN SACRAMENTARY.

The Hermitage, Callow, Worcester: October 9, 1894.

In the long vacation of 1886 the Master and Fellows of Corpus Christi College, Cambridge, added one more to the many obligations under which they had already laid me, by allowing me to transcribe a Missal which has been in their library since the days of Archbishop Parker. I copied it page for page and line for line, and in the following summer began to make a minute examination of its text, having as the sole confidant of my labours the Rev. S. S. Lewis, Fellow and Librarian of the College. My efforts languished for some little time after his death, in 1891, but were resumed two years ago.

If there be a Missal in the world with a *prima facie* claim to embody a pure text of the Gregorian Sacramentary, it surely must be the Missal of St. Augustine's Abbey, Canterbury; and that the Corpus MS. was written for the use of that monastery is a fact too evident for serious question. Written in or about the year 1099, it inevitably comprises some few Masses of post-Gregorian compilation; and even into the Gregorian Masses prefaces have, by a caprice or a blunder of the scribe's, been introduced which had no business there. These, however, have all been carefully marked for deletion by the Sautaugustinian monks themselves—a condemnation followed in most instances by actual erasure.

By discounting the condemned prefaces, whether erased or not, and by segregating the post-Gregorian Masses, we work our way back to a hypothetical prototype which bears the strain of every test that I have been able to apply to it.

By carefully following the slightest of clues, I have ascertained beyond doubt the stichometrical features of the parent document of the Corpus MS.—the number of columns in a page, and of lines in a column, and the average number of letters in a line. One consequence of this discovery is the moral certainty that it was written in uncial script and was intolerant of contractions, except in six of the Divine names and in the word "omnipotens." This fact, to say the least, puts it in touch with the Missal seen by Egbert, Archbishop of York, early in the eighth century, and declared by him to have been the very book which St. Augustine of Canterbury brought from Rome two centuries and a half previously. I believe the Missal seen by Egbert and the immediate parent of the Corpus MS. to have been one and the same book.

This is not the only claim of the Corpus MS. on our notice. It represents a redaction later than that given to us in the editions of Da Rocca and Ménard, later than that made known by Pamelius and Muratori, later than that made known by D'Azevedo, later even than the basis of the authorised Pio-Clementine text now in general use. Of this there cannot be a doubt.

But, more important still, it embodies a textual recension the value of which it is impossible to over-rate. The archaisms, the solecisms, the inaccuracies of the mediaeval Missals were rarely, if ever, the fault of the scribes; they were the original sin of the Gregorian Sacramentary itself, copies of which—whether from inadvertence on the part of Gregory the Great or not, it is needless at this

moment to speculate—had been multiplied beyond possibility of suppression before the great editor found time to bestow upon it the wearisome labour of the file. A rectification of all these things is found in the Corpus MS.; and, besides a distinct improvement in the Latinity which is in marvellous conformity with that of St. Gregory himself in the *Moralia* and other unquestioned products of his pen. I may add that, as distinguished from the text of Muratori and Pamelius, there are upwards of eighty readings peculiar to the "Proprium de Tempore" alone in the Corpus MS., all of which, in greater or less degree, betray the sedulous care of a hand engaged in giving the finishing touches to its work.

The illustrious Maurist Benedictine, Dom Hugues Ménard, pointed to England as the country which must at one time have possessed copies of the Gregorian Missal referable to a prototype of Gregorian antiquity, the liturgies of Gaul and Germany having been Romanised at a much later date. What he longed for I have found. The prototype of the Corpus MS. must have left Rome before the institution of the present Feast of St. Michael, in the first quarter of the seventh century. I doubt if there be another Gregorian Missal in existence which, like ours, gives the day kept in St. Gregory's time—the 30th, not the 29th of September—and gives it with its pre-Gregorian and Gregorian title of "Veneratio Sancti Michaelis." This is but one proof out of many serving to identify the prototype of the Corpus MS. with the auto-Gregorian original inspected by Archbishop Egbert.

I have made a careful study of the stichometry of the prototype as revealed to us in the Corpus MS.; and I am convinced that, after it had been written, no fewer than three leaves were excised from the "Proprium Sanctorum," in consequence of the suppression of three *festi* which would seem to have been observed continuously until the year 595.

The thirteenth centenary of the year 595 is not far off; and then will follow the thirteenth centenary of St. Augustine's mission to England, when, if resources be forthcoming, I should wish to publish. My object in appealing through the ACADEMY to its readers is to learn whether, and, if so, when, I shall be justified in going to press with my "text and study." I shall be only too happy to answer any inquiries as to terms of subscriptions with which I may be favoured.

MARTIN RULE.

THE SEPTUAGINT.

Cambridge: Oct. 8, 1894.

Every student of the Old Testament will be grateful to Sir H. H. Howorth for the labour which he is bestowing on problems arising out of the relation of the Septuagint to the Masoretic Hebrew. His zeal for the Septuagint is refreshing; but in his last letter it has carried him to lengths which reflection will possibly lead him to regret.

He is scandalised because the divinity professors of the English Universities are not prepared at once to reinstate the Alexandrian version as the Bible of the Christian Church. He suggests that the professors shirk inquiry, and are "as comfortable in their faith as is the ostrich who thinks he baffles pursuit by hiding his head in the sand." Perhaps in this case the ostrich has other reasons for his inactivity. The professors are probably aware of the great value of the Septuagint for the criticism of the existing Hebrew text. But they are also aware of the intricate nature of the problem, and of the difficulties which beset an immediate judgment upon it as a whole. Even if the text of the Septuagint could be restored to the condition in which it reached Origen, or to an earlier

and purer state, great caution would be necessary in the use of the evidence supplied by a version of such unequal merit. But it is well known that we are still far from an approximately pure text. It is therefore to the preliminary work of recovering the text of the LXX. that the Universities are turning their attention at present. In this work it cannot be fairly said that they are inactive. The Oxford Press, which at the beginning of the century produced the monumental *apparatus criticus* of Holmes and Parsons, is now at its end issuing a no less monumental Concordance of the Greek Old Testament. The Cambridge Press has just completed a manual edition of the LXX., which places in the hands of students the text of the Vatican MS., thus presenting the LXX. "in its relatively oldest form," together with an *apparatus* sufficient for ordinary use; and it is now about to embark upon a larger work designed to provide scholars with materials for forming a judgment upon questions connected with the text. Every year adds to our store of exact knowledge in the field; within the last few days two important contributions have been made to it—Dr. E. Klostermann's *Analecta zur Septuaginta* and Mr. Burkitt's *Rules of Tyconius*. Such labours bring us within measurable distance of a critical edition of the Septuagint, and thus prepare for a thorough and secure examination of the claims of the great Alexandrian version.

How much may be done, meanwhile, by the scholarly investigation of particular books and passages is evident to readers of Wellhausen and Driver on Samuel, and of Cornill on Ezekiel. But the time has scarcely come for generalisation, except in the guarded way in which the case of the Septuagint is stated by, e.g., the late Prof. Robertson Smith in his *Old Testament in the Jewish Church*.

H. B. SWETE.

AN AUTOGRAPH MS. OF DEFOE'S IN THE BRITISH MUSEUM.

Groningen, Holland: Oct. 2, 1894.

On June 20, 1885, the British Museum bought an autograph MS. of Defoe's, now numbered Additional MSS., No. 32,555. Walter Wilson, in his *Memoirs of the Life and Times of Daniel Defoe* (vol. iii., p. 599 sq.) John Forster, in his *Biographical Essays* (footnote on p. 155), and William Lee, in his *Life and Recently Discovered Writings of Daniel Defoe* (vol. i., p. 451 sq.), have one and all described this as containing only one work, viz., "The Compleat English Gentleman"; and the same statement has been consequently entered in the Catalogue of the British Museum. But the MS. really consists of two independent works, both by Defoe and in his own handwriting.

At present the MS. is exhibited in one of the show cases of the Manuscript Department. Here it attracted my attention one day, and I caused Mr. David Nutt to have it transcribed for publication; for till then it had never been printed. The larger portion of the MS. made up by "The Compleat English Gentleman," was published in 1890; and the other work, which bears the title "Of Royall Education," will be ready soon.

It does not appear from Wilson's words whether he himself inspected the MS., which was then still in the possession of the Rev. De Foe Baker, a descendant of Defoe's son-in-law, Henry Baker, or whether he relied on information sent to him by its owner. At all events neither of them was aware that the MS. contained two distinct works. At present the shorter treatise is inserted in the middle of the larger one, and therefore only a close examination of the contents of the volume reveals the fact. It is, however, curious to note that the

analysis of the MS. which Wilson published, by transcribing the headings of the chapters, greatly deviates from their present sequence, the two principal differences being—(1) that in Wilson's list the chapters constituting the work on "Royall Educacion" come in immediately after the very first chapter of "The Compleat English Gentleman," and (2) that the second, third, and fourth chapters of Part I. of "The Compleat English Gentleman" follow chap. i. of Part II., thus concluding the work. Now, Mr. Francis B. Bickley, of the British Museum, tells me that we may rely on the MS. having received its present binding while it belonged to Dawson Turner, who, in 1831, bought it from Mr. Baker; for a very large number of Dawson Turner's MSS. now in the British Museum are bound in exactly the same style—red paper covers, &c. Consequently, as Wilson's knowledge regarding Defoe's work dates from an earlier time, it would seem that the MS. when it was bound, received also a different arrangement in or after the year 1831, the former having been that of Wilson's list; and scrupulous critics might think that the older was, perhaps, the original one of Defoe's and ought, therefore, to be adopted in a modern edition. But this assumption is not borne out by the facts. For besides being incomplete, Wilson's list can also be proved to be otherwise wrong. The headings of the chapters are, indeed, arranged without due regard to the text.

The second chapter of Part II. in Wilson's arrangement begins in the middle of a page, the upper half of which contains the end of the first chapter of Part I. It has, therefore, to follow immediately after this chapter, as it actually does in the MS., lf. 22, as well as in my edition of "The Compleat English Gentleman" (p. 59). It is true that Wilson does not, in this case, give the heading of the chapter misplaced by him, as, in fact, it had been struck out by Defoe. But there can be no doubt which of the only two chapters numbered two in the MS. he means here, as he prints the heading of the other one in full. Moreover, the chapter also ends in the middle of a page (fol. 34 of the MS. and p. 91 of my edition), and chap. iii., treating "Of the General Ignorance of the English Gentry" begins immediately afterwards on the same page. In a similar way the fourth chapter is closely connected with the third, and thus we come to the conclusion that all those three chapters belong to Part I. of "The Compleat English Gentleman." On the other hand, chapters ii.—iv. of Part I. (in Wilson's list) have to be entirely removed, to form part of a separate work, as will appear presently.

In view of these facts, it is strange to find that William Lee, who examined the MS. in 1859, when it was purchased by James Crossley, and, according to Mr. Bickley, must already have had its present binding, commits the same mistakes as Wilson in his account of the MS. He says that he had "an opportunity of examining the work and taking an abstract of its contents" (*Life*, vol. i., p. 452); but his list of the headings of the chapters is exactly the same as Wilson's, except that the word "and" has been erroneously left out in the second line.

In order to prove beyond doubt that the treatise "Of Royall Educacion" is not the fourth chapter of "The Compleat English Gentleman," as Wilson and Lee represent, but an independent work, a minute description of certain parts of the MS. is indispensable. It begins with a title-page written by Defoe and reproduced on p. i. of my edition of "The Compleat English Gentleman." As this work alone is mentioned in the title, and as there is no second title-page in the MS., Wilson's—or

Baker's—oversight is easily accounted for. In my edition I have printed the numbers of the leaves in the margin according to the modern pagination of the MS., which was added with a pencil after the volume had been acquired for the British Museum. But the MS. has also an older and original pagination entered by Defoe himself. He counted the sheets of paper, each of which as a rule consists of two leaves, or four pages. In the present arrangement of the MS. three introductions follow after the title-leaf, filling fol. 2–7. Then there is a gap, as one sheet containing the beginning of the first chapter of "The Compleat English Gentleman" has been lost. The next sheet (i.e., fol. 8 and 9) accordingly shows the figure 2 written by Defoe; the third sheet of the text (i.e. fol. 10 and 11) is numbered 3, and so on, until with Defoe's number 30, the sheet made up by fol. 65 and 66, according to the Museum pagination, is reached. The back of leaf 66 has no text, but the note "The Gentleman," in Defoe's handwriting, indicating that an instalment of that work ends here; other back pages usually contain additions to the next page. Fol. 67 and 68 form one sheet of paper, fol. 69 and 70 another, which is numbered 2; the sheet making up fol. 71 and 72 bears the number 3, and the next sheet consisting of fol. 73 and 74 is numbered 4. With this fresh numbering another fresh numbering coincides, namely, that of the chapters, the last four sheets containing what in the MS. is counted as Chapter i.: it is in fact the first chapter of the other work. The next sheet, made up by fol. 75 and 76, begins with Chapter ii. Fol. 77, together with fol. 78, is numbered 2, which means that these two leaves form sheet 2 of the second chapter. In the same way sheets 3–7 follow. On fol. 89, forming one sheet with fol. 90, the third chapter begins, and accordingly here the next six leaves, or three sheets (fol. 91–96), have the numbers 2, 3 and 4. Fol. 96 has the note Chap. iii. on its back, which means that this instalment contains the third chapter. The fourth chapter begins with fol. 97. The back page of fol. 98 bears the note "Royal Educacion." The sheet formed by fol. 99 and 100 has the heading "Of Royall Educacion" at its beginning. These two notes furnish us with the title of the second work. But Wilson (or Baker) wrongly took the latter for the heading of a chapter, and introduced it as such into his list of contents. On the empty back page of fol. 100 is the usual note Chap. IV. The next sheet, consisting of fol. 101 and 102, is numbered 31, thus evidently continuing the numbering of fol. 65 and 66 (i.e., sheet 30) and the preceding sheets, and indubitably proving that all the intermediate sheets (i.e., leaves 67–100) are an interpolation. With fol. 103 and 104, and 105 and 106, a fresh numbering of the sheets begins (1, 2, &c.).

That the leaves from 67 to 100 are really wrongly inserted into the body of the volume, is also proved by looking at the text of fol. 66 on the one hand and of fol. 101, 102, and 103 on the other. Several times it skips from one leaf to another, deleted passages being replaced by new matter, or numerous additions being made on a different leaf. These irregularities, which are only to a small extent visible in my reproduction of the text (on pp. 179 to 188), distinctly show that all the leaves between 66 and 101 have to be removed, in order to unite again what those thirty-four leaves separate in the MS. at present.

A third point strengthening my argument—if corroboration is needed—is the change in the handwriting which takes place on fol. 67, where a larger and wider and therefore much more distinct style than that employed so far begins, while on fol. 101 *sq.*, the former style is continued.

There remains, therefore, not the slightest doubt that the thirty-four inserted leaves destroy the continuity of the text, and that the correct sequence is re-established by simply omitting them. The further question, however, may arise, whether they should not be transferred to another place in the book, where they might fit better. But first of all, there seems to be no gap in "The Compleat English Gentleman" which could be filled up by the four chapters contained in the thirty-four leaves. Secondly, the long title on the first page of the MS., in which Defoe sums up the contents of "The Compleat English Gentleman," nowhere mentions the important subject discussed in the four inserted chapters. And lastly, they are, as I have already stated, marked twice with a different title as treating of "Royal Educacion," a similar, though not the same, subject.

To the long list of Defoe's works as drawn up in several modern biographies, we have therefore to add a hitherto unprinted treatise on "Royal Educacion." In the introduction to my forthcoming edition of it, I shall try to determine when it was composed.

KARL D. BÜLBING.

"IKENILD STREET."

London: Oct. 3, 1894.

The name of this ancient road, so far as pre-Conquest documents go, is authenticated only for the line (or two lines) of road in Berkshire, called in modern maps "the Ickleton Way." The matter has been somewhat confused by a mistaken identification in Mr. Birch's *Cartularium Saxonicum*, where a charter of 855, referring to a place called *Wenbeorh*, has been taken to relate to Hinton Ampner, in Hampshire, on the ground that in a later endorsement on the charter it is stated that *Wenbeorh* "is now called Hynrytone." In fact *Wenbeorh* is *Wanborough* in Wiltshire, on the borders of Berkshire; an adjacent place is still called "Little Hinton."

The name, in O.E. *Icenhilde strūt* or *weg*, was explained by Dr. Guest as "the Icenian war-street"; but the interpretation cannot well be correct. No doubt *hilde-weg*, *hilde-strūt*, are possible O.E. compounds in the sense of "war-road"; but *hild* and its compounds are strictly confined to the poetical vocabulary. Besides, it is difficult to suppose that there was any knowledge of the Icenii in Berkshire. The natural supposition would be that the road was called from a woman named *Icenhild*. There is, however, no known mention of any person so named, either historical or mythological. The element *Icen-*, also, has not (I believe) been found in personal names; one charter is attested by "*Icoenwald monachus*," but this is probably a misreading for *Koenwald*. Still, the name *Icenhild* may have existed, and it would be in accordance with analogy to conjecture that its first part may be derived from the ethnic name of the Icenii: compare the names beginning with *Peoht-* and *Wealh-*.

After the Conquest the "Ikenild" or "Hikenild" Street is mentioned very early (in Henry of Huntingdon and the so-called "Laws of Edward the Confessor") as a road crossing the island from east to west; and there is evidence that the name must at a somewhat early date have become popularly known as the designation of a road extending into the eastern counties. But so far as the evidence is known to me, there is nothing absolutely to contradict the supposition that the name was first applied to the Berkshire portion of the road, and that its more extended use may be due to the anti-

* See Dr. Guest's essay, reprinted in his posthumous *Origines Celtice*.

quarianism of the twelfth century. Since the name Ikenild Street as the appellation of one of the four great roads received a sort of legal stamp from its association with "the king's peace," it may conceivably have taken root very quickly in popular language, even though in the application it may date only from the twelfth century.

Some of the evidence adduced from local names to show the course of the road appears to me delusive. Ickleton (Domesday *Ichelintone*), in Cambridgeshire, and Icklingham in Suffolk (Domesday *Eclingham*), seem to be from the Ielingas, the family to which Saint Guthlac belonged. Ickleford in Hertfordshire is not, so far as I know, mentioned in any early document; it may possibly be really derived from Ikenild.

The name of Rykenild Street, applied to a Roman road running across the country from south-west to north-east, is so curiously similar to Ikenild Street that it is hard to think that the two names are wholly unconnected. In the present state of knowledge it seems legitimate to suggest that Rykenild may have arisen from an early misreading of Hikenild, and that its application to the road running north-east may have originated in the notion that this important road was one of the four great highways on which "the king's peace" was to be observed. It is true that the popular currency of the name is attested by several place-names along the course of the road, and some of them are known to be many centuries old. But if the name was adopted as the official designation of the road, it would soon find its way down into ordinary use.

I offer these conjectures as a suggestion for further inquiry, and not by any means as affording a final solution of the very difficult questions to which they relate. I shall be equally satisfied if they can be either established or refuted by convincing proofs.

HENRY BRADLEY.

THE BAGINBUN STONE.

Kinnaird Castle, Brechin, N.B.: Oct. 10, 1894.

Not having seen the original, I neither hold nor wish to indicate any positive opinion regarding the Baginbun inscription (*ACADEMY*, September 22), more especially as some learned writers are disposed to believe in it; but I am very much inclined to accept Mr. Macalister's alternative suggestion, that this singular legend is "the result of an innocent (but vacant) person amusing himself with no ulterior motive beyond that of passing the time—like the handiwork of Bill Stumps or Edmund Conic." The letters present just that mixture of Greek and Irish characters that in such a case might be expected from a youth acquainted with both alphabets, and the rude phonetic spelling matches the rest. The rather obvious occurrence of the name Fethard, in the third line, is enough to rouse suspicion.

Dealing with a legend so apparently trivial, I will not waste time in defending, step by step, the tentative transliteration to be presently submitted; but, allowance granted for a few strokes thrown in for purposes of disguise, I believe that all the forms may be found in examples, or will explain themselves—some, of course, more doubtfully than others. The following is the reading I would suggest for consideration:

Luri O'Phaill*
-leuc Phen
Phethaird

* Or perhaps O'Phail; but the third character seems to represent *ai*. If the two final letters are *id*, the stroke above *i* must have been added for disguise. The last letter in the inscription is perhaps intentionally confused, a Greek or Irish *d* making the word too obvious.

That is to say, "Larry O'Phail.—Luke Fenn, of Fethard." Being little acquainted with modern Irish surnames, I am uncertain whether the above are patronymics belonging to the Fethard district, or even to Ireland. McPhail is a common Argyllshire name, and Phen (? Fenn. Phenè, Finnie), appears to be a word of Gaelic origin.

SOUTHERSK.

London: Oct. 6, 1894.

I venture with great diffidence to offer a few remarks upon the Baginbun Stone.

Unfortunately for the reader, the printer has placed the inscription upside down. In the correct position the majority of the letters seem to be intelligible. A help to their determination is afforded by the alphabet on the Kilmalkedar Stone (*Christian Inscriptions in the Irish Language*, vol. ii., pl. v., fig. 9, and pp. 8. and 135), and Westwood's *Lapidarium Walliae* is also useful.

The first letter of the inscription seems a compound made up of ORA. The two following read DI. The fourth and sixth, which are seemingly the same, have their nearest representative in an A, as we find it in Irish inscriptions, turned on its side. The dotted y between them falls in with some of the forms of U occurring in the same examples, while the following o with a horizontal dash in it occurs for o in Westwood's Myrthyr Mawr inscription. The last letter of the line is the B of the Kilmalkedar Stone. The first line would read thus: ORA DI AUAOB, which approximates to the familiar OR DI (for DO, DU, see Zeuss *G. Celt.*, p. 639), AUIB.*

The second line begins with the L of the Kilmalkedar Stone, and the previously noted o and B succeed. The next letter is difficult to determine. It may be a contraction for OCUS = and. The letter following it is almost exactly like *r*² given as a South Wales variant in Plate liv., vol. ii., *Christian Inscriptions in the Irish Language*; or are the next two letters; and the whole line thus reads:—

LOB [] FOR.

The letter beginning the next line looks like a combination of a reversed o with the U of Plate liii of vol. ii., *Christ. Inscriptions in the Irish Language*; and the succeeding letter is the s of Plate vii. 12, vol. ii. of the same work, with probably an i inserted. The next letter is the B previously noted, followed by what seems OI, and immediately succeeded by a combination of c and u, such as that given on Plate xlv. 113 of vol. ii. of the work cited, the final letter being seemingly a compound of i and L. The third line would thus read

OCUS (or CUIS) BOICHIIL

The last word looks like the genitive singular of an early form of BUCHAILL (*cf.* BUGEL gloss Pastor).

Reading OR DI AUIB LOB [] FORCUIB BOICHIIL the meaning seems easy, if we could determine the name LOB [?] LOBAR, or the LIOBA of the *Martyrology of Donegal*; but I venture to hope that Dr. Whitley Stokes or Prof. Rhys will give the inscription a thorough examination, and make their opinion of it public. It certainly has no aspect of a forgery; and the agreement of many of its letters with those on the Kilmalkedar Stone, conjectured to be of the sixth or seventh century, makes it an object of great interest. A portion of an Ogam stone was found at Hook Point, but

* A friend has suggested that the first A in the first line might be an M and the second a c. This would give supposing the horizontal dash in the o to represent i (see Westwood's *Lapidarium Inscription at Gnell*), MUOCIB, an intelligible reading. The dash in the o may also be i in the o of LOB, giving LIOB.

the size of the stone seen by Mr. Macalister disposes of the question of these two having formed one.

EDMUND MCCLURE.

M. ERNEST LAVISSE.

Paris: Oct. 8, 1894.

Referring to a review in the *ACADEMY* of October 6, I beg to state that M. Ernest Lavisse never had anything to do with the Ecole des Chartes. He was a pupil of the Ecole Normale, and afterwards became a teacher at that institution, which has a quite different character from the Ecole des Chartes, being devoted less to dry erudition and more to philosophy. I believe the character of M. Lavisse's writings bears out that judgment.

SALOMON REINACH.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 14, 7.30 p.m. Ethical: "Socialism and Natural Selection," by Mr. B. Bosanquet.
MONDAY, Oct. 15, 8 p.m. Royal Academy: "The Upper Extremity," I. by Prof. W. Anderson.
WEDNESDAY, Oct. 17, 8 p.m. Microscopical: "The Foraminifera of the Gault of Folkestone," by Mr. F. Chapman; "The Genus *Corethron*," by Dr. H. Stollerfoth.
THURSDAY, Oct. 18, 8 p.m. Royal Academy: "The Upper Extremity," II., by Prof. W. Anderson.

SCIENCE.

THE ORIGIN OF CULTIVATED PLANTS AND DOMESTICATED ANIMALS.

Kulturpflanzen und Haustiere in ihrem Uebergang aus Asien nach Griechenland und Italien. By Victor Hehn. New edition by O. Schrader & A. Engler. (Berlin: Borntraeger; London: Williams & Norgate.)

THE appearance in 1870 of Hehn's work on the migration of cultivated plants and domesticated animals into Europe was what the Germans would call epoch-making. For the first time the author sought to combine the results of comparative philology with the facts furnished by the botanist and zoologist, and in this way to trace the history of that portion of the flora and fauna of Europe which is specially associated with man. It was in some measure a continuation of the work begun by Pictet: as he had endeavoured to restore the picture of primitive Aryan culture by the help of language, so Hehn endeavoured to restore the history of those plants and animals which, as he believed, the nations of Europe had received from Asia. The philologist, the botanist, and the zoologist were all called in to assist and verify one another.

Science has moved on rapidly since the first edition of the book was published. On the one hand geology has shown that plants and animals, formerly supposed to have been importations into Europe, already existed there in pre-glacial times. On the other hand linguistic palaeontology has emended its methods, and corrected its first hasty conclusions. It is now recognised that the want of a particular word in one of the Indo-European languages does not imply that the object denoted by the word was not originally known to the speakers of it, and that the existence of a borrowed word does not necessarily mean that the thing represented by it was borrowed as well as the name. Then, again, phonetic laws are better understood

and more stringently applied than was the case twenty years ago: the discovery that the vowels are as much subject to the action of invariable law as the consonants has opened up a new world to the etymologist, and etymologies which were accepted when Hehn wrote are now known to be impossible. Archaeology, lastly, with its multitudinous and startling disclosures, has come to the help of the student. It seems strange to us now to find a scholar like Hehn welcoming in 1880 the attempt of Stephani to prove that the treasures found by Schliemann at Mykénæ were the hoard of Gothic barbarians from the Black Sea, and belonged to the year 267 A.D. Stephani's "demonstration," he says, "is striking, and has rolled a stone away from my heart; but Schliemann and the Greeks, and Gladstone and the English, will be nicely irritated and vexed." We have travelled a long way since then, and Hehn's words now excite in us only a feeling of distrust as to his qualifications for judging of archaeological evidence.

But his book contained so much well-ordered material, and was in other respects such a masterpiece of solid work, that it would have been a loss to science had it been consigned to the lumber room of dead authors. It is, therefore, a matter of congratulation that it has been brought up to date by two such competent scholars as Prof. Otto Schrader and Prof. Engler. Prof. Engler has contributed the botanical corrections, while the rest of the work has fallen to the share of Prof. Schrader. The latter scholar is well known by his works on Indo-European culture, which are distinguished alike by wide erudition, a thorough acquaintance with the latest results of linguistic science, and a remarkable sobriety of judgment. A good deal of what Hehn wrote has necessarily been suppressed; but wherever it was possible the original text has been retained, the corrections and additions to it by the two editors being printed in smaller type or otherwise marked off.

The changes and modifications which the newer knowledge obliges us to make in Hehn's conclusions are almost numberless. Time after time we find that a plant or animal which, upon the evidence before him, he had pronounced to be of eastern origin, was after all indigenous in Europe. Here, again, what M. Salomon Reinach has called "the mirage of the Orient" has faded away, and the results which the French scholar has arrived at in the province of art and archaeology receive a curious illustration from the animal and vegetable world. Thus, the vine can no longer be brought westward from the highlands of Armenia: it has been found in the quaternary tufa of France and the travertine of Italy, and it still grows wild in southern Russia and the Balkan Peninsula. Where, however, the juice of its grapes was first made into wine is another question, which we have no materials for answering. The wine of Babylonia was originally made from the date, not from the grape; and as Prof. Hommel has pointed out, the words which in Hebrew signify "vineyard," "vine," and "grapes," have in Assyrian the general

meanings of "garden," "stake," and "fruit." The Hebrew *ya'in*—"wine" cannot be referred to any known Semitic root; and the Assyrian *inu*, which is found in a lexical tablet, is merely borrowed from the Canaanitish word. I have always believed in a connexion between the Hebrew (or Canaanite) *ya'in* and the Greek *oivos*, though the correct representative of the latter would have been *wain*, as in Ethiopic. The question is complicated by the existence of the Armenian *gini* and Georgian *g'wino*: the last, however, may be a loan-word from Armenian, while *gini* itself goes back to *vini*. The word belongs to the European division of Indo-European speech: it is not found in the Eastern branch.

While the European invention of grape-wine seems thus to be vindicated—though it must not be forgotten that grape-wine was known to the Egyptians as far back as the age of the Old Empire—there are other cases in which Asia can still claim the priority. The ass, for example, is certainly not native to Europe. Whether or not it was first tamed in the mountains of Abyssinia, it had been so long an inhabitant of Babylonia as to be termed by the Sumerians "the animal" simply. In opposition to the horse, which was called "the animal of the eastern highlands," it was, however, sometimes denoted by ideographs which read "the animal of the West." Like Prof. Otto Schrader, I regard Benfey's derivation of the Greek *ōvos* (originally *ōvos*) from the Semitic *āhōn* as impossible. The Greek word would rather claim connexion with the Sumerian *ansu*, which, like several other Sumerian words, has been preserved in the Armenian *ēs*. That the Latin *acinus* is not borrowed from the Greek *ōvos* is clear from its form; but it is equally clear that the two words come from the same original. Why this should be sought in the north of the Balkan Peninsula, as Prof. Schrader thinks, I do not see.

The volume has been so carefully edited that the critic is deprived of all occupation. One error of Hehn's, however, seems to have escaped Prof. Schrader's observation. It is the statement derived from Movers that the word Rimmon in the name of the Sun-god, Hadad-Rimmon, denotes the pomegranate. The cuneiform inscriptions have taught us that this is a mistake. The correct reading of the god's name is Ramman, perhaps "the thunderer," and the form Rimmon is due to an erroneous etymology of the Masoretic punctuators. The pomegranate was doubtless a sacred tree in the East, but it had nothing to do, so far as we know, with the worship of the Sun-god.

A. H. SAYCE.

PHILOLOGICAL BOOKS.

WE have received the sixth part (Diastullos-Galata) of Dr. Alfred Holder's *Alt-Celtischer Sprachschatz* (Leipzig: Teubner). The last article is unfinished; but the portion of it included in this number contains fourteen columns of passages from Greek and Roman writers, in which the names Galatae and Galatia occur. It is unnecessary to repeat what we have already said as to the value of this laborious work, which will be absolutely indispensable to all students of ancient Celtic nomenclature, language, and history. We think it desirable

to point out, however, that the articles relating to British place-names have, from the beginning of the book, been often unsatisfactory, the identification of the localities being in some cases demonstrably wrong, and in other cases very doubtful. Unfortunately, Dr. Holder seldom or never cites any authority for the identifications, and we find it impossible to guess from what source some of them can have been obtained. In the part before us, it is stated that the Durnovaria of Antoninus is perhaps Rochester. Apparently this is something more than a misprint or slip of the pen for Dorchester, since in the article *Durotriges* Dorset and Dorchester are said to be derived from this tribal name. The truth is, of course, that Dorchester (in old English *Dornwara-ceaster*) is Durnovaria, and that Dorset (*Dornsæte*) is derived from the name of the town, so that neither of these names has any etymological connexion with Durotriges. The author does not suggest any etymology for Durnovaria: it seems possible that it may be derived from a personal name *Durnovaros (from *durno*- fist, hand, *vāros* = Welsh *gwawr* champion), though such a name has not been found recorded. For the Bovio of the Itinerary Dr. Holder gives "Boverton," without any indication of the situation of the place; wherever Boverton may be, the identification seems to be founded merely on the resemblance in the spelling of the names, though they cannot possibly have anything in common. The Welsh form of Bovium seems to be preserved in the Domesday *Baistan*, now Beeston Castle. In the preceding Parts of the work, though not, so far as we have observed, in this last, the modern names of places in Britain are often confusingly misprinted. In the article "Dumnonii" the quotations relating to the Dumnonii of Cornwall and Devon are not separated from those which refer to the people of the same name in Scotland. Dr. Holder would do well, if possible, to submit his proof-sheets to some Englishman conversant with Roman-British geography. Another point in which the book is open to criticism is the occasional inclusion of names that are, unquestionably, not Celtic at all, such as Baeda's "Ad Barve, id est Ad Nemus," which is simply Old English. It is, no doubt, helpful that names that have been wrongly supposed by good scholars to be Celtic should be mentioned, with a note that they belong to other languages. In the instance quoted, however, and in several others, there is no intimation of the kind. We do not make these remarks in any censorious spirit, but because we are anxious that this important work should be as nearly perfect as it can be made.

M. VICTOR HENRY'S *Précis de Grammaire Comparée de l'Anglais et de l'Allemand*, which has already been favourably noticed in the ACADEMY, has been translated by the author into English, and published under the title of *A Short Comparative Grammar of English and German* (Sonnenschein). In the Preface M. Henry refers with much satisfaction to the praise which we bestowed on his work, and states that he has adopted most of the corrections which we suggested. We naturally regret that he has not seen fit to adopt all of them, and there are several other matters of detail which we consider open to objection; but these faults do not detract very seriously from the value of the book, which has, in fact, no rival in English. We are glad to observe that the original work has been cordially welcomed by Prof. Streitberg in the *Indogermanische Forschungen*. The translation is highly creditable to M. Victor Henry's practical mastery of the English language: an ordinary English reader would hardly suspect, from internal evidence, that it was the work of a foreigner.

SCIENCE NOTES.

MR. FRANK McCLEAN has expressed his desire to present a large equatorially mounted telescope, equipped for photographic and spectroscopic work, to the Royal Observatory at the Cape of Good Hope. With this object he has arranged with Sir Howard Grubb, for the construction of a photographic refracting telescope of 24 inches aperture, and for an object glass prism to work with it, having a refracting angle of $7\frac{1}{2}$ degrees and the same aperture as the object-glass. The glass for the object-glass and prism have already been secured, and the definitive order for the instrument was given to Sir Howard Grubb on May 4 last. Coupled with the photographic telescope, there is to be a visual refracting telescope of 18 inches aperture. The mounting is to be sufficiently elevated to allow a slit spectroscope, for the determination of stellar motions in the line of sight, to be attached to the photographic telescope; and the gift will include such a spectroscope, as well as an observatory of light construction.

MR. WILLIAM LUNT, of Kew, has been appointed assistant superintendent of the Royal Botanic Gardens at Trinidad.

THE Royal Microscopical Society will hold its first meeting of the new session, at 20, Hanover-square, on Wednesday next, October 17, at 8 p.m., when Mr. F. Chapman will read a paper on "The Foraminifera of the Gault of Folkestone."

MR. ELLIOT STOCK announces *A Manual of Exotic Ferns and Selaginella*, by Mr. E. Sandford. The book will contain descriptions of one thousand species and varieties, and some six hundred synonyms, as well as notes on their culture.

PHILOLOGY NOTES.

A NEW part of Prof. Ascoli's *Glossarium Palaeo-Hibernicum* has just been published. It contains the end of R, the whole of S, and the beginning of T.

AN article by Mr. F. Legge on the recent works of Prof. Hommel, Terrien de Lacouperie, Sayce, and others, tracing the civilisations of antiquity back to Babylonia, will appear in the October number of the *Scottish Review*.

THE Religious Tract Society has aided the American Board of Foreign Missions by a grant for a Catechism, and a simple Primer (based on the Syllabaire-Regimbean), in the Fang language (spoken on the Gaboon river), through their missionary, the Rev. A. W. Marling. He has also asked for aid in publishing a volume of Old and New Testament Stories, and the committee are helping in its illustration. For the Mang'anja dialect (spoken in the South of Lake Nyassa) the Religious Tract Society is helping in the publication of *The Peep of Day*, the request coming through Miss S. B. Bell, a missionary of the Church of Scotland, at Blantyre.

FINE ART.

THE LIFE AND WORK OF CIMA.

Ricerche intorno alla Vita e alle Opere di Giambattista Cima. By Don V. Botteon and Doctor A. Aliprandi. (Conegliano.)

THE Italians of to-day, like their Roman ancestors, may be described as a race with a passion for monuments. Having filled their cities, towns, and villages with statues of Victor Emmanuel and Garibaldi, those communities which happened to have a

painter of renown among the number of their citizens are taking every opportunity to remind themselves and the universe of this fact. A year ago Borgo San Sepolcro unveiled a monument to Pier dei Franceschi; Bassano is erecting one to Jacopo da Ponte, and Conegliano, not to be left behind, has recently put up a neat tablet in the arcade of its town-hall to the memory of Cima, and, what is more to the purpose, has published a monograph containing a great deal of fresh information about this strenuous painter. All praise is due to the compilers of this work for the diligence with which they have searched through their own archives, and for their abstention from the dithyrambic language too frequently indulged in by Italian municipal critics.

The fresh documents prove conclusively that Giovanni Battista Cima was born and brought up at Conegliano, and not, as Messrs. Crowe and Cavalcaselle supposed, at Udine. It was doubtless this ill-founded supposition that led these critics to see Friulan crudities in work of such classic Venetian merit as the Madonna and Saints of Vicenza, or the St. John of Santa Maria dell'Orto of Venice. The date of Cima's birth can now be put no later than January or February, 1460; for his signature is found in a document of 1474, and, according to Venetian law, a male attained his majority at the age of fourteen. Cima, it appears, was the family name of the painter, and not, as Boschini imagined, a fatuous pun on his own conceit, nor, as Messrs. Crowe and Cavalcaselle fancied, a reference to Cima's putting mountain peaks—*cime*—in his backgrounds. The painter seems, however, to have been the first to use this form of the name, shortened from Cimatore—"cloth-shearer," a name derived from the trade pursued by his ancestors for at least two generations.

Cima did not leave Conegliano definitely until 1489, although the picture at Vicenza of that date proves that he must have had his training and formed his style at Venice—doubtless in the school of Alvise Vivarini. From that date until 1516 we find him living in Venice, twice married, having two sons by his first wife and three sons and three daughters by the second. In 1516 he returned to Conegliano, settling down comfortably in the house left him by his father, a house still existing. But he did not long enjoy the peace of his native hills; for he died intestate not later certainly than September 1, 1518, and probably a year earlier. He did not, therefore, die young, as Vasari says, although he seems to have been just at the height of his power as a painter. In no other work, surely, do his qualities appear more attractive than in his last, the one in the Brera representing St. Peter enthroned. This picture is even more porcelain-like in the coolness of its tones, is even more transparent in the shadows, and firmer in drawing, than the other works of this uniformly excellent master. What he would have done had he lived longer, whether he would, like Catena, have felt the kindling glow of Giorgione: are questions one cannot help asking.

The catalogue of Cima's works contained

in this monograph is by far the most complete in existence. Unfortunately, however, it is of no great value, as it has not been compiled by carefully trained connoisseurs, and the authors have not so much as seen many of the pictures described. But to compensate for this, we have detailed accounts of the history and vicissitudes of the more important works. Particularly interesting are the documents relating to the "Incredulity of Thomas," and its history down to the date of its acquisition by the National Gallery. Until 1818 the picture remained on the altar in the church of San Francesco at Portogruaro, for which it was painted; but in that year it was sent to Venice to be restored. There it remained until 1833, having had in the meantime a narrow escape from destruction by flood, when it fell and lay in salt water for some hours. Scarcely returned to Portogruaro, the altar-piece began to show signs of peeling off, and in 1852 it was again sent to be restored. This proved useless, as it immediately began to peel off again. In 1861 Sir Charles Eastlake saw it, and offered forty thousand francs for it; but the question of proprietorship prevented its sale. It was finally bought for the National Gallery—of course, not for the British Museum, as the authors say—by Mr. Boxall for £1,800; and "in the British Museum they now show visitors what English gold could do to rob Italy of so precious an art treasure."

A few obvious mistakes may be indicated here. The "Nativity" at Motta di Livenza is not by Cima. Morelli ascribed it to Pordenone, and it is at any rate of his school. The "Madonna," belonging to Signor Piccinelli, of Bergamo, is not by Cima, but a signed work of his imitator, Giovanni Maria da Carpi. The "St. Jerome," in the Giovanelli collection, is by Basaiti. Among the genuine works not mentioned in the catalogue are a fine "Madonna" at Richmond Hill, belonging to Sir Francis Cooke, and a "Coronation of the Virgin" in San Giovanni e Paolo at Venice.

This monograph cannot be regarded as a final word upon Cima. It makes no attempt to re-create his artistic personality, nor does it try to connect him with the art movement of his time. And it is in this connexion that Cima is particularly interesting. Why Sebastiano del Piombo signed himself as a "pupil of Giovanni Bellini" on a picture which betrays no influence but Cima's, is a problem that still remains to be solved. Morelli's supposition that Cima must have been for some time the foreman of Bellini's workshop seems a likely one, but it needs corroboration. Cima's influence on such a fascinating artist at Catena and on one so sympathetic as Lotto was certainly considerable; and if all such points were carefully worked out, we should probably find that Cima was more than a mere painter of severe Madonnas and ascetic saints. But the monograph of Don Vincenzo Botteon and Doctor Aliprandi has at least the merit of making an elaborate study of Cima much more fruitful than it could have been hitherto.

BERNHARD BERENSON.

THE LIMES IN GERMANY.

THREE years ago the representations of Mommsen and other scholars induced the German Imperial Government to establish and subsidise a Commission for the full examination of the Pfahlgraben and Teufelsmauer, the earthwork and stone wall which mark to this day the *Limes* of the Roman Empire between Rhine and Danube. Five years were allotted to the task: a distinguished soldier, Gen. von Sarwey, and a distinguished scholar, Dr. F. Hettner, were appointed military and archaeological directors, while the indispensable supervision of the separate excavations was entrusted to various "Streckenkommissare"—university teachers, schoolmasters, experienced local antiquaries, who give their unpaid services in districts near their homes. The results of the whole undertaking will be presently published in elaborate form. Meanwhile, the *Limesblatt*, edited by Dr. Hettner (Trier: F. Lintz) contains interim reports from "Streckenkommissare," while annual summaries by the same scholar appear in the *Anzeiger* of the Archaeological Institute. By the kindness of Gen. von Sarwey and his colleagues, I have been able to visit some of the more notable excavations; and the following paragraphs, based on what I have read and seen, are meant to sum up the results hitherto attained by the Commission in its two spheres of work, the survey of the *Limes* and the examination of the forts which defended it.

The survey of the *Limes* was, in the first instance, intended to determine the course and character of the actual boundary works; and this intention is being well fulfilled. We know now better than ever that the frontiers of Upper Germany and Raetia were differently built. Along the German *Limes* was placed an earthwork and ditch, with frequent towers close behind, and forts at no great distance. The Raetic *Limes* had neither earthwork nor ditch, but a stone wall four feet thick, no match for our English *Murus*, but constructed respectably enough: there are buttresses, as it seems, every ten or fifteen yards, turrets are built into it at suitable spots, while detached forts lie three or four or five miles southwards. The two *Limites* appear to meet in the Röthenbachthal, not very far from Hohenstaufen, where the stone wall comes to a nicely finished end, and the earthwork takes its place. It is an odd position, halfway up a steep hill side, and there is a chance that it may be an accident; for occasional bits of masonry occur two or three times on the German *Limes* in the midst of the prevailing earthwork. But it is in the district where we have other reasons for locating the boundary of Germany and Raetia, and it may well be the exact spot.

The survey of the *Limes* has also resulted in two striking finds, the "gromatic" ditch and the "palisades." The Roman gromatic writers prescribe, for the security of boundaries, that a ditch be dug, set thick with unmistakable signs, and then covered in; and there is reason in the device. In ancient and modern times alike it has been recognised that buried landmarks are safe against the malice of floods or of neighbours, but it is surprising to find the plan adopted on the frontiers of the Empire. Yet one skilful excavator, M. Jacobi, has discovered on the Taunus a small ditch running just outside the main fosse: it had been planted with rows of stones or bits of Roman pottery, wood, iron, and other unexpected trifles, and had obviously been intentionally covered in. This ditch appears to occur in a variety of forms along the whole *Limes*, and presumably marks the legal frontier: it also appears elsewhere. It is found in front of the line of forts, the so-called "Mümling-Jinie," which runs (roughly) from

the Main to the Neckar at some distance behind the Pfahlgraben. The conclusion seems cogent that this line, which has neither earthwork, nor wall, nor fosse, was an earlier frontier marked only by the gromatic ditch. Yet more, this ditch occurs in or near a couple of camps: M. Jacobi has found that in one case it marks the *Decumanus* and *Cardo*, in another it may provide a kind of surveying basis. The gromatic writers, it appears, were not so inaccurate as was thought, and Latin scholars will have to pay fresh attention to them.

Another striking discovery has been made by M. W. Kohl in Bavaria. In front of the Raetic wall he has come upon a ditch which was obviously filled with made earth: at the bottom were great blocks of decayed firwood, the remnants of tree-trunks sawn in half and set in rows. Hadrian, as is well known, *stipitibus magnis in modum muralis sepiis funditus iactis . . . barbaros separavit*. It looks very much as if Hadrian planted what Mr. Kohl has found; and then, when his palisades were broken or decayed, some successor, Pius or Marcus Aurelius, set up the more lasting wall. There are, however, noxious elements of uncertainty in this theory, which can be expelled only by further digging.

Meanwhile the examination of the forts behind the *Limes* has proceeded rapidly. These forts are nearly eighty in number, and some are so badly preserved as to test the utmost skill of excavators, but *per contra* the remains are rarely far below the surface, and the internal buildings seem fewer than is usual in our northern camps. The smaller finds are rather disappointing, and the epigraphists are hopelessly despondent; but valuable work has been done in fixing, planning, and recording. Evidence is slowly accumulating as to the stages by which the Romans reached their ultimate *Limes*, and it is encouraging to find that this new evidence on the whole confirms the little that we knew or suspected before. One may well congratulate the Commission, its Directors, and its "Streckenkommissare" on three years of successful activity, and on two most striking discoveries. It is pleasant to think that these two discoveries were made by men who are not scholars by profession but archaeologists by choice. They will, beyond doubt, be vigorously followed up, and, together with Dr. Hettner's forthcoming descriptions of the forts, will form a substantial addition to our knowledge and a substantial encouragement for the future.

F. HAVERFIELD.

NOTES ON ART AND ARCHAEOLOGY.

THE third annual issue of *European Pictures of the Year* will be published next week, containing works by artists of France, Germany, Holland, Italy, Austria, Russia, Belgium, Norway, Sweden, and Denmark, exhibited in the various Salons during 1894. It will give a thorough representation of the various Schools on the Continent, among which the Munich "Secession" School, which has been creating so much interest in artistic circles, will be fully dealt with.

MESSRS. RICHARD BENTLEY & Son announce *The Lives of James Holmes and John Varley*, written by Mr. Alfred Thomas Story, the biographer of Linnell.

AMONG the exhibitions to open next week are—a collection of drawings of birds, fish, and flowers of Japan, by the native artist, Watanabe Seitei, at the Japanese Gallery; and a collection of Finnish handiwork and curios, at the Society of Artists—both in New Bond-street.

THE first general meeting of the Hellenic Society for the current session will take place at 22, Albemarle-street, on Monday, November 19, at 5 p.m., not on October 15 as previously arranged. Mr. Arthur Evans will read a paper on his discoveries in Crete, and Mr. A. G. Bather a paper on the mythology of the "Bacchae."

THE eighth ordinary general meeting of the Egypt Exploration Fund will be held in the hall of the Zoological Society, Hanover-square, on Friday, October 26, at 4 p.m., under the presidency of Sir William Fowler. M. Naville and Mr. Hogarth will both deliver addresses upon their work at Deir el Bahari.

MISS BRODRICK will deliver a course of six lectures on "Ancient Egypt" at 4, Vanbrugh-terrace, Blackheath, on Wednesdays at 3 p.m., beginning on October 17. Some of the lectures will be illustrated with lime-light views.

THE widow of Mr. Edwin Long has presented his large picture of "The Raising of Jairus's Daughter" to the municipality of Bath, which was his native city.

MUSIC.

THE BIRMINGHAM FESTIVAL.

THURSDAY morning was devoted to the "Messiah," given under the direction of Mr. Stockley. In the evening there was a miscellaneous programme. Beethoven's "Egmont" Overture was finely played, though a little hurrying at times robbed it of some of its dignity. This was followed by Mr. Henschel's "Stabat Mater" for soli, chorus, and orchestra, written expressly for Birmingham. Among settings of the old Latin hymn the one by Rossini is very celebrated; another by Dvorák is one of the loftiest and most impressive sacred works of modern times. Mr. Henschel has been influenced by both these composers, especially the latter; yet there is nothing in his music approaching to plagiarism. The opening movement, "Stabat Mater Dolorosa" shows both tenderness and dignity; the "monotone" section, after the original form of the enharmonic modulation, is impressive, but its simplicity is somewhat marred by the chromatic cadence at the end. There are several passages in the work in which the composer is inclined to indulge freely in chromatics. On the other hand, he has shown how strong and effective such colouring is when used in moderation: the "quando corpus morietur" of the last number offers an appropriate illustration. The "Quis est homo" for tenor solo and chorus is a neat, smooth movement. The "Pro Peccatis" is remarkable for the vigour of its opening, and the calm of its closing section. The "Eia Mater" for contralto solo and chorus is one of the most attractive numbers of the score. The opening five-bar phrase, and, indeed, the complete musical sentence, is plaintive, and has the charm of simplicity; the clever scoring, too, adds greatly to the effect of the music. Passing over the "Fae me vere," the freshness of the "Virgo, virginum praeclara" deserves notice; the very soft close acts as an excellent foil to the exciting "Inflamatus" which follows. The opening section—except for the semitone sliding progression at the words "Per te, Virgo, sum defensus"—is powerful, while the middle section is not lacking in grace. The introduction of the old "Dies Irae" cantus firmus at the end is very striking. A footnote in the score makes mention of its long association (from the sixth century) with the Latin hymn. Musicians on hearing it are probably reminded of the last movement of Berlioz's "Symphonie

Fantastique," and the association, unfortunately, is scarcely sacred; for the travesty of the French composer, however, Mr. Henschel is not responsible. The closing movement "Quando corpus" is impressive, and the addition for the first time in the work of harp and organ to the orchestra is of excellent effect. Mr. Henschel in this "Stabat Mater" displays taste, judgment, and skill; but one cannot say that the work shows strong individuality. It is, however, a work of great merit; and, as in the vocal parts the composer has studied the convenience and comfort of singers, it will probably become popular. The performance, under the direction of the composer, was highly satisfactory: the solo quartet consisted of Mrs. Henschel, Miss Hilda Wilson, and Messrs. E. Lloyd and Andrew Black. They all sang well, and Miss Wilson was heard to greater advantage than in Dr. Parry's "Saul" on the previous day.

There is nothing new to say about Schubert's "Unfinished Symphony," but the fine performance certainly deserves mention; many times have we heard it under Dr. Richter's direction, but cannot recall a more finished, sympathetic rendering. Miss Marie Brema displayed great dramatic power in Brahms's gloomy but noble Rhapsody (Op. 53). Mr. Lloyd in Gounod's "Lend me your aid," achieved a brilliant success. The concert concluded with a spirited performance of Dvorák's characteristic "Husitska" Overture.

The programme on Friday morning was severe, but interesting. Cherubini's Mass in D minor is a noble but long work. Side by side with pages of the highest order, such as the serene "Et incarnatus est" and solemnly dramatic "Crucifixus," there are others in which the composer's head rather than his heart was engaged. The Mass seems long, not because it contains very many bars, but because they are not all equally inspired. At the opening the singing of the choir was flat—no wonder, after the heavy rehearsals and long performances of previous days—but they recovered. The soloists, Mme. Albani, Marian McKenzie, and Messrs. Lloyd and Henschel, sang well. Wagner's "Good Friday Music," from "Parsifal," arranged for orchestra, was apparently enjoyed; it loses, however, much apart from its surroundings. Palestrina's "Stabat Mater" *alla cappella* was sung in an expressive manner. The "Wagner" version was used, in which, for the sake of contrast, certain portions have been allotted to soloists, and other portions to a small or half-choir. Whether purists would approve of all Wagner has done, may be doubtful; but it is certain that his version, as performed here under Dr. Richter's direction, is effective. Palestrina's music is old, yet not old-fashioned: it can stand side by side with that of Wagner, and not suffer from comparison; each composer was great in his own way.

The programme concluded with Mozart's Symphony in E flat. The evening concert included two masterpieces—Schumann's "Faust," Part 3, and Beethoven's "Choral Symphony," to which justice was rendered by all concerned in the performances. Thus the Festival came to a successful close. Of the novelties, Dr. Parry's "King Saul" was by far the most important. Our notice last week is but the record of a first impression; when this Oratorio is given in London we shall hope to render it that fuller justice which it deserves. Mr. C. W. Perkins deserves a special word for the ability which he displayed at the organ during the week. Dr. Richter won golden opinions: he is cool-headed, but not cold; firm, but not tyrannical; while in the art of conveying his intentions, it would be difficult to find his superior.

J. S. SHEDLOCK.

MUSIC PUBLICATIONS.

WE have received from Messrs. Angener:—

J. S. Bach's *Organ Works*, Vol. X., edited by W. T. Best. This contains four organ concertos, transcribed from the violin concertos of the Italian, Vivaldi. Why Bach, whose power of inventing and developing themes was practically unlimited, had recourse to another composer's work is difficult to understand; probably it was to please the Duke Wilhelm Ernst of Saxe-Weimar. Anyhow, he helped to immortalise works which, in their original form, are well-nigh forgotten. No. 3 has much to interest, especially the fine Adagio Recitativo, but it is somewhat too liberal in cadenza passages; No. 4, consisting of only eighty-one bars, is formal; Nos. 1 and 2 are the best, being full of charm and skill; the two slow movements are remarkable for their simplicity and earnestness.

Cecilia, Books 46 and 47, edited by W. T. Best. The first book opens with a "Fantasia on a Choral," by the able editor. The melody is taken from the old Scotch Psalter of 1615; and its plain, diatonic character forms a striking contrast to some of the modern harmonies of the Fantasia. The writing is skilful, vigorous, and effective. This piece is followed by a graceful Andante, also from Mr. Best's pen. Then comes a Fugue by that worthy musician, Samuel Wesley. The serpentine subject is attractive, the workmanship clever, and the form free. Wesley was an intense admirer of Bach, but no slavish imitator. Book 47 contains four pieces by J. L. Krebs, one of Bach's pupils, of whom he said that "he was the best crab [Krebs] in all the brook [Bach]." With this recommendation, it will be sufficient to state that the pieces consist of three Fugues and a Prelude on a Choral.

Clementi Sonatas, Op. 37 and 38. These *opuscula*, though well-worn, are not worn out. This edition has phrase marks and fingering by Dr. Hugo Riemann. The former seems to require, here and there, a foot-note by way of explanation; the latter is good and useful, though, at times, a little beyond the compass of small hands.

From Messrs. E. Ascherberg & Co.:—

The Blue-eyed Maiden's Song and *The Green Cavalier's Song*. Words by the Earl of Beaconsfield, music by Princess Beatrice. Judged from a high standard, these songs may be found lacking in originality; but they both deserve praise for their simplicity and refinement. In the first there are some pleasing points—the Schubert-like transitions from minor to major and the variety of rhythm; the forte chords at the end, however, seem to us a little out of place. The second is fresh and graceful, though not quite so attractive as the first.

From Messrs. Weekes:—

Legend of Oriella. Music by J. Hoffmann. This is a Cantata for female voices, with words by E. Oxenford, based on a legend of the Bernese Oberland. The introduction and the first chorus, "Hark the Bells," are smooth and pleasing; the next chorus is somewhat commonplace. The "storm" recitative has a weak opening and a weak ending, but an effective middle.

Original Organ Compositions. By W. A. Jefferson. This collection of short pieces contains much that is deserving of praise. The opening "Sketch" is attractive, and the following "Interlude" and "Elegy" are graceful. The "March Seraphic," however, scarcely bears out its title. The final number, "Fughetta," has an attractive theme, and some of the work-

Berceuse, Russian Cradle-Song. By V. Donagrof, is a quiet, effective little song.

From Messrs. Chappell:—

Album of Ten Album Songs. Composed by A. Goring Thomas. These songs, selected from a considerable number left in MS., will form a pleasing *souvenir* of our talented English composer, who died ere his musical gifts were fully matured. The MSS. are not dated, but there is evidence to show that some were among his earliest works, and others written in his later years. The melodies are fresh and flowing; and in many places one can see how the composer tried to set them off to advantage by means of clever, piquant harmonisation. The graceful "Good-night," and the light Mazurka entitled "L'Enfance," may be named as instances. There is, of course, reason to regret that Mr. Goring Thomas did not himself prepare these songs for the press, for the fact that he kept them back would seem to show that he had not put the finishing touches to them. But the many admirers of the composer of "Esmeralda" will welcome his last, if incomplete, message.

Abide with Me. By J. Haydn Parry. There is feeling and force in some of the music, but towards the close it is sensational rather than solemn. The well-known hymn demands a chaste setting.

Falling Leaves. Waltz Song. By F. Paolo Tosti. The composer has a style of his own; and though to some tastes it may be a little too simple—a little too sentimental—it has certainly proved successful. This song, with its waltz rhythm, will no doubt maintain Signor Tosti's reputation.

The Hum of Bees and Scotch Johnny. By J. L. Molloy. Two light, thoroughly Molloyesque songs. Of the two we prefer the second.

Come Back, Jeannot. By Tito Mattei. A pleasing love-ballad. It is popular in form, yet not lacking in a certain refinement.

Thistle-down and To Mistress Rose. By Frank L. Moir. Two short, neat little songs. There is a pleasing quaintness about the second, and we only wish the end were as good as the beginning. The words by Mrs. Chandler Moulton form a welcome change from the "golden-sunset," "hand-in-hand" style of poem so common.

Good-night, Pretty Stars. By Noel Johnson. This is a neat, delicate little song. Why did not the composer write D flat instead of C sharp in bar 7 of page 4? Surely it is supertonic harmony over a dominant pedal.

Deuxième Gavotte. By Carlo Albanesi. The music, for the most part modern in character, is clever and effective. The "Musette" trio is very quaint, and contrasts well with the principal section. This is a drawing-room piece likely to be much in demand.

Chimes. Waltz. By Algernon Rose. A light, taking, well-written waltz. The "Hour Bell" coda is quite *à la* Schumann. But why G sharp and not A flat? It is surely dominant harmony over a tonic pedal.

MUSIC NOTES.

THE first of a short autumnal series of "Richter Concerts" was given at St. James's Hall on Monday evening. There is little to say about it, except that the programme contained no novelties, that the performances were excellent, and that the audience was enthusiastic. Mr. Bispham, however, deserves a word for his fine declamatory singing in two Wagner excerpts. But though there is little for a critic to do at such a concert except enjoy it, he may express his pleasure that the London public appreciates

its advantages. There are certain things over which the best conductor has no control; temperature may affect voices or instruments; but, as a rule, a "Richter Concert" means one well contrived and well conducted.

Mr. FRANZ RUMMEL, who has not appeared in London for several years, gave an orchestral concert at St. James's Hall on Wednesday evening. It was, perhaps, a somewhat dangerous experiment to play three pianoforte Concertos in one evening; but all three were masterpieces and presented strong contrasts, so that the music did not seem long. We will not say that the pianist revealed all the pathos of Beethoven's Concerto in G, or all the poetry of Schumann's in A minor; but both works were interpreted with marked intelligence, and without any affectation or exaggeration. The third, brilliantly performed, was the one in G minor by Saint-Saëns. Mr. Rummel has a fine technique: he is, indeed, master of the keyboard. The orchestra was under the careful direction of Dr. A. C. Mackenzie.

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THE QUARTERLY REVIEW,

No. 358, will be published on OCTOBER 17th, 1894.

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—SEVEN SUBSCRIPTION CONCERTS.—8th November "Paquita, the Christian Martyr," and Rossini's "Stabat Mater"; Christmas-day, at 7 p.m., "Messiah"; 15th February, "Cavalleria Rusticana" and "Pagliacci"; 21st February, "Elijah"; 12th March, "Lechevrie" and "Faust"; 19th April, "The Redemption"; 26th April, "The Messiah"; 3rd May, "The Messiah"; 10th May, "The Messiah"; 17th May, "The Messiah"; 24th May, "The Messiah"; 31st May, "The Messiah"; 7th June, "The Messiah"; 14th June, "The Messiah"; 21st June, "The Messiah"; 28th June, "The Messiah"; 5th July, "The Messiah"; 12th July, "The Messiah"; 19th July, "The Messiah"; 26th July, "The Messiah"; 2nd August, "The Messiah"; 9th August, "The Messiah"; 16th August, "The Messiah"; 23rd August, "The Messiah"; 30th August, "The Messiah"; 6th September, "The Messiah"; 13th September, "The Messiah"; 20th September, "The Messiah"; 27th September, "The Messiah"; 4th October, "The Messiah"; 11th October, "The Messiah"; 18th October, "The Messiah"; 25th October, "The Messiah"; 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LITERATURE.

History of Sicily. By E. A. Freeman. Vol. IV. (Oxford: Clarendon Press.)

THE third volume of this great work, though published posthumously, had passed through the press before Mr. Freeman started on the fatal journey which in March 1892 ended so unhappily at Alicante. He left behind several consecutive fragments of MS., which were to have found their place in succeeding volumes of the History. Of these fragments, one, likely to prove of high interest, relates the story of the Norman conquest, another deals with the establishment of the Roman dominion, while a third fragment, which forms part of the present volume, continues the story of the struggle for supremacy between Syracuse and Carthage during an eventful century, from 405 to 300 B.C. Apparently we are not destined to have Mr. Freeman's account of the invasion of Pyrrhus, of the scandals of the administration of Verres, of the Vandal invasion, of the Arab conquest and dominion, or of the Sicilian Vespers.

The period embraced in this volume includes the Punic wars of Dionysius, the enterprises of Dion and Timoleon, and the African campaigns of Agathocles. Mr. Freeman has no such dramatic story to tell as that of the Athenian siege of Syracuse; and even when he narrates, in his most brilliant and effective style, such stirring events as the storming of Motya by Dionysius, or the destruction of the Carthaginian fleet in the Great Harbour of Syracuse—the very spot where the Athenian navy, only sixteen years before, had undergone a similar disaster—we cannot fail to notice the difference, due to his having to trust to a late compiler like Diodorus, instead of being able to rely on the masterly guidance of a great contemporary historian like Thucydides. As in the former volumes, there is no lack of local colour; and Mr. Freeman displays his strength in his vivid topographic descriptions: such, for instance, as the picture of the now desolate site of Motya, or of Taormina, perched in a unique position on its lofty crag, with its noble outlook over some of the chief scenes of the Sicilian drama.

This volume, unfortunately left uncompleted by the author, has had the advantage of falling into the hands of a thoroughly competent editor, Mr. Arthur Evans, who has not only corrected minor errors which Mr. Freeman would probably have noticed in the course of a final revision, but has himself investigated the topography on the spot, and enriched the narrative with useful elucidations of obscure points. The editor

has also constructed three excellent maps, and has added a plate of illustrative coins, together with valuable supplements and notes which deal with geographical and topographical difficulties, with the numismatic history of Sicily, the finance of Syracuse, and the debasement of the coinage. He has also ingeniously supplied the lacunae he found in Mr. Freeman's MS., by means of inserted paragraphs from the shorter history of Sicily in the "Story of the Nations" series.

Mr. Evans's notes and appendices are characterised by a graceful, but—considering their quality—a quite superfluous modesty. He has religiously preserved every word from Mr. Freeman's pen, leaving in the text various erroneous or doubtful statements, merely adding, when needful, a corrective note: in this way largely forestalling the work of any captious reviewer who might be desirous of detecting small errors or omissions. For instance, when Mr. Freeman, declaiming against the tyranny of Dionysius, avers that "he is said to have caused Plato to be sold as a slave," Mr. Evans appends a note showing that another version of the story is more probable. Again, when Mr. Freeman, speaking of the grand unfinished temple at Segesta, which stands on its lonely hillside with the massive columns still unfluted, and with the cella unbuilt, rashly asserts that its completion was stopped by an alleged massacre of the citizens of Segesta by Agathocles in 305 B.C., Mr. Evans rightly contends in a note that this view "must certainly be rejected," as the poverty of Segesta is shown by the cessation of its silver coinage more than a century before this time; while the style of the temple, which is fifth century Doric, would have been an impossible anachronism if the building had been in course of erection at the time in question.

But the most valuable service that Mr. Evans has rendered is the wise scepticism which he repeatedly evinces as to the authenticity of many of the events recorded. Thus, he comes to the conclusion that "the whole account of the supposed stratagem [of Agathocles], at least in the shape recorded by Diodorus, must be regarded as a childish invention;" and he speaks, none too strongly, of "the mythical element which undoubtedly exists in the received accounts of the tyrant's career." When we are told of the massacre by Agathocles of one thousand Greek prisoners, of whom half were Syracusans, Mr. Evans judiciously calls attention to the untrustworthiness of the sources from which the account is taken. He might with advantage have carried his scepticism still further, and rejected the accounts of other massacres, which are invariably given in suspiciously round numbers, usually 10,000. Mr. Freeman has very properly rejected the wild story that Agathocles, after gaining a victory over the Leontinians, came into the city, summoned an assembly, and asked the citizens whether they would agree to what he is going to propose. His proposition turns out to be that he should kill them all. So they are killed, to the usual number of 10,000. Yet he apparently accepts another story, no less in-

credible, that Agathocles, when defeated in Africa, deserted his army, and went to Sicily with a few companions in a small boat; that then, apparently without an army, he marched to Segesta, a friendly and allied city, and in one day succeeded in putting to death the usual number of 10,000 citizens, some of them being tortured by means of elaborate brazen machinery, which he must have either brought with him or found ready on the spot (p. 454). Then we are told that he gave orders for the massacre of "all the kinsfolk, young and old, of the men who had served with him in Africa." "And the thing was done," Mr. Freeman adds (p. 459). Such proceedings naturally made him universally beloved and trusted. Accordingly the next story relates how, when Agathocles with a small body of troops goes out to encounter an army five times as numerous, a considerable part of the hostile force deserts and joins him, and a still larger body surrenders, giving up their arms, when as a matter of course they are all immediately put to death. Towards the close of the volume authentic sources fail, and the narrative ceases to be a critical history, dribbling off into a series of disconnected and mostly incredible anecdotes, such as those just related. We have stratagems and adventures, happening at no particular time or place, as marvellous as those told of Robert Bruce or of Robin Hood, eked out with purposeless horrors and cruelties such as those related by Foxe of the early Christian martyrs, but which, instead of making the tyrant hated, only increase the affection of his subjects. Mr. Freeman, instead of at once rejecting such tales, which he rightly terms "amazing," duly places them on record, seldom adding the needful caution that Diodorus, his chief authority, was not a critical historian nor even a contemporary writer, but a mere compiler who has manifestly copied from some anecdote-monger the sort of stories which were likely to be told of a tyrant. In one place Mr. Evans judiciously observes in a note (p. 481), that Diodorus has impartially repeated two different accounts of the same event without observing their inconsistency.

When Diodorus is copying from a well-informed contemporary writer like Philistus, he is doubtless an authority of value; but even in these parts of the narrative we find events extremely difficult to understand. For instance, if the destruction of the Carthaginian army by Timoleon was so overwhelming as it is said to have been, it seems strange that he should have forthwith returned to Syracuse without following up his victory; and stranger still that Hiketas should have chosen the very moment of the great victory of the Syracusans for declaring war against them, and ravaging their territory. In like manner when Dionysius, at the head of the most powerful army and fleet that had ever obeyed a Greek commander, had destroyed the only great Carthaginian fortress, it is difficult to understand why he should have permitted another fortress still stronger to be built, and why for twenty years he made no attempt to follow up his victory, but abandoned all his conquests, losing forthwith

all and more that he has gained. Again, when Himilco's fleet has been destroyed, and his army annihilated, the incredible number of 150,000 corpses being left unburied on the field of battle, we have no rational explanation of the slaughter, or why such a tremendous success was not duly followed up. These are some of the difficulties which beset us, even when the narrative is intrinsically credible, and clearly derived by Diodorus from contemporary sources. The most probable explanation seems to be that Diodorus was destitute of the historic faculty, disjointedly inserting the most dramatic incidents recorded by his authorities, at the same time selecting the most marvellous version he could find.

As in the former volumes, Mr. Freeman, while greedily recording the incredible and purposeless iniquities ascribed to tyrants, is inclined to distrust his authorities when they describe the natural results of democratic government. He observes, for instance, that "in this picture of the action of demagogues, we see, as ever, the signs of that literary and philosophic dislike to all forms of popular government which marks all our later guides" (p. 276). The earlier volumes gave the impression that one reason why Mr. Freeman had selected the History of Sicily as his theme was that he might have an opportunity of showing the inferiority of other forms of government to democracy. In this volume, however, if we read between the lines, we have a striking exhibition of the dangers of democratic government and its essential weakness. Enfeebled by the strife of factions, the cities felt the need of a supreme ruler strong enough to defend them from foreign aggression; and they seem to have welcomed the appearance of each successive "tyrant" who came, when needed, as the saviour of society.

Mr. Freeman's curious blindness to the teaching of history is especially manifested in his eleventh chapter, entitled "The Deliverers," in which he narrates with great fairness, but without seeing the lesson, the instructive stories of Dion and Timoleon, who appear at a time when the history of Sicily resolves itself into little more than the history of Syracuse. When the city had been "delivered" by Dion, "with one voice the rejoicing assembly" of the people appointed him to the office of general; but nine months later the fickle mob "got rid of their deliverer" by depriving him of the office they had just given him, and by refusing to grant their pay to the fellow deliverers who "had jeopardized their lives in the cause of Sicily." When the "deliverer" had retired from the ungrateful city, the mob, in its wisdom, elected five-and-twenty untried generals in his place; and then when the city was attacked and the citizen guardians of the wall were "sleeping their drunken sleep," it was found that the elected generals "were as drunk as the rest." After the city had undergone all the horrors of massacre, sack, and fire, the "deliverer" was recalled, and "the joy of the delivered citizens was boundless," the deliverers being "greeted with shouts of delight."

No sooner did Syracuse again become "free" than the "delivered commonwealth" celebrates its freedom by the brutal murder of its most eminent citizen and statesman—the historian Philistus—who had fought and bled for his native city, and who as an historian was reckoned inferior only to Thucydides. Having the misfortune in his old age to fall into the hands of the Syracusan mob, he was stripped naked and pelted with mud, his body being dragged with every insult through the streets of Syracuse, and finally hurled into the Stone Quarries. When, after venting their rage on the lifeless body of the aged statesman, "the full completion of deliverance" arrived, and it was found that the beloved "deliverer" did not deliver into the hands of the mob the power it had shown itself so utterly unfit to exercise, the deliverer "was looked upon as a tyrant," and was murdered by the delivered, or, as Mr. Freeman euphemistically puts it, he had "before long to undergo the tyrant's fate." Naturally "several years of confusion" followed the murder of the deliverer, and in ten years another was needed, who fortunately arrived in the person of Timoleon, who, as Mr. Freeman tells us, again "gave Greek Sicily a moment of freedom and happiness." The "freedom and happiness" was exhibited by putting to death some unfortunate ladies who had committed the crime of being the wife and daughters of a so-called "tyrant"; and when in another city a "tyrant" was to be publicly killed in the theatre, the occasion was considerably made into a school-treat, messengers being sent round to the schools to fetch the boys to witness the edifying and delightful spectacle. "The moment of freedom and happiness" in Syracuse lasted till Timoleon's death, when in some unexplained way the supreme power was found to be vested in the hands of six hundred oligarchs, who, as a result of the "renewed life and freedom," were forthwith massacred by the mob and their houses sacked. The massacre was not confined to the six hundred, as "every man suspected of oligarchical politics was, of course, slain." Intestine quarrels then begin in the Greek cities; the party which gets the upper hand, when it does not massacre its opponents, condemns them to exile, and "the banished men, as so often happens, took to arms," and "the exiles called in help from the Carthaginians," so that "constant warfare followed," and finally "the Punic general is accepted as mediator in the internal quarrels of Syracuse." Under these circumstances another saviour of society is naturally required, and the assembled mob bestows supreme power on Agathocles, who in spite of the excesses attributed to him, seems to have enjoyed great popularity.

One thing may be further noted, and that is the complete breakdown, under the stern logic of facts, of Mr. Freeman's old theory of the eternal superiority, moral and intellectual, of the "man of Hellas" to the "barbarian," his convenient name for all the races he especially dislikes, notably the "worshippers of Moloch," as he miscalls the Carthaginians. Unfortunately the events

he has to narrate in this volume do not square with the convenient theory of the eternal division of the sheep and the goats. The "barbarian" proves, when we come to actual facts, to be more civilised and more humane than the "man of Hellas." As the "Eternal Strife" goes on, the "barbarian" "wins over city after city to his side by strictly observing the laws of justice and good faith," while his Greek antagonist "sets city after city against him by treacherous massacres" (p. 429). Greek cities are so torn by faction that "the barbarian appears as a mediator between city and city, and party and party," and the camp of the "barbarian enemy" is thronged by envoys from a multitude of Greek cities "offering their friendship and hailing the old enemy as a new deliverer." Strange to say, many Greeks "of their own freewill" forsake their native cities to live under the milder "rule of the barbarian," which they find a bondage less intolerable than the ferocious misrule of the tyrant or of the mob at home. At the same time, the ranks of the barbarian armies are filled with Greeks who have taken service with those who, though they do not seem to be aware of it, they ought to have regarded as their natural enemies in the "Eternal Strife."

Mr. Freeman has discovered a convenient method of explaining the discrepancies between his theories and the facts he has to narrate. It seems that, by constant enmity and warfare, the "barbarian" had acquired the sweet reasonableness of the Greek, while the Greek had been contaminated with the savage ferocity of the "worshipper of Moloch." Thus, the ruthless massacre of the inhabitants of Motya and the crucifixion of its gallant defenders are explained by the suggestion that "the Greek had been corrupted by barbarian warfare" (p. 85); nevertheless "we cannot say that in these wars the Greek and the Phœnician change places; for the Phœnician ever remains himself, while the Greek, in great measure, puts on the Phœnician" (p. 79). For example, when Hamilcar is taken prisoner by the Greeks, he is "led in bonds through the city," and handed over to the mob to deal with as they would. "At last his cup was full; his tormentors become weary of their sport. Death relieved him of his sufferings" (p. 429). Mr. Freeman's explanation is, that "by dealing with barbarians the Greek has sunk to the level of the barbarian." Yet this same Hamilcar had treated with the utmost moderation and clemency the Greek cities he had captured as he marched across the island, the barbarian thus giving "lessons to the Greek, perhaps in actual humanity. Nevertheless, 'Canaan is still Canaan, and Hellas is still Hellas, but Canaan is beginning to put on somewhat of the outer garb of Hellas.'" When the Greek sinks to the level of the barbarian, and the barbarian gives lessons in humanity to the Greek, this is much the same as saying they had "changed places," which Mr. Freeman will not allow us to say, as according to the theory they both ever remain themselves.

It would be an easy task to write a History of Sicily with all the parts reversed:

the "Man of Canaan" being represented as an angel of light, and the "Man of Hellas" as the reverse; all the splendour and power of the Greek cities being attributed to the wisdom of the "tyrants," and their misfortunes to the folly of the mob. The mean between the two theories, that there was a good deal of human nature in them all, would probably be the nearest to the truth; but this is a solution of the difficulty which Mr. Freeman does not seem to have thought of.

ISAAC TAYLOR.

The Art of Thomas Hardy. By Lionel Johnson. (Mathews & Lane.)

I have read Mr. Johnson's essay with great and increasing admiration. It is, indeed, an admirable book: admirable in temper, admirable in felicity; revealing to us, one would gladly think, a new master in this most difficult art of criticism, one whose writings may stand on our shelves beside the golden volumes of Arnold and of Pater. The lucidity of Arnold, the luminosity of Pater—how rare they are, and how desirable; how the insight and the scholarship of which they were born put to shame the incomplete equipment of the modern critic. For, indeed, criticism is "in a parlous state, shepherd"; through those who, when they are not running a tilt for the latest formula from France, are most often intent on using the books they profess to interpret as mirrors to convey to us some choice reflections of their own personalities. Certainly the personality of the artist must always be an important element in every form of art: the adventures of a soul moving amongst masterpieces, is an adequate definition of criticism; but here, as elsewhere, the value of an impression depends entirely upon who is impressed; nor may we call the individual likings and dislikings of the man in the street criticism, but only the likings and dislikings of him who is by nature a critic. And the nature of a critic does not consist merely in a pretty turn for epigram, nor in a naive capacity for self-revelation; although many authoritative judgments have been built on such slender foundations, so that you shall hear a man discourse of tragedy, who has never learnt Greek.

Not so did Arnold or Pater approach his art, not so does Mr. Johnson. In his book, as in their books, you snuff at once the "ampler ether and diviner air": the wide and sane judgment, the large sweep and amplitude of outlook, these are notes of his work throughout. It is the manner of the scholar and the thinker, of one who has conversed long and intimately with fair dreams and great civilities: *Omne immensum peragravit mente animoque*. Nor in all his journeyings has he ever been a mere Dryasdust, an amoralist of barren knowledge, seeking only to "properly base Oun": always his spirit has been finely touched to the central elements of life, to its sad and joyous harmonies; so that his eyes have been purged with euphrasy and rue—euphrasy of insight and rue of experience—and he can see and speak to us of things as they indeed are, *sub specie aeternitatis*, in their true colours and real proportions. Such, one thinks, is the education of the genuine critic, and to

that large fellowship Mr. Johnson has shown himself, by this his first book, to belong.

In a prefatory chapter of exceeding interest, Mr. Johnson lays down some of the principles of his literary faith, declaring there his "loyalty to the broad and high traditions of literature; to those humanities which inform with the breath of life the labours of the servants, and the achievements of the masters of that fine art." By no means a *laudator temporis acti*, fully in sympathy with all that is vital and fruitful in the literary tendencies of his own day, he would yet lay stress upon what is too often forgotten, that extravagance is no sign-manual of genius, and that reverence for the great traditions of the past, fidelity to its indwelling spirit, are still, as they have always been, indispensable conditions to the highest flights of literary perfection. And in this lies his admiration for Mr. Hardy: that, modern as are the emotional and intellectual problems with which his novels deal, subtle and psychological his interests, original and audacious the methods he applies; none the less, by his sincerity, by his grandeur of conception, by his constant worship of the "fair humanities," he is a worker in the direct line of the great masters. Mr. Hardy writes of Wessex and of Wessex folk, a land and a people left behind in the breathless sweep forwards of civilisation, "a very old, aged" country, with manners and thoughts of an historic, almost primeval, simplicity. Writing of this, he can adhere with minute and loving fidelity to the actual materials before him: he can transcribe this life in all its quaintness, with all its tribal peculiarities; he can show it shot across with countless threads of influence from the greater world outside, influences that complicate its emotions and perplex its philosophies; and doing all this, he can be neither provincial nor eccentric; because of his touch upon the central truths of life, its large outlines and ruling passions, whereby man is sib to man all the world over.

I have left myself but little room to say anything of Mr. Johnson's style: of its dignity, its restraint, its capacities for stately imagery and rhythmical modulation. No one, I think, who has any feeling for style as an art in itself, can resist the fascination of the passage which follows:

"This is my 'vision' of Mr. Hardy's works. A rolling down country, crossed by a Roman road; here, a gray standing stone, of what sacrificial, ritual origin I can but guess; there, a grassy barrow, with its great bones, its red-brown jars, its rude gold ornaments, still safe in earth; a broad sky burning with stars; and a solitary man. It is of no use to turn away, and to think of the village farms and cottages, with their antique ways and looks; of the deep woods, the fall of the woodman's axe, the stir of the wind in the branches; of the rustic feasts and festivals, when the home-brewed drink goes round, to the loosening of tongues and wits; of the hot meadows, fragrant hayfields, cool dairies, and blazing gardens; of shining cart-horses under the chestnut trees, and cows called in at milking-time: they are characteristic scenes, but not the one characteristic scene. That is the great down by night, with its dead in their ancient graves, and its lonely living figure: it brings before my thought a pageant

of Scandinavian warriors, Roman soldiers and Stoics, watchers upon Chaldean plains, laborious Saxon peasants, Celtic priests in the moonlight; and vast periods of early time, that chill the pondering mind. And the sentiment of a sacred dignity in pastoral, rural, labours is prominent here. The lonely figure recalls the spirit of Virgil in his 'Georgics,' of Giotto's shepherds with their flocks, of Wordsworth and of Millet, of Arnold's 'Resignation,' of Arnold's 'Scholar Gipsy.' How much experience must the 'clown,' the 'common labourer,' have amassed from the earth, the downs, the fields, with their *vasta silentia*, their *otia dia*! Like Claudian's old Veronese, the man has lived close to his mother-earth, not harried hither and thither:

'Erret, et extremos alter scrutetur Iberos:

Plus habet hic vitæ: plus habet ille viæ.' "

To me the great charm of Mr. Johnson's writing lies in the inconceivable magic of his quotations and allusions. His reading has been very wide, and he uses it with a consummate art. His chapters are starred with the great sayings of the poets and sages he loves, each bringing with it a trail of associations, with incommunicable richness of effect. The passage I have already quoted is characteristic enough: this perhaps no less so, this meditation of a scholar among the fields, with its sonorous Latin:

"Indeed, I have a fellow-feeling with Triptolenus Yellowby, whose taste was all for the rustical parts of Latin literature. The lust of labour, glad and sad together, of labour for our daily bread, seems glorified by an ancient sanction, in the case of agriculture; whatever be its conditions now, once upon a time the tilling and preparing of the ground was the most natural, simple, and imperious necessity of men. Akin to it are the pastoral arts and sciences, all dealings with the earth and the earth's tribes, all Virgil's themes of husbandry. Such pictures of the early world as that in Lucretius, charm us by the romance inseparable from simple and dignified things. The old poets did wisely, in their ignorance, to fill the early world with innocent tribes of men: to discover them at peace. So, one loves to think, it should have been. That laborious burden of daily work lies more gently upon our shoulders when we consider the golden days of Arcadia and the Hesperides, those lands and blessed fields of Kennaquhair. Demeter and Persephone, Dionysus and the Mighty Mother, were divinities not hard to love, for they were very good to men: and other gods also:

'O montana Pales! O pastoralis Apollo,
Et nemorum Silvane potens!'"

I close Mr. Johnson's book with a feeling of profound gratitude to him, with a sense that he has given me a new work of art for my contemplation and consolation.

EDMUND K. CHAMBERS.

The Life of Sir Harry Parkes. Vol. I. Consul in China, by Stanley Lane-Poole. Vol. II. Minister Plenipotentiary to Japan, by F. V. Dickins. (Macmillans.)

At a time when all eyes are turned to the Far East, and events are taking place in China and Japan the results of which it is impossible to forecast, the publication of the Life of Sir Harry Parkes comes at an opportune moment. From 1842, when as a boy he was present at the signing of the Treaty of Nanking by Sir Henry Pottinger, —the Treaty by which, for the first time, China consented to deal directly with

England as power with power, and the ports of Canton, Amoy, Foo Chow Foo, Ningpo, and Shanghai were opened to British merchants, and the island of Hong Kong ceded to Great Britain—up to the year 1881, when, as Minister at Peking, his arduous and devoted life came to an end, he concentrated in himself all there was of action and progress in British diplomacy in the East. The history of his life records the opening of China, and the making of modern Japan; and to his untiring energy and indomitable will we owe the position which Great Britain holds in the Far East at the present time. By his example and training the school of highly accomplished and industrious diplomatists and consuls grew up to follow in his footsteps, who, by their studies of the language and literature of the countries to which they were accredited, have done much to enlighten us as to their past history. When we recall the fact that Mr. Satow, Mr. Aston, and Mr. Freeman Mitford were inspired to a great extent by the influence of Sir Harry, and were his hard-worked subordinates, we can all recognise the debt we owe him for the encouragement and impetus he gave to Oriental learning.

Mr. Stanley Lane-Poole, who is responsible for the first volume, and also for that portion of the second which deals with the ministry at Peking, has suffered from no lack of materials, and has produced a most interesting and scholarly work. The letters so regularly sent by Harry Parkes to his sister and her husband, Mr. Lockhart, and those afterwards to his wife and daughters, keep us in touch with all he did and felt. In those days letters were letters: not mere statements of facts or wants, but long and full and interesting. For the earlier period to 1865 the official correspondence with his chiefs was also procurable; but from his arrival in Japan in 1865, and during the eighteen years of his ministry, with some trifling exceptions his despatches are not yet published, and the family letters were crowded out by the press of business and are short, and written under stress of time, and just to catch the mail. Mr. Dickens has nevertheless done for that portion of Sir Harry's career (one, if less adventurous, not less free from danger) all that could be done, and has contributed a most valuable volume to the history of New Japan. One wonders how much more lies hidden in the archives of the Foreign Office, and what vast untouched material awaits the historian of Japan.

It was in June, 1841, that Harry Parkes, then a boy of fourteen, was sent out to Macao to join his sisters there. He had been left an orphan at a very early age, and had been brought up by his uncle, a retired naval officer, who lived at Birmingham. One sister had married Mr. Gutzlaff, a Chinese linguist, who at the time of his arrival was secretary to the Chief Superintendent of Trade in China. The other, who now survives her distinguished brother, had married Mr. Lockhart, the founder of the hospitals in connexion with the London Missionary Society. The boy thus early found a career marked out for him. Mr. T. R. Morrison, secre-

tary to the plenipotentiary and a brilliant Chinese linguist, took the bright lad off with him to Hong Kong, and under his auspices the entry into official life was made. Sir Henry Pottinger, the plenipotentiary, at this time had given orders that an expedition should sail up the Yangtze to Nanking; and the boy, who had already won golden opinions, accompanied it on board the *Queen*, and from day to day took part in the boat attacks and the capture of the enemy's junks, and with fearless courage landed close after the marines and soldiers. On board he was employed in copying despatches and carrying "chops." The outcome of the expedition was the signing of the Treaty of Nanking on board the *Cornwallis*, and Harry, who had made himself agreeable to the envoys, was present at the solemn ceremony. From this time forward his advance was continuous, and his industry in Chinese studies so great that at sixteen years of age, impatient for responsible work, he was appointed interpreter at Amoy. The good fortune which early attended Parkes did not forsake him; for the consul under whom he served was Mr. (afterwards Sir Rutherford) Alcock, whose discipline and influence were of great advantage, for he kept his subordinate steadily at the grindstone at the multifarious work of the consulate. From Amoy he accompanied Mr. Alcock to Foochow, and afterwards as acting interpreter to Shanghai. The consul and his interpreter took the lead in the development of that settlement by the making of roads, the plans for the foreshore, and the creation of a municipal council. Gratefully should the foreign settlement remember the name of Harry Parkes; and that they are not unmindful, the statue to his memory on the Bund is now witness. It was at Shanghai, by his firmness and tact in dealing with the Taotai when the murders of innocent foreigners remained unpunished, and by his knowledge of Chinese language and Chinese diplomacy, that he won the day. His chief thus records his appreciation of the young man's services:

"It is easy to speak well of the exertions of an officer in a general way, but it is not easy to express the particular opinion you may entertain of the way in which these services are rendered, and above all of the tact and good sense brought to bear on the occasion. I beg therefore you will take my simple assertion that if our communications with the Viceroy at Nanking have been effected in a manner worthy of our position in China, to Mr. Parkes chiefly is due the success attending our endeavours on that point."

His conduct was acknowledged by Lord Palmerston to have been "very able and judicious." At twenty he had made his mark both with the authorities at Hong Kong and also at the Foreign Office. His firmness had been put to the test, and had proved triumphant in combatting the double-dealing and obduracy of the Chinese. On his first furlough at home he had interviews with Lord Palmerston, and made a great impression on Lord Hammond, then Edmund Hammond, of the Foreign Office, who afterwards, from 1854 to 1873, embodied the traditional foreign policy of England. On his return to China he was appointed

interpreter at Canton, and afterwards full consul at Amoy. In 1855 the Plenipotentiary and Chief Superintendent of Trade at Hong Kong was also representative of Her Majesty at Siam; but as Siam refused to have anything to do with foreigners, the office was a sinecure. However, the new king, Phra Mongkut, was a man of culture: he had studied Latin under the French Catholic Propaganda, and learned English from the American Mission; he read scientific books and the novels of Sir Walter Scott, and had corresponded with that somewhat pedantic economist Sir John Bowring, whom he regarded as "the learned man of Europe." Sir John combined the two characters of Doctor of the University of Groningen and Her Majesty's representative; and the outcome of the official visit was a treaty, the delicate preliminaries and pourparlers of which were arranged by his secretary, Harry Parkes. To him also the treaty was entrusted to take home for ratification, and the delivery of the king's letters and presents. With characteristic impetuosity the consul in due time returned to Bangkok with the Queen's letter and the treaty, and also with a wife. In six weeks he wooed and married Miss Plumer, who proved a true helpmeet to him till her death in 1879; and even at this lapse of time her memory is held in affectionate remembrance by those who knew her in China and Japan. The young bride became a great favourite of the king's, who sent her before her departure a delicious letter in English.

Affairs of more serious import awaited Parkes on his return to Canton. The question of free admission to the cities, especially to Canton, and the personal intercourse between the officials of the two countries had never been settled, and had been deferred and postponed times without number. The seizing of the lorch *Arrow* by Commissioner Yeh brought the matter to a crisis, and had the result of upsetting a ministry, and perhaps, by the diversion of the expedition of Lord Elgin at the first alarm of the Mutiny, of eaving of the Indian Empire. The attack upon Canton was successful, and Yeh was taken prisoner by Parkes with his own hands. The treaty of Tientsin, with which Parkes had little to do, for he was practically governor of Canton, and far removed from the operations in the North, gave him great cause for despondency, for Lord Elgin had gone away to Japan without entering Peking or having an audience with the Emperor. How just were the grounds of his suspicions the drift into war affirmed, and all the work of 1858 had to be done over again. This time Lord Elgin summoned him to his side, and he became, in the plenipotentiary's own words, the man of the expedition. The landing of the English and French troops, the assault and capture of the forts on the Peiho, is described graphically in Parkes' letters to his wife. Everywhere he was to the front, interpreting, bearing flags of truce after the surrender, and securing success. After a night in a fort he writes,

"next morning I got across the river, but had to walk for three and a half hours before I could join General Grant. Our horses, like everybody else, had bolted during the evening,

and we had to trudge on foot through mud. Hardly had I got home when I had to start off again to the Viceroy to notify acceptance of his terms and to take him to the forts to make delivery to the generals. Employed on this service till past eight p.m. Home again, and at ten Lord Elgin came in and said that the admiral was anxious to see if he could not push up to Tientsin, and wanted me to go with him. Ready at daylight for this duty, and at seven heard from admiral that he was ready."

Such was his work from day to day.

But more exciting adventures were to be encountered. Negotiations had been in progress during the advance of the troops and Parkes had returned to Tung-chow to complete arrangements for a meeting between the allied ambassadors and the Imperial commissioners, and the marking out the ground for the camp. When he arrived there he found it occupied by Chinese troops, and fearing a collision between them and the allies' advanced column, he sent Mr. Loch off to tell General Grant, and beg him to halt his column until he could get some explanation. None could be obtained; and in riding back with a flag of truce he and Mr. Loch were taken prisoners, thrust into a cart and driven off to Peking, where they were heavily ironed round neck and hands and feet, and cast into the common prison. After days of dreadful suffering and anxiety, during which they were cross-examined, the mandarins, believing that Parkes could of his own responsibility arrange terms and stop hostilities, endeavoured to extract pledges from him, but without avail. How narrow was their escape from death appears from the statement of Hang-ki to Parkes afterwards, that fifteen minutes after he had despatched Mr. Loch and Parkes and three other prisoners outside the city, there arrived an order from the Emperor that they were to be executed forthwith. Again, the consul had the satisfaction of personally arranging the terms of the surrender of the gate of Peking, and saw the embassy installed in the palace of the Prince of I, the very man who had plotted and carried out his seizure.

In 1861 he had to superintend the evacuation of Canton, which had been occupied for nearly four years by the allied forces. The firm government of the allied commissioners had done much to improve the friendly disposition of the governable people towards foreigners. At thirty-four years of age, but after twenty years' hard service, he received the honour of a K.C.B., and it was universally felt that he had fairly won the distinction. The last rung but one of the ladder was reached when in 1865 he was appointed Envoy and Minister to Japan. Sir Harry anticipated that he might spend four years in Japan and then take the rest at home he so richly deserved; but the four years expanded into eighteen, and during that time he saw the rise of New Japan, and in no small measure influenced its destiny. The ratification of the treaties by the Mikado was the first step which led to the abolition of the Shogunate, and the resumption of the government according to the constitution of the mythical emperor Jimmu Jenno. It was on the occasion of the reception of the British minister by the Mikado at Kioto that one of

the numerous attempted assassinations took place, which was frustrated by the bravery of the Japanese officers and the courage of Mr. Freeman Mitford. Fortunately no European lives were lost, but the affair was a great shock to the court and government. During these years, in which Japan passed through the throes of domestic embroilments, Sir Harry held a unique position. He watched over her unification, and with Sir Thomas Wade, the minister at Peking, brought about an amicable settlement of the Formosa and Loochoo expedition with China; and though he did not live to see the revision of the treaties, now, in 1894, effected so far as regards Great Britain, he laid down the proposition that as Japan removes one by one the causes which produced extra-territoriality, so should the foreign powers withdraw their consular jurisdictions. The question was not solved until nine years after his death; but whatever success attends the recent treaty must, in a great measure, be attributed to the work of Sir Harry in 1882. It was only for two years that he held the post that was his by right, the post of minister at Peking; but the prospect did not afford him any delight, for the burden was heavier, the responsibilities greater and the disagreeables of life more numerous. Besides, his devotion to duty and his unflagging energy were wearing out his physical strength, and the end was soon to come. The Tongking question and the treaty with Korea had deeply engaged him, and political affairs caused him anxiety; he was suffering, too, from an attack of Peking fever. On the day before his death

"he signed fifty despatches on a little table at the foot of his bed," writes Mr. O'Connor, the Secretary of Legation, "he then went back to bed, and, observing the sunlight streaming in, I proposed to let down the blinds, whereupon he said, 'Oh, no, leave them so, please. You see, I have not bothered about work, and try to dismiss it from my mind, but the moment I shut my eyes and attempt to sleep the brain begins to work with terrific rapidity—all the scenes of my life in Japan, all the hair-breadth escapes come back with appalling vividness, and when I awake again and see the trees and the sparrows I return to myself more quickly.'"

That night the tired spirit passed away as he slept. Forty years of unremitting toil and anxiety and of ceaseless devotion to his country's service had done their work. None will deny him the first place amongst those who have, either as consul or minister, represented England in the Far East; and to no one is more largely due the confidence which England has inspired in her justice and humanity.

S. McCALMONT HILL.

NEW NOVELS.

Perlycross. By R. D. Blackmore. (Sampson Low.)

A House in Bloomsbury. By Mrs. Oliphant. In 2 vols. (Hutchinson.)

A Victim of Good Luck. By W. E. Norris. In 2 vols. (Heinemann.)

The Justification of Andrew Lebrun. By Frank Barrett. (Heinemann.)

The Flaming Sword. By Dr. Percival. (Digby, Long & Co.)

The Wings of Icarus. By L. Alma Tadema. (Heinemann.)

The Kindness of the Celestial. By Barry Pain. (Henry.)

Lost! One Hundred Pounds Reward. By M. Young. (Digby, Long & Co.)

Fils de Chouan. Par Roger Lambelin. (Paris: Plon.)

It is hardly possible to exaggerate the sense of "most exceeding peace" that comes upon the reviewer when he opens in these days a novel of Mr. Blackmore's. We know that not only will he be able to share the poet's boast—

"We asked no social questions, we pumped no hidden shame,
We never talked obstetrics when the Little Stranger came;
We left the Lord in Heaven, we left the fiends in Hell"—

u.s.w., but that these immense negative merits will be accompanied by positive ones hardly less satisfactory. A style racy and quaint, without excessive affectation; a good old-fashioned scholarship; a perpetual fount of humour; a store of English patriotism, sense, and sanity—these are some of the good things which Mr. Blackmore always gives us, but which he seems (we do not know whether it is by contrast or not) to give us in *Perlycross* to an extent surpassing most of his later gifts. To the central incident—the disappearance of the coffin of Sir Thomas Waldron, and the consequent imputations of body-snatching or other foul play on the parish doctor, on Lady Waldron, and others—it might be possible, if it were worth while, to make some unimportant demurs. It may seem a little odd that such an intelligent as well as excellent person as Mr. Penniloe, the curate, bound by special ties to the Waldron family, and anxious for the doctor's well-being, should not have made stricter search to see whether the mortal remains of the good Sir Thomas had actually disappeared; but no one can say that his failure to do so is wholly improbable. A certain complication too, an in-and-outness of sub-plots and minor interests, which is not uncommon with Mr. Blackmore, may offend those who like either a very simple and straightforward story or else one the ravelments of which are unravelled in a strictly mathematical and orderly fashion. But these are mere technical objections; the merits of the book for reading are as indisputable as ever—more so indeed, as we have hinted, than those of some of its immediate predecessors. The author's gift, not merely of creating a character or two, but of filling a whole village and almost a whole district with live people, has seldom been better shown. Sometimes his personages are oddities and almost "humours": but they are always live oddities, humours that move and breathe. And it is a proof of Mr. Blackmore's strength that one has some difficulty in deciding whether his most elaborate or his slightest sketches are the best. For instance, the Rev. Philip Penniloe, the resident curate of Perlycross (for 'tis sixty

years since) is the central figure of most of the scenes in the book; and the Rev. John Chevithorne, his rector, non-resident, but by no means bloated or tyrannical, though a little unspiritual, appears at most in one or two. Yet it may be doubted whether the Rev. Philip or the Rev. John is the neater and completer presentation of an entire person. And this cardinal faculty of vivification—the chiefest and by far the rarest faculty of the novelist—is very nearly all-pervading. You may not be extraordinarily enamoured of any one. Christie Fox, the doctor's sister; Lady Waldron herself (whose Spanish-English is a real addition to the few and difficult successes in such a kind), and the "pupil" Pike are perhaps the most engaging; but they are all real people. And how many of our clever novelists nowadays can make real people at any time; how many can make them all the time? The story of *Perlyeross* is too complicated and the characters too numerous for it to be possible to do anything like justice in such a notice as this. But what we have said of it is equivalent to saying that the intending reader need fear no mistake in it, seeing that he is in the hands of a master.

It is almost sufficient to say that *A House in Bloomsbury* contains one of Mrs. Oliphant's studies of elderly Scotch womankind (indeed two, mistress and maid), in order to convey to the reader that in this book also there is something masterly; perhaps it is unnecessary to add more than that the book is Mrs. Oliphant's, in order to suggest that it is not on the whole a masterpiece. In this respect it is but as all its fellows of late, and indeed is perhaps better than some of them. We do not love to see blocks cut with a razor, nor to see the effect on the razor of block-cutting. Yet no doubt if they must be cut they are better so cut than with a flint-axe; and it is impossible to refuse admiration to the razor which so stoutly persists in the task of cutting them.

No "back-thoughts" of this kind disturb the pleasure of reading Mr. Norris's *A Victim of Good Luck*. That agreeable talent of his, which it would be offensive to call garrulous, but for which English provides no adjective at once properly descriptive and properly complimentary, has not often been better employed than here. The "victim" is simply the heroine of a very old and by no means tragical story of the Lady Clara Vere de Vere kind, with proper variations. Being left heiress to a property expected by somebody else (fortunately of the opposite sex—how dreadful it would be if this were not so!) she is inclined to give her inheritance away; and of course (one never doubts this for a moment) ends by giving herself with it. The intervening complications are very pleasant; and the chief minor actors, the villain, Veronica's cousin Joe Dimsdale, and her friend, Dolly Craddock, a lively young woman, are very agreeable, Joe especially. It is a book that one ends at peace with the author and oneself.

Mr. Frank Barrett is always readable and generally interesting; nor have we had any difficulty in perusing *The Justification of*

Andrew Lebrun. But perhaps Mr. Barrett has to some extent incurred the old curses pronounced on those who "mix kinds" and make "confusion." His initial and, in a way, central incident, the revivification of a person who has been entranced for a century, if it is not an attempt at the supernatural (for the means are *ex hypothesi* natural merely), strikes a note which can only be supported in a peculiar key. The rest of the story, even with the second and unsuccessful experiment in pickling the human body, is of an entirely different kind, dealing with the ordinary misconduct of a worthless husband, the disappearance of his ill-treated wife, and the vengeance of her father. We shall not say positively that the two could not have been combined, but we do not think that they have been combined here. And the plan of telling the story by a half-outsider, though a favourite one just now, has always struck us as the most dangerous and doubtful of the half-dozen or so of methods open to the novelist. Still, these are critic's objections. The book is much less open to objections from the point of view of the mere reader.

Mr. Rider Haggard ought to take *The Flaming Sword* as no mean compliment. The African romance of adventure with a touch of the supernatural may not, indeed, be his copyhold; but such close following as that of Dr. Percival is, indeed, a tribute. We think, indeed, that "Bumwegum" is not so pretty a name as "Umalopogaas"; but that may be a matter of taste. For the rest, *The Flaming Sword*, putting its imitativeness aside, is an odd mixture of liveliness and the reverse of liveliness. As the sample above given will show, the author has relapsed into the mere gibberish names which from the Amadis romances to those of the end of the last century used to satisfy writers and readers: he does not write at all well; and as for the discovery at the end of the book, it is certain that if the travellers did not recognise the Garden of Eden when they saw it, and if only one of them even after some time hit upon the resemblance, the present agitation about religious teaching is fully justified. On the whole, however, we should suppose the writer to be a very prentice hand; he has some fancy, and he may do better. There is an excellent fight with a mammoth in his book, and an electric rod; but how Dr. Percival kept that rod charged the present writer knoweth not.

Miss Alma Tadema's story is a melancholy one, with many "live" touches here and there, but with a certain lack of reality as a whole. Emilia Fletcher is a rich and rather emancipated young lady who has a friend and a lover. The friend is a *maumariée*, to use the pretty French word for an ugly thing of no particular time or language; the lover is a conventional poet. The rest, who needs to be told so far as the mere incidents go! In the telling, however, as distinguished from the mere story, Miss Alma Tadema shows considerable merits. Some things which we do not wholly like were probably "meant dramatic"; and though we see too little of the friend, Constance Norris, to have the unfortunate fascination

which she exercises on the lover made clear to us, it is not in nature that when a man's betrothed adores another young woman and tells him so, he should not adore the other young woman when he has an opportunity. Emilia is a female prig, like many male prigs who are heroes of books now, in her "advancement," and her melancholy, and her meditations. An early application of the slipper and an education in sound religion and useful learning would have been the making of her; but she is pathetic for all that.

The stories in Mr. Barry Pain's volume are of rather unequal interest: not individually—that is unavoidable—but in batches. The first three are all devoted to Mr. Pain's favourite subject of school; and, with some of the drawbacks of their kind, are in that kind good. The title legend is not quite so good as "Una at Desford" (a very happily hit-off study of calf love in various forms); but both are a trifle better than "Detected Culprits," which comes between them. The other and larger division shows Mr. Pain attempting widely different subjects, and not, we think, succeeding in them so well. "Me and Arthur" is an attempt in the grimmer but also the more sordid irony which wants handling stronger than Mr. Pain has yet shown himself able to give; and "The Redemption of Gerald Rosecourt" is an experiment in fantastic tragedy which is even farther from his province, while "The Seven Delights" is too ambitious and overleaps itself into caricature. The best of these later stories are "Alicia" and the "Portrait Painters," in which Mr. Pain attempts less and achieves more.

Miss Young's novel is so exceedingly inoffensive, and at the same time so overpoweringly youthful, that it is very difficult to say anything about it. The author has thrown together most of the usual ingredients of romance—an elopement, a robbery, a lost child, a scandal, a fire, and so forth—has strung them together in artless dialogue, and has written the whole in not very bad English. If her book had been stronger our review had been longer.

M. Roger Lambelin has two accidental recommendations—the identity of his name (or *nom de guerre*) with that of the most "characterful" of Restif de la Bretonne's numerous loves, and an unusual familiarity with Great Britain: indeed, besides the title story, his book contains a minor one, called "Le Bass Rock." "Fils de Chouan" itself is devoted to the history of a fatal marriage between a *preux chevalier* of antique type, though modern years, and a merely fashionable girl. The adventure is common enough, and the pity of it perhaps requires rather more idiosyncrasy as well as tragedy of touch than M. Lambelin has imparted; but still it has attractions.

GEORGE SAINTSBURY.

CURRENT THEOLOGY.

"THE EXPOSITOR'S BIBLE."—*The Second Book of Kings*. By F. W. Farrar. (Hodder & Stoughton.) The Second Book of Kings, starting with the work of Elisha, includes the prophetic activity of Amos, Hosea, Isaiah, and finally Jeremiah, and is, of course, crammed with exciting incident from end to end. Dr. Farrar has done full justice to his subject, and ably concluded his first volume on the First Book of Kings. There is no commentator who joins so many virtues as Dr. Farrar. In the volume before us the treatment of the Prophets shows an intense appreciation of the spiritual energy of their work, an appreciation which would usually stamp its possessor as a master in the province of religious and ethical theory; and yet when we turn to the Archdeacon's treatment of such dramatic incidents as Jehu's revolt, we feel at once that his special strength is in his popular sympathies, his vigour, his movement, his delight in everything human. We have said nothing as yet of the research and learning displayed in the exposition. If Dr. Farrar were a dull writer his reputation for learning would be enormous. As it is, he is the only thoroughly popular divine whose opinion as a scholar must be reckoned with, and whose work is consistently and continually first hand. Dr. Farrar apologises in his epilogue for "what some may regard as the too favourable attitude towards what is called the Higher Criticism adopted in this book," but this attitude gives the book a special value. Even more unreservedly than in his first volume Dr. Farrar is disposed to accept the main conclusions of the Higher Criticism, and to state them in clear and popular style. As is usual with Dr. Farrar, his workmanship is very even. He is never careless, never tired, never ignorant; but he rarely rises to the highest excellence of style or scholarship. There is not, however, any sign of flagging energy in this book. It is, on the contrary, more finished, more distinguished in style than the previous volume.

"THE EXPOSITOR'S BIBLE."—*The Books of Chronicles*. By W. H. Bennett. (Hodder & Stoughton.) Mr. Bennett proves in this volume that what an expositor who has to deal with the least inspired, and therefore dulllest, books of the Old Testament needs chiefly is candour to make his exposition interesting as well as valuable. In his first chapter Mr. Bennett turns to English fiction for "a rough illustration of the position and history of our Chronicler," and finds that "the name which at once suggests itself is that of Mr. Harding, the precentor in *Barchester Towers*." A great many pages of criticism are condensed in this admirable suggestion, and the accurate judgment which makes it is obvious throughout the volume in the selection and treatment of the topics specially dealt with. Mr. Bennett carefully avoids matters which are more properly treated of in the exposition of other books of the Old Testament—such as 1 and 2 Samuel, Kings, Ezra, and Nehemiah; and by this self-denying ordinance contrives to give to his own commentary unexpected freshness and originality. One of his objects has been to "show the fresh force and clearness with which modern methods of Biblical study have emphasised the spiritual teaching of Chronicles." After four chapters of introduction upon the date, authorship, and historical character of Chronicles, the exposition is divided into three books entitled, Genealogies, Messianic and other Types, and the Interpretation of History. Of these it is Genealogies which attracts the reader most, perhaps because he is astonished to find how interesting scholarship and research have made an apparently dry subject. The chapters on "Names,"

"Statistics," and "Family Traditions" are models of popular exposition of the results of study. They are more than explanatory: they initiate the careful reader into the method of his master and fire him with some of his master's enthusiasm. The third book deals with the Chronicler's accounts of David and Solomon. Having premised that the Chronicler's position can be realised by supposing a monk in a Norman monastery undertaking to rewrite Bede's Ecclesiastical History—he would work "under similar but less serious disadvantages"—Mr. Bennett is able to pursue an inquiry full of suggestiveness into the mind of the Chronicler as it is revealed by his omissions, his mistakes, and his misunderstandings. Book IV. continues the same subject. Such matters as the importance of ritual, the doctrine of non-resistance, and the religious value of music, naturally present themselves for treatment, and bring Mr. Bennett's exposition fully into touch with modern times and modern problems. Mr. Bennett's style is not so remarkable as his matter and his method, but it in no way falls below the general level of good workmanship which distinguishes his book.

"PRESENT DAY PRIMERS."—*Early Church History*. By J. Vernon Bartlett. (Religious Tract Society.) Sketches of history which condense four centuries into 160 pages are as a rule useful only to students who are cramming for an examination, and are too lazy to make their own abstracts. This is because the writers of Primers do not often realise what their task is. They forget that they are to pick out and make evident to the ordinary reader the plain canvas upon which the elaborate pictures and ornaments of the larger histories are wrought. Their work must be logically related to the larger books: their analysis must detect the reasons why their period developed as it did, and ought to make the student's effort to recall his period, when he has mastered his primer, an effort of thought rather than of memory. And, secondly, every word of the Primer must be weighted with meaning; the words of it must continually condense paragraphs, and the paragraphs chapters. If this is done with literary skill as well as intellectual ability, the Primer is to the wise student almost as good as a living master. Mr. Bartlett's sketch of the Church History of the first four centuries fulfils admirably our first condition. It shows a grasp on the part of its author of his whole period in all its bearings. He detects the logic of events with unusual insight and ability. The book for this reason is full of interest and suggestion to the thoughtful reader. His views will not always please either Anglicans or Presbyterians, but are not less likely to be true on that account. As regards the second excellence which should distinguish a Primer—pregnancy of phrase and aptness of expression—Mr. Bartlett's sketch is not so noticeable. Perhaps the two virtues of thoughtful analysis and perfection of phrase, cannot be easily harmonised. Of the two the first is the rarer and the more valuable.

"PRESENT DAY PRIMERS."—*The Printed English Bible, 1525-1885*. By Richard Lovett. (Religious Tract Society.) Mr. Lovett has a more manageable subject for his Primer than the Church History of the first four centuries. He has room for a certain amount of detail; and since he is mainly concerned with matters of fact, accuracy and carefulness are the qualities which are demanded from him. These he exhibits in a high degree. His account of the growth of the English translation is a scholarly piece of work, carefully put together. Mr. Lovett works at first hand, and includes in his summary a critical estimate of the labour of his predecessors. He complains at the end that he has been able to sketch only the merest

outline. This is the view of the enthusiast, and is only true of the latter half of his work. His account of Tindale and the earlier translators is full and sufficient, but the end of the volume is meagre. The Revised Version especially demands more elaborate treatment, although what Mr. Lovett has found room for is excellently chosen.

The Psalms at work. By Charles L. Marson. (Elliot Stock.) This consists of an edition of the English Church Psalter, "with a few short notes on the use of the Psalms." The object of the notes is to help the reader to understand "how enormously this one little book of poems has affected the life of mankind." The notes, therefore, are not in the ordinary sense devotional: they do not attempt the hopeless and useless task of giving greater point or depth to the most piercing and profound expression of the religious spirit which literature contains. Their object is to collect together from all and every source instances where particular Psalms have been found a source of consolation and strength. Mr. Marson has collected an astonishing number of such instances out of the history of nations and the biographies of individuals, and he is successful in avoiding a mere list by the vivacity and grace of his style. The book is well printed, with an ample margin which invites the reader to increase his author's wealth of historical illustration. Mr. Marson's comment is frequently marked by a spiritual insight, which we value all the more because it is severely restrained and subordinated to the mere illustration of the text itself. No one who cares for the Psalms can fail to be both surprised and delighted by the thorough way in which Mr. Marson has worked out an original and interesting scheme.

The Divine Liturgies of our Fathers among the Saints John Chrysostom and Basil the Great, with that of the Presanctified, preceded by the Hesperinos and the Orthros. Edited, with the Greek text, by J. N. W. B. Robertson. (David Nutt.) In 1886 Mr. Robertson published, for the use of the Greek congregations in London, Liverpool, and Manchester, the Greek text of the Liturgies of St. Chrysostom and St. Basil, with an English translation. The present volume is a revised edition, greatly enlarged. Beside the additions indicated on the title-page, we have now given us the Apolytikia of the feasts of our Lord and the Blessed Virgin, and those of the Resurrection, with their Theotokia, together with many Kontakia and Eisodika, Dismissals, and occasional prayers and benedictions. The volume has increased in size to more than twice the number of pages in the first edition. The printing, with rubrics in red, is very neatly executed at the press of Drugin, of Leipzig. The Greek and English texts face one another; and the volume will prove very convenient for any person desirous of gaining a correct notion of the more important services of the devotional system of the Greek Church.

TWO FOREIGN TRANSLATIONS OF ENGLISH POETRY.

Ausgewählte Gedichte von Robert Browning. Uebersetzt von Edmund Ruete (Bremen: Heinsius). Herr Ruete, who has already published a German translation of Burns, attracts our sympathies at once by the excellent selection he has made from the shorter poems of Browning. We could hardly attempt to improve upon it except (perhaps) by the addition of "Waring," "Hervé Riel," and "The Pied Piper." Otherwise, we find here all the most characteristic things—including even the Cavalier Songs, which go admirably into German ballad measure—with the addition of two longer pieces: "On a Balcony" and

the Ottima section of "Pippa passes." So far as we are competent to judge, the translation is both accurate and spirited. As a sample, take the very first page:—

"HEIMATOEDANKEN AUF DER SEE.

Königlich schwand hin im Westen, königlich
Kap Sankt Vincent;
Scheidend glüht in Purgulorie noch die Sonn'
am Firmament;
Bläulich ragt' aus feuerfarbner Flut Trafalgar
stolz hervor;
Gross und grau in Nebelferne stieg Gibraltars
Fels empor:
Wie nur dien' ich dir, mein England? Hier auch
war dein Ruhm mir nah!
Herz und Hand zu Gott erhebe, wer dies schaut,
was ich heut sah,
Während Jupiter dort ausstei csthgweigend über
Afrika."

We have also received a copy of *Le Ultime Poesi di Alfredo Tennyson* (Milan: Cogliati), translated into Italian verse by Paolo Bellezza, who dates from London. We quote his version of "Silent Voices":—

"VOCI FUNEREE.

"Quando nell' ora tacita ed oscura
Vengono i sogni ad aleggiarmi intorno,
Voci fioche di voi che foste un giorno,
Non chiamatemi a un sol che non è più
Alla deserta e livida pianura
Non mi chiamate, o voci, ma lassù,
Per la stellata via che in alto brilla,
Alle regioni scintillanti d'or,
All' ampio ciel che sovra me sfavilla . . .
Deh, chiamatemi in alto, in alto ognor!"

NOTES AND NEWS.

LORD EDMOND FITZMAURICE, who published some years ago the *Correspondence of the first Marquis of Lansdowne*, has now nearly ready for issue the biography of a more remote ancestor, Sir William Petty, one of the founders of the Royal Society, now best remembered for his survey of Ireland in the middle of the seventeenth century. The book, which—like the former one—is largely based upon documents still in the possession of the family, will be published by Mr. John Murray.

MESSRS. MACMILLAN & Co. announce for early publication *Mr. Lowell in England: a Series of Familiar Letters*, edited, with introduction, by Mr. George W. Smalley.

THE "Chapters from Some Unwritten Memoirs," which Mrs. Ritchie (Miss Thackeray) has been contributing to *Macmillan's Magazine*, will shortly be published in volume form.

MESSRS. A. & C. BLACK have for some time been making arrangements for the production of a new "Survey of London." The editor and the principal writer of the work is Mr. Walter Besant, who has made a study of London, not only in books but in exploration of the streets, the occupation of his leisure hours for more than twenty-five years. The work will not be a reproduction brought up to date of Stowe and Strype, but an entirely new work on a different plan. It will, however, include a Perambulation, such as is found in the former work, but of the whole "County" instead of the City alone. This Perambulation will take account of every important building, institution, and company; every church, chapel, college, school, hospital, orphanage, almshouse, museum, library, &c., in the whole of Greater London. It will include things past as well as things present; it will contain a history of London—its liberties, charters, trade, political power, religion, manners, and customs; and it will present a picture of the great city as it is from every point of view. It is at present designed to complete the work in eight quarto volumes; and the first will, if possible, be published in the autumn of 1895, to be followed at

short and regular intervals by successive volumes. It is needless to add that the work will be fully illustrated with maps and engravings.

MESSRS. WILLIAM BLACKWOOD & SONS will publish immediately *A Short Account of Sir Philip Sidney*, by Anna M. Stoddart, with a new portrait and other illustrations by Margaret L. Huggins.

THE new volume of the "Camden Library," which Mr. Elliot Stock announces for immediate publication, will be *Early London Theatres*, by Mr. T. F. Ordish. It treats mainly of the early Garden Theatres in Southwark, furnishing some fresh information on this interesting subject. It will be fully illustrated with maps and plans.

MR. QUARITCH will be the publisher of a collection of Georgian stories, under the title of *The Book of Wisdom and Lies*, which have been translated by Mr. Oliver Wardrop from the original of Sulkhan-Saba Orbeliani. The book is being printed at the Kelnscott Press, in an edition limited to 250 copies.

LADY LINDSAY'S third volume of poems will be published in a few days by Messrs. Kegan Paul, Trench, Trübner & Co. The title chosen is *The King's Last Vigil*. Lady Lindsay's *Lyrics*, published four years ago, found much favour, and her little book for children entitled, *A String of Beads*, which Messrs. Black issued in 1892, also proved a great success.

MRS. L. T. MEADE'S new novel, *In an Iron Grip*, will be published immediately by Messrs. Chatto & Windus. The story deals principally with life behind the scenes of a theatrical company, and also introduces some vivid pictures of what goes on in a convict prison for women.

MESSRS. DIGBY, LONG & Co. have in the press the following novels:—*A Life for a Love*, by L. T. Meade; *The Beautiful Soul*, by Florence Marryat; and *Some Men are Such Gentlemen*, by Arabella Kenealy.

MESSRS. OLIPHANT, ANDERSON & FERRIER, will publish next week a new volume of lectures by Dr. Alexander Whyte, entitled, *Samuel Rutherford, and some of his Correspondents*, and also a reprint of Dr. Andrew Bonar's edition of *The Letters of Samuel Rutherford*.

MR. ELLIOT STOCK announces, for immediate publication, *Talks with Bunyan*, being discourses on the "Pilgrim's Progress," by the Rev. Douglas Thompson, with a preface by the Rev. Archibald G. Brown.

MESSRS. WILLIAM ANDREWS & Co., of Hull, are about to publish three additions to Burns literature, by Mr. John D. Ross, entitled *Bonnie Jean*, *Clarinda*, and *Tam O' Shanter*. The first consists of wreaths of poetry and prose in honour of the wife of Robert Burns; the second contains papers concerning his renowned correspondent; and the third will deal with Tam O' Shanter and his memorable ride, including essays on Alloway Kirk, Souter Johnny, Captain Grose, &c. Each of the volumes will be illustrated.

THE Clarendon Press will publish early in November editions of Scott's poetical works, in crown octavo and in miniature, edited by Mr. J. Logie Robertson.

MESSRS. HUTCHINSON & Co. have sent to press second editions of Mr. Frankfort Moore's *One Fair Daughter*, "Iota's" *Children of Circumstance*, and "Alien's" *A Daughter of the King*, of each of which the first large editions were exhausted immediately after publication.

THE first series of lectures given by the Sunday Lecture Society begins on Sunday next, October 21, in St. George's Hall, Langham-place, at 4 p.m., when Sir Benjamin W.

Richardson will lecture on "Muscle and Athletic Skill." Lectures will be subsequently given by Mr. Arthur Quekett, Prince Kropotkin, Dr. Andrew Wilson, Mr. Clinton T. Dent, Mrs. Frederika Macdonald, and Mr. R. W. Frazer.

A REPRINT of Pierre de Marca's *Histoire du Béarn*, in two volumes folio, has been commenced at Pau. Vol. I. has lately appeared. The Abbé V. Dubarat has prefixed an excellent "notice biographique, avec pièces justificatives," of three hundred and five pages. Besides its local interest, the Archbishop's life is of importance for the history of Gallicanism. The body of the work is a reprint of the original edition without note or comment.

THE FORTHCOMING MAGAZINES.

MR. CROCKETT'S new story, the "Men of the Moss-Hags," will begin in *Good Words* for January and run throughout the year. It is concerned with that most interesting period of Scottish history called "The Killing Time," and is based upon manuscript and traditional materials collected by himself. The story deals with the adventures of the young William Gordon of Earlstoun. He rides at Cameron's back at the last charge at Aird's Moss; he holds up the Banner of Blue at the Sanquhar Declaration; he lies in hiding among the wild hills, and being wounded is succoured by his sweetheart. Much of the book is dominated by the personality of a Covenanter, the father of the heroine, the tragedy of whose death makes a lurid scene. Graham of Claverhouse, Grier of Lag, Johnstone of Westerhall, are the leading characters among the persecutors; but a Galloway laird, who stays at home and tries to do the best for both parties, is also introduced. The story will be illustrated by Mr. Charles E. Brock.

THE new volume of *Good Words* for 1894 will also contain a novel by Mr. Clark Russell, entitled, "A Heart of Oak"; and a series of twelve Biblical Studies by the Rev. Dr. James Stalker.

LORD WOLSELEY, who recently visited the Crimea in Sir John Pender's yacht, will contribute to the November number of the *United Service Magazine*, a paper of personal reminiscences of the Crimean War, when he was employed during the great siege as acting engineer officer. Admiral of the Fleet Sir Geoffrey Hornby has also written for the same number a study of the battle of the Yalu.

THE new volume of *Atalanta* will contain Mr. R. D. Blackmore's new novel, "Mount Arafa"; and a series of illustrated papers on authors' counties. For example, the Rev. S. Baring Gould will describe the Devonshire of Mr. Blackmore; Dr. A. H. Japp, the Yorkshire of Charlotte Brontë; and Mr. J. Ashcroft Noble, the Cumberland and Isle of Man of Mr. Hall Caine.

THE November number of the *Pall Mall Magazine* will contain a French poem by M. Paul Verlaine, entitled "Conquistador," which was written during his visit to London last year; and an historical article on Christ's Hospital, illustrated from old prints.

THE new volume of the *Boy's Own Paper* (with which *Boys* is now incorporated) commences with the November number. The announcements include no less than four illustrated serials: "Amid Siberian Forests," a story of the Russian conquest of Asia, by David Ker; "In the Land of the Lion and Ostrich," a story of present day life and adventure in Africa, by Dr. Gordon Stables; "The Wallaby Man," by the Rev. A. N. Malan; and "Hard Up," a boy's story of Exmoor, by Ascott R. Hope.

UNIVERSITY JOTTINGS.

THE new Vice-Chancellor of Oxford has lost no time in performing one of those duties which are left solely to his personal discretion, and in which the whole public feel an interest. He has nominated Mr. Holman Hunt to be Romanes Lecturer for 1895. We believe that the lecture is not usually delivered before the summer term.

SIR THOMAS ADAM's chair of Arabic at Cambridge, which has been vacant since the death of Prof. Robertson Smith, has been filled by the appointment of Dr. Charles Rieu, late keeper of Oriental MSS. at the British Museum, who may be called the *doyen* of Semitic scholars in this country.

DR. WILLIAM PETERSON, of University College, Dundee, has been appointed to the Principalship of McGill University, Montreal, which is vacant by the resignation of Sir William Dawson.

PROF. SAYCE, who delivered a public lecture at Oxford on Tuesday of this week upon "The Second Assyrian Empire," has since left to spend the winter in Egypt, where Dr. Boyd, the late vice-chancellor, will join him at Christmas-time on a voyage up the Nile.

A STATUTE will be promulgated at Oxford next week, which makes a not inconsiderable change in the examination for Responsions. As an alternative for the set books, it proposes to allow unseen translations in Greek and Latin.

THE Rev. F. J. Chavasse, of Corpus, has been appointed to act as deputy for the Margaret Professor of Divinity at Oxford during the present term.

MR. F. T. PALGRAVE, as Professor of Poetry at Oxford, announces the following subject for a public lecture next month: "Certain Recent English Poets, Deceased, who have failed to obtain due Honour."

PROF. ROBINSON ELLIS is lecturing at Oxford this term on "The *Silvae* of Statius."

MR. YULE OLDHAM, university lecturer in geography at Cambridge, will deliver a public lecture next Wednesday, on "A New Discovery of America," upon which subject—it will be remembered—he read a paper at the recent meeting of the British Association. During the present term Mr. Oldham proposes to give a course of lectures on "The History of Geographical Discovery."

ON Tuesday next, Mr. W. G. Markheim will give a public lecture at the Taylorian Institution, at Oxford, on "Molière considered as an Author of Tragedy," with special reference to *Don Juan*, Act. v.

THE session at Manchester College, Oxford, was opened on Tuesday with an address by the Rev. W. E. Addis, on "Theological Study as a Preparation for the Ministry."

THE current number of the *Oxford Magazine* contains a notice of Walter Pater, by F. W. B., extracted from a sermon preached in the chapel of Brasenose College. To those who knew Pater only from his reputation, or even from his books, this estimate of him "as an affectionate friend, a loyal and interested college teacher, a devout Christian," will be specially interesting.

A WEEK or two ago, we went too far in stating that it had already been decided to hand over the old buildings of the Ashmolean for the use of the Bodleian Library. We are informed that a detailed scheme to this effect is still under consideration by the Hebdomadal Council.

ORIGINAL VERSE.

THE POET'S MEED.

"Who fainteth here in the mart, forlorn,
While men stand chaffering by?
Go ask his trade." "A poet born,
With a song in his flashing eye."
"What hath he to sell—coal, cotton, or corn?"
"Fair thoughts." "Then let him die."

GRANT ALLEN.

OBITUARY.

PROF. NICHOL.

THOUGH Prof. Nichol had only reached the age of sixty-one, and had in his prime been a man of exceptional vigour, his death was not unexpected. For some time past he had suffered from a severe illness, which incapacitated him from work; and the loss of his wife last year was a severe blow to him. He died on October 11, at Campden Hill, Kensington, where he had settled after leaving Glasgow.

John Nichol was born in 1833 at Montrose, Forfarshire, being the only son of John Pringle Nichol, professor of astronomy at Glasgow, whose name will survive in literature as having suggested to De Quincey his prose dream of the Nebula in Orion. He was educated at the University of Glasgow, and afterwards proceeded, at a somewhat late age, to Balliol College, Oxford. It was there that he formed a lifelong friendship with a contemporary undergraduate, Mr. A. C. Swinburne. He was placed in the first-class of the final classical school in 1859, when Balliol gained five firsts out of ten. Among the others were the late Prof. Green, the present headmaster of Eton, and G. R. Luke, whose brilliant promise was frustrated by an early death. Nichol quickly established his reputation as a most successful coach in philosophy, and he continued to take Oxford pupils long after he had removed to Scotland. In 1861 he was appointed by the Crown to the chair of English literature at Glasgow, which he occupied with much distinction for twenty-eight years. His personal influence on his pupils was very great, not only by reason of his wide learning and teaching power, but also because of the enthusiasm for work with which he inspired them. The present writer will always remember with gratitude that he derived his first knowledge of English literature as a whole from a course of lectures which Prof. Nichol delivered (circa 1868) in the hall of New College, Oxford, on the invitation of Jowett.

Prof. Nichol was also a voluminous writer, though it was one of the disappointments of his life that he never received due recognition as an author. As early as 1854, while still a student at Glasgow, he printed a little volume of verse, entitled *Leaves*. In 1860, the year after he graduated at Oxford, he brought out a collection of essays, *Fragments of Criticism*. His most ambitious work was the historical drama of *Hannibal* (1872), which has received the highest praise from the best judges. To the "English Men of Letters" series he contributed *Byron* (1880) and *Carlyle* (1892), the latter being the final work of his own life, and also (we believe) the concluding volume of the series. His "Historical Review of American Literature," reprinted from the *Encyclopaedia Britannica* (1882), failed to win approval in America. Finally, we must not forget to mention the pious care with which he edited the remains, both prose and poetry, of Sydney Dobell.

In his early days, Nichol was an ardent Radical, being conspicuous in advocating the cause of the North during the American Civil War. Some reminiscences of that time may be found in an article on "Kossuth in England,"

which he contributed this year to *Macmillan's Magazine*. One of his latest appearances in public was on the occasion of the Shelley centenary at Horsham, when his vigorous plain speaking was in marked contrast to some of the other addresses. Yet more recently—in February of the present year—he delivered an admirable lecture before the Royal Institution on "Bacon's Key to Nature," which summarises his own views on the philosophy of logic. He leaves behind him a son—who has already precluded in literature with a book on Victor Hugo—and two daughters.

J. S. C.

WE have also to record the death of Mr. George Bullen, C.B., for more than fifty years connected with the British Museum, from 1875 to 1890 as keeper of the department of printed books. He died in Kensington, on October 10, having almost completed the seventy-eighth year of his age. Apart from his work in the Museum, he was the compiler of the catalogue of the Caxtons exhibited at South Kensington in 1877.

MAGAZINES AND REVIEWS.

IN the October number of the *Antiquary* M. Roach le Schœnig gives an account of the museums at Farnham and King John's House, Tollard Royal. We are the more pleased with it, as we happen to know that there are not a few zealous antiquaries to whom these important collections are unknown. We call them important for two reasons: first, because they contain objects of great value; and, secondly, because the system of arrangement and care bestowed leaves hardly anything to be desired. General Pitt Rivers is not only an enthusiastic worker in the field of early history, but he knows (what so very few of us do) how to arrange his collections so as to be an object-lesson to all inquiring minds. Mr. Bell's paper on "The Palaeolithic Remains at Wolvercote, near Oxford," is worthy of attention. The discoveries made there are by no means of first-class importance, but they help as links in a chain to bind together the information we are gathering from so many widely separated places. Miss Mabel Peacock's "Notes on the Folk-lore of Bells" are very interesting. She has brought together many scattered notices. The old bells which remain are perhaps the only relics that have come down to us from mediaeval times just in the same condition as they left the hands of their maker; yet the wantonness of those who are their custodians is lessening their number yearly. Miss Peacock does not profess her short paper to be in any sense an exhaustive catalogue of the picturesque dreams of our forefathers regarding bells. It will, we trust, some day or other form the nucleus of a volume. It is worth noticing that, when Bishop Grosstête died, bells are said to have rung of their own accord to welcome him to Paradise. It is also related of Peter Morrone, who was so unwisely elected as Pope under the title of Celestine V., that, in his hermit days, a bell in the heavens was wont to summon him to his devotions.

SLAVICA.

Sbornik za narodni umotvorenja, nauka i knizhnina. Kniga X. "Miscellany of Popular Traditions, Art, and Literature. Vol. X." This work has just been issued at Sofia, under the auspices of the Bulgarian Minister of Public Education. It is full of interesting and valuable matter. We may especially call attention to Prof. Dragomanov's article on the legends of the dualistic creation of the world, which he thinks may have come into Bulgaria through the Armenian Paulicians. In this learned

article the legends are illustrated by parallels among many other peoples. Dr. Bobchev writes on the characteristics of Bulgarian popular epic poetry. Somewhat similar is Dr. Matov's treatise on the traditional literature of the country. Mr. K. Shapkarev, who has done so much good work by his edition of the Bulgarian ballads, here gives us a paper on folk-medicine in Macedonia. Of singular interest are the extracts from the autobiography of the Polish writer, Czajkowski, who died in 1886. Czajkowski became a renowned Turkish general under the name of Sadyk Pasha; but although in the service of the Turks, he has left some scathing remarks on the brutalities which he witnessed inflicted by them upon the Bulgarians. It is a pity that these memoirs are not translated into some Western language, to help to dispel some of the pleasing myths we hear. The extracts are communicated by Mme. Suchodolska, his daughter. The "Travels in the Valleys of the Struma, Mesta, and Bregalnitsa" are important, as showing us the present condition of Macedonia. Besides other articles which cannot be enumerated here, we have valuable collections of songs and legendary ballads, which are still being gathered throughout the country; tales, travels, &c., and collections of words for a new Bulgarian dictionary. Let us hope that this much-desired work will make its appearance before long. There has been some talk of one by Slaveikov; but as yet there are no signs of it, and that of Bogorov, the only one of any significance in the field, is sadly deficient.

W. R. M.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BARLON, A. Guizot. Paris: Hachette. 2 fr.
 BRUNETIERE, Ferd. L'Évolution de la poésie lyrique en France au XIX^e siècle. T. 2. Paris: Hachette. 8 fr. 50 c.
 DUQUET, A. Paris: Thiers, le plan Trochu et L'Hay. Paris: Charpentier. 8 fr. 50 c.
 EISENBERG, L. Johann Strauss. Ein Lebensbild. Leipzig: Breitkopf. 4 M.
 HAYARD, H. La France artistique et monumentale. T. V. Paris: Lib. illustrée. 25 fr.
 POIRIER, Jules. Campagne du Dahomey 1892—1894. Paris: Charles-Lavauzelle. 7 fr. 50 c.
 RIDDER, A. de. Catalogue des bronzes de la société archéologique d'Athènes. Paris: Thorin. 8 fr.
 ROCHER, Jules. La politique économique de la France. Discours parlementaires. Paris: Flammarion. 4 fr.
 ROMAN, J. Inventaires et documents relatifs aux joyaux et tapisseries des princes d'Orléans-Valois (1889—1481). Paris: Leroux. 7 fr. 50 c.

THEOLOGY, ETC.

- JELSKI, I. Die innere Einrichtung d. grossen Synedrions zu Jerusalem u. ihre Fortsetzung im späteren palästinensischen Lehrhause bis zur Zeit des R. Jehuda ha-Nesi. Breslau: Koebner. 2 M.

HISTORY, ETC.

- DAHN, P. Erinnerungen. 4. Buch. Würzburg—Sedan—Königsberg. 1. Abth. (1893—1870.) Leipzig: Breitkopf. 10 M.
 DREXLER, K. Das Stift Klosterneuburg. Wien: "St. Norbertus." 8 M. 40 Pf.
 HEID, K. Das Kreuzkantorat zu Dresden. Leipzig: Breitkopf. 3 M.
 JUBAINVILLE, H. d'Arbois de. Etudes sur le droit celtique. T. 1. Paris: Thorin. 8 fr.
 NUNTIATURBERICHTE aus Deutschland. S. Ath. 1572—1585. 2. Bd. Berlin: Bath. 25 M.
 RÜOMER, D. P. Leontius v. Byzanz, e. Polamiker a dem Zeitalter Justinians. Würzburg: Gubel. 2 M.
 SPANNOCCHI, H. Relazione delle cose di Polonia intorno alla religione (1698). Ed. I. Korzeniowski. Krakau. 2 M. 40 Pf.
 STIEDA, W. Hansisch-venetianische Handelsbeziehungen im 15. Jahrh. Rostock: Stiller. 5 M.
 WAAL, A. de. Die Apostelgruft ad Catacumbas an der Via Appia. Freiburg-i.-B.: Herder. 6 M.
 ZACHORKE, H. Geschichte des Metropolitan-Capitels zum hl. Stephan in Wien (nach Archivalien). Wien: Konegen. 9 M.

PHYSICAL SCIENCE, ETC.

- KITTE, E. Die Gastropoden der Schichten v. St. Cassian der süd-alpinen Trias. 3. Teil. Wien: Holder. 14 M.
 STÜDER, Th., u. E. BANNWARTH. Cranio helvetica antiqua. Leipzig: Barth. 80 M.

PHILOLOGY, ETC.

- ADAMEK, E. Die Räthsel unserer deutschen Schülernamen. Wien: Konegen. 4 M.
 DESENBURG, Joseph. Œuvres complètes de Saadia le Fayyomite. T. VI. Les Proverbes. Paris: Leroux. 10 fr.
 GRIMM, J. u. W. Deutsches Wörterbuch. 9 Bd. 2. Lfg. Bearb. unter Leitg. v. M. Heyne. Leipzig: Hirzel. 2 M.

CORRESPONDENCE.

THE STOWE MISSAL AND ST. PATRICK.

Bardwell Rectory, Bury St. Edmunds: Sept. 24, 1894.

1. After a lapse of thirteen years I have again handled and examined the Stowe Missal, this time at leisure, in the rooms of the Royal Irish Academy at Dublin.

In my edition of it (Oxford, 1881) I assigned the earlier handwriting therein to the ninth century. Since then it has been edited in the *Transactions of the Royal Irish Academy* (vol. xxx., part i., pp. 145, 146) by Dr. MacCarthy, who claims a far earlier date for it, supporting Dr. Todd's views, attributing the earlier handwriting to the seventh century, and assigning the later handwriting, that of Moel Caich, to circa 750.

The following is a complete list of the *compendia scribendi* used in the older handwriting of the Stowe MS., which I have now been able to compile for the first time. I omit the well-known ancient abbreviations for *per*, *pro*, *m*, *um*, *christus*, *deus*, *dominus*, *ihesus*, *omnipotens*, *sanctus*, *spiritus*, and also abbreviations used only in titles, refrains, or the concluding formulae of prayers, where a whole sentence is often indicated by a single word:—

| | | |
|-----------------|---|-------------------------|
| apos | = | apostoli or apostolorum |
| b | = | bene |
| c | = | con |
| confes | = | confessorum |
| c | = | cum |
| e | = | ergo |
| ee | = | esse |
| H | = | enim |
| ÷ | = | est |
| o | = | ejus |
| h | = | hoc |
| hc | = | hunc |
| h' | = | autem |
| h | = | haec |
| ig | = | igitur |
| l | = | vel |
| mart | = | martyrum |
| nc | = | nunc |
| nr | = | noster |
| omupo ompo } | = | omnipotens |
| q | = | qui |
| q | = | quam |
| q | = | quod |
| qm | = | quoniam |
| qsu | = | quiescimus |
| s | = | secundum |
| s | = | sicut |
| s | = | sed |
| sr | = | super |
| t | = | tibi |
| tc | = | tunc |
| uirg | = | uirginum |
| uirt | = | uirtutum |
| or : or 3 | = | ue or us. |

* These abbreviations are not facsimiles, but the best representations of them that can be made in ordinary type.—ED. ACADEMY.

Even the words of eucharistic institution—"Hoc est enim corpus meum"—are written in this abbreviated fashion: h ÷ H corp : mm.

Now I venture to assert, from personal knowledge, that it is impossible that such a list of contractions, &c., could be found in a sixth- or seventh-century Irish MS. Bishop Reeves has described an Irish MS. that certainly dates from the eighth century; and having myself studied more than one Irish MS., assigned with certainty or probability to the ninth century, I add that it is not without hesitation that one can assign a MS. so full of abbreviations even to the ninth century. To the ninth century, however, the older text of the Stowe Missal may belong, and Moel Caich's handwriting must be placed about a century later.

The dates printed on p. 2 of my edition of the *Corpus Missal* (London, 1879) must be cancelled. They rested on a very slight acquaintance with the MS., and on an undue deference for the opinion of Dr. Todd.

With regard to textual accuracy, in the "Ordo Missae," in addition to the points where Dr. MacCarthy has corrected me, the following should be noted where he has followed instead of correcting me:

P. 238. MacCarthy, p. 193, "sancte Brendini ora pro nobis" is repeated, the first invocation being probably of the Abbot of Clonfert (ob. 577), and the second of the Abbot of Birr (ob. 573).

P. 244, l. 18, MacCarthy, p. 225. For "hoc" read "autem," though the scribe has employed an ambiguous form of abbreviation.

In the "Ordo Baptismi," apart from unimportant misreadings, which I hope to correct some day in a second edition, but which are not of sufficient importance to tabulate in your columns:

P. 217, l. 15. Omit the second "accepto."

P. 218, l. 18, for "utrius" read "alterius."

It is unnecessary to remind readers of this letter that the date of a MS. has no reference, at least backwards, to the date of the composition of its contents. Some parts of the Stowe Missal are very ancient, some are medieval. It is not easy entirely to disentangle the two.

2. In recently turning over the Trinity College copy of the Irish MS. *Liber Hymnorum*, I came across the following hymn in honour of St. Patrick, which has not, to my knowledge, been published before, and which escaped even Mr. Whitley Stokes's keen eye when collecting every scrap of information about St. Patrick for vol. ii. of his edition of the *Tripartite Life* (London, 1887). It records simply that St. Patrick's native country was Britain, and that God sent him to Ireland, where he was eminently successful in converting the Irish to Christianity. Contractions have been expanded, and punctuation has been modernised. In the MS. it is written in long lines of sixteen syllables each:

[Fol. 32v.] *Incipit ymnus sancti patricii.*

"Ecce fulget clarissima
 patrici sollempnitas
 in qua, carne deposita
 felix transcendit sidera,
 Qui mox a pueritia
 diuina plenius gratia
 uitam cepit diligere
 dignitatis angelice.
 Hic felici prosapia
 natus est in britannia,
 perceptoque baptisate
 studet ad alta tendere.
 Sed futurorum prescius
 clemens et rector dominus
 hunc direxit apostolum
 hibernie ad populum.
 Erat namque hec insula
 bonis terrae fructifera
 sed cultore idolatra
 mergebatur ad infima.

Ad hanc doctor egregius
 adueniens patricius
 predicabat gentilibus
 quod tenebat operibus.
 Confluebat gentilitas
 ad eius sancta merita,
 et respuens diabulum
 colebat regem omnium;
 Gaudebatque ee liberum
 remeare ad patriam
 qua serpentis astutia
 ollim expulsa fuerat.
 Quapropter, dilectissimi,
 huius in laude presulis
 psallamus christo cordibus
 alternantes et uocibus,
 Ut illius suffragio
 liberati a uitio
 perfruamur in gloria
 uisione angelica
 Laus patri sit, et filio,
 cum spiritu paracrito
 qui sue dono gratie
 misertus est hibernie."

The metre, with its rough rhyme, is that of some of the oldest Irish hymns. The absence of any allusion to the miraculous, and the silence as to the Roman mission of St. Patrick, are also signs of great antiquity.

F. E. WARREN.

THE SEPTUAGINT VERSUS THE HEBREW TEXT OF THE BIBLE.

Athenæum Club: Oct. 15, 1894.

You will allow me a little space in which to reply to Prof. Swete's letter, the courtesy of which is what might have been expected from him. He, at all events, cannot be brought under the category of those who have neglected the Septuagint; and the admissions that he makes in regard to it are the best support to what I have been trying to urge in these letters to the ACADEMY.

That the true Septuagint has suffered from Origen's eclectic method of exegesis is precisely what I have said over and over again. Notwithstanding, however, all that it has suffered, my contention is, and remains the same as that of some of the most learned men who have discussed the issue from Capelli downwards, and notably of our own forgotten and neglected Whiston: namely, that the Septuagint is incomparably inferior to the Masoretic text.

In the first place, so far as we know, it was a perfectly honest translation; in the second place, it has an unrivalled authority in having been used and quoted by Christ and His Apostles, by Josephus and Philo, and by all the ante-Hieronymian Fathers, and of having been accepted by both the Eastern and Western Churches for 1500 years. On the other hand, the Masoretic text must be acknowledged to be most corrupt, unless every canon of criticism is to give way to the kind of dogmatic assertion which pervades the Hebraist apologists from Buxtorf to Keil. It is not only corrupt, but it is ultimately dependent on a single copy; and that copy was, it would seem, edited in the second century A.D. with a distinct anti-Christian purpose, and was wilfully altered and sophisticated in every way. It is in proof of this that I have covered some very wide reading and written many letters. If it be true, I cannot understand or explain Prof. Swete's position and attitude. If it be not true, I should welcome some kind of reply from him, because I can assure him that some very good scholars indeed profess to agree with me.

If the view I have maintained be right, there is serious ground of complaint against the authorities, who have continually pressed upon us the paramount authority of the Masoretic text, and who forced it upon the Translation Committee. Fortunately they were not able to force the translation itself upon either Church

or Chapel, and it remains a monument of learning vitiated by an incurable fault: namely, that it is taken from an anti-Christian, a sophisticated and garbled text.

No doubt it is much simpler to take a text ultimately based on a single MS., which has few variants, and which requires very little editing, to make a fetish of it, and to lean upon it for support, as Jerome leaned upon his Jewish teachers, and as the Reformation leaders leaned upon theirs; but that is not the modern method, nor is it satisfactory. If the Masoretic text be a garbled one, it has no business to be made the Rule of Faith of the Christian world. That seems to me to be plain. Our only alternative is to turn to the Septuagint; and it appears to me that, when we look at what has been done to secure an adequate edition of the Septuagint both at Oxford and Cambridge during the last sixty years, we cannot admit that it has been commensurate with the great endowments possessed by the Divinity chairs at both universities. Mr. Swete goes back to 1826 to Holmes and Parsons for his justification. Many years have passed by since then, and Germany can show Ewald and Dillman and Wellhausen and many others. Of course the work is difficult and laborious, not because the *apparatus criticus* is scanty, but because it is so largely inaccessible. I need not, in replying to a practised Biblical scholar like Prof. Swete, mention some of the materials; but other people not so practised ought to know. Let me quote some of them. Josephus, Philo, the Samaritan Version, the Book of Jubilees are each independent texts. Then the Versions anterior to Origen's Hexaplar text: the Coptic, the Ethiopic, the Itala, and the Peshito. Lastly, the quotations in the pre-Origenian Fathers. Of none of these, as everybody knows, has there been in England a critical edition or collection; and, why not? Largely because those who could have done the work have in some cases been left in obscurity, and in others have been neglected in favour of what has been deemed the supreme qualification of a Divinity professor: namely, that of knowing Hebrew, and being tied to the Hebrew tradition.

I do not wish to be misunderstood. It would be preposterous to disparage a knowledge of Hebrew in a Biblical critic; but what I venture to say is, that for the settlement of the text the Septuagint ought to be the standard authority, and the Hebrew ought to be used only in elucidation; and that in order to settle the Septuagint text a knowledge of Coptic or Aethiopic or Syriac is as important as a knowledge of Hebrew.

What I am anxious to see, and what I hope Prof. Swete is also anxious to see, is an adequate and a critical edition of the Septuagint, worthy of so important a book as the Bible, and worthy of nineteenth-century scholarship. When we have obtained this, we shall be in a position to prepare a new translation of the Old Testament. This means a great deal more, however, than the collation of the Greek codices and the synopsis of their readings which is now in progress, and which, to speak plainly, seems largely a wasted work. What we need is not a text justified by the largest number of readings, but a text cleared of interpolations and changes. In such a work it is no use correcting, say, the Vatican Codex by the Alexandrinus and the Sinaiticus. That would be like passing water through a dirty filter in order to purify it. We must go to independent sources.

Meanwhile, I may be wrong; but I prefer to learn what the Bible really says from the Codex Vaticanus, which has apparently preserved the original Septuagint readings better than any other MS., than from the text which the Masorets inherited from the sinister hands of Rabbi Akiba and his men; and I hope to con-

tinue the parable I have been preaching so as to apply it to those Books of the Bible not yet dealt with. I wish this work had been done by more competent hands; and I heartily hope that Prof. Swete may use his influence to secure, what I am sure would be the wish of every Biblical scholar who has not some preconceived theory to support: namely, an adequate edition of the Septuagint at the earliest possible date.

HENRY H. HOWORTH.

In Sir Henry Howorth's last letter on the Septuagint (No. VIII.) he endorses Mr. Espin's belief that a certain passage in the Book of Joshua was suppressed by the Jews for reasons of their own. This passage is omitted in the Hebrew, but found in the Septuagint between verses 59 and 60 of chap. xv. There seems, however, no good reason for imputing to the Masoretes intentional suppression.

In the Student's Commentary it is pointed out that this passage dropped out of the Hebrew Bible, "probably because some transcriber passed unawares from the word 'villages' at the end of verse 59 to the same word at the end of the missing passage."

May I take this opportunity of expressing a hope that Sir Henry Howorth's interesting and valuable letters on the Septuagint, in the ACADEMY, may be collected and published separately, when completed?

GEORGE HANBURY FIELDING.

THE FETHARD CASTLE AND BAGINBUN INSCRIPTIONS.

Dublin: October 13, 1894.

Being in Ireland for a short time I decided to revisit Fethard, in order to make inquiries on the spot concerning the authenticity of these inscriptions. I must confess that I was somewhat prejudiced against their antiquity: the similarity of the Carew and the Castle legends, however it might be explained, could not but appear a very extraordinary circumstance; and the statement of the Rev. James Graves, than whom no one knew the topography of Hook Point better, could not, I felt, be summarily laid aside.

I am glad to be able to say that the result of my inquiries has been to satisfy me of the genuineness of both inscriptions. As this is an important matter, I give here the evidence on both sides which I have obtained, leaving it to those interested in the matter to weigh it for themselves.

I have already given Mr. Graves's statement in the ACADEMY of September 29, and now give the only other statement I have heard in support of the forgerly side of the question. The Parish Priest of Fethard (the Rev. W. Synnott) writes:—

"There is a tradition that a young gentleman, on a visit with the Protestant minister of Fethard, spent half of a day in cutting the inscription on the [Baginbun] stone, and that he was seen by the people working on the land. It afterwards became covered with earth. About twenty years ago the owner of the field removed the earth, and it is exposed ever since."

The evidence which I have obtained in favour of the authenticity of the stones is derived from three independent witnesses whom I interviewed. I ought to premise that, remembering the amiable but unsatisfactory Hibernian trait of answering a question in a manner calculated rather to please the inquirer than to impart accurate information, I thought it better to elicit the facts required by encouraging the persons interviewed to talk freely rather than by carrying on a systematic cross-examination. The following is a summary of the information thus obtained, sifted from a mass of absurdly irrelevant matter relating to Cromwell, Dunbrody Abbey, &c.

that they are quoted to be condemned: but would it not have been better, especially in a treatise of only seventy-six pages, to have passed them over in silence? It seems invidious, when two such editions as Thilo's and Schenkl's exist, to force upon the reader's notice, and far oftener than either of them, a third which is inferior to both. In contrast with this is Mr. Summers' careful avoidance of mentioning the names of the "three English scholars who in modern times have given their attention to the text of Valerius." Where are we to find their contributions, if the one English writer who has thought it worth his while to give much time and trouble to this somewhat neglected poet, considers it no part of his duty to mention them by name? Was Jortin among them? If he was, what a loss not to be told it, with book and page for easy reference.

Another point on which I could have wished for more information is the question of the MSS. Mr. Summers has here contented himself with the very meagre statement that Vatican 3277 is practically our sole guide for Valerius' text. Are we to infer then that the MS. of I., II., III., IV. to 317, which Poggio rediscovered in 1417, always agrees with Vatican 3277? or that when it differs it is wrong? Scholars, nowadays, are not contented to take these matters on trust. They expect a more detailed statement; such, for instance, as Plessis has given in his *étude sur Properce*. Besides, every year makes some difference in our attitude to this question. For instance, the new readings in the Madrid codex of Manilius, which I have recently published in the *Classical Review*, materially alter the position in which the Gemblacensis stands to the other MSS. And, if Plessis were to republish his Study on Propertius, he would have to take account of the Holkham MS., only lately discovered, and exhibited in facsimile, by Mr. Postgate, in vol. iv. of the *Transactions of the Cambridge Philological Society*.

Having uttered thus much of, I hope, not carping or unfair criticism, I wish to express my gratitude to Mr. Summers for a treatise which, on the whole, is the best introduction known to me for the study of the poem. Very few points are neglected, and some of them are treated with quite as much fulness as is required in a work not meant to be exhaustive. Chap. i. discusses the name and country of the poet: Schenkl's view that Setinus (the fourth of his five names) points to the Spanish Setia, not the Italian, is thought doubtful. Then follows a discussion on the point whether the poem was ever completed. Our MSS. stop short at viii. 467. Heinsius (whom Bährens follows) thought that Valerius left a complete epic; Thilo and Schenkl held that it was left incomplete. Mr. Summers sides with these, and swells the list of contradictions in the matter of the poem and cases of unconnectedness in the text itself by two pages of new instances. He finds another argument in the fact that Statius, who seems to have studied and imitated Valerius, has no allusions to the adventures of the heroes on their return voyage. Then comes a discussion on what was the intended length

of the poem. Mr. Summers has no doubt that it was meant to reach the normal length of twelve books, and ingeniously suggests that the missing four last books were occupied with legends that brought the Argonauts into connexion with Italy and Rome. Chap. ii. is taken up with tracing parallels in Statius, Silius, and the Orphic *Argonautica*. Blass thought it possible that Valerius imitated Statius, not Statius Valerius. This view, in itself not very probable, is rejected by Summers on reasonable grounds: particularly from the fact that in many, or most of them, the language of the later poet (Statius) seems to be a refinement or expansion of the language of the earlier. As to Silius, I cannot but agree with Mr. Summers that it is very doubtful whether he was influenced by the *Argonautica* at all; yet, among the instances which his industry has accumulated on p. 12, there are some resemblances which look hardly accidental—e.g., *uisa cremari, gemmis accensus*. But on this point I would refer to Ganzenmüller's admirable monograph on the Pseudo-Vergilian *Ciris*, which quite places this whole question in a new and enlarged light. The influence of Valerius on the so-called Orphic *Argonautica* has, so far as I know, not been touched before; it has an interest of its own, and is a satisfactory voucher for the diligent care with which our author's Study has been prepared. In chap. iii. the question is raised: what is Valerius' indebtedness to his predecessors? Mr. Summers here starts some points which are interesting, but can hardly be settled—e.g., he thinks that Valerius read not only Apollonius' *Argonautica*, but the same Scholia upon them which we still possess—a view surely open to criticism. He also believes that Varro Atacinus' earlier *Argonautica*, a poem in four books, which seems to have been a paraphrase of Apollonius, was furnished with a learned commentary. This certainly does not follow from the words of Probus on *Georg.* ii. 126; but there may be other grounds for so believing. Nor can Mr. Summers here claim to have gone very deeply into the matter. Indeed, such hunting of *Quellen* is specially German, and he was perhaps wise, in presenting Valerius to English readers, to dwell on this point more superficially than in the rest of his book. The examination of Valerius' dependence on Apollonius is more careful, and highly instructive. Three main heads are drawn (1) direct translations, (2) similes, (3) episodes which are mainly, if not entirely, due to Apollonius' poem. Then comes a comparison of the two poets in their treatment of the same theme. Valerius, he thinks, has the advantage in arrangement and verisimilitude, in the superiority of his characters, and in the absence of those digressions which in all probability gave Apollonius' epic more than half its popularity in Greece and wherever the Greek language was known. But I cannot agree with Mr. Summers in his apparent preference for Valerius in his treatment of Love: he finds this superiority in the gradual and artistic development of Medea's passion. But the natural frigidity (which he admits) of the Roman always makes itself felt, nor can it be said that his genius led him instinctively to the exhibition of

female passion. Whereas, from the moment when Apollonius' Medea appears upon the scene, it is perceptible that the poet has reached the point of real interest, the vital centre of his art. Till then he is the mere narrator; thenceforward he is identified with his heroine, and steps, so to speak, on the stage in his own person. Thus, for most readers, the third book of Apollonius ranks with the very few masterpieces of ancient art in which the feminine passion is delineated—with the Medea of Euripides, the Ariadne of Catullus, the Dido of Vergil. It would not have occurred to me, I confess, to compare this pathetic and unsurpassed figure with the fine, but comparatively cold, drawing of Valerius. And the same criticism holds, though in a less degree, of the two poems as wholes. Valerius is pleasing, no doubt, but he is not often great. Apollonius, in spite of his tiresome antiquarianism and frequent digressions, leaves an impression of something not only unique in manner and tone, but inimitable in its peculiarities of diction and rhythm.

Of the remaining five chapters, the fourth and fifth are occupied with a comparison of Valerius with Vergil, with Homer, Catullus, Tibullus, Propertius (in which last poet Summers traces a particular resemblance to the *Argonautica*, which I fail to see), Horace, Ovid, Lucan, and Seneca. Some of these resemblances are probably accidental, and I should think it certain that Valerius borrowed nothing whatever from Ennius or any early poet of the Republic. Chap. vi. gives some account of the grammar and syntax; chap. vii. of the metrical peculiarities (by the way, why is the *Rheinisches Museum* styled the "*Rhenische Museum*"?). Chap. viii. deals with the literary merits of the poem; and chap. ix. proposes a number of conjectural emendations. ROBINSON ELLIS.

SOME BOOKS ON ASSYRIOLOGY.

Die altpersischen Keilschriften. Part I. By F. H. Weissbach and W. Bang. (Leipzig: Hinrichs.) This is another of the useful volumes which have appeared in the "Assyriologische Bibliothek" of Delitzsch and Haupt. Dr. Weissbach is already favourably known to Assyriologists by his edition of the Neo-Susian or "Medio" inscriptions, and Dr. Bang is a Zendic scholar of repute. The volume which they have just brought out together begins with a short introduction, which is followed by a compact account of the various monuments of Old Persian cuneiform hitherto known, together with a list of the works in which they have been published; then comes the main part of the book, consisting of a transliteration of the texts into Latin characters, and a translation of them into German. The work has been carried out with great care, and the student has before him in a short and handy form everything that he wants to know about the inscriptions of Darius Hystaspis and his successors. At the end of the book is the cuneiform text of the great inscription of Behistun.

The Flora of the Assyrian Monuments and its Outcomes. By E. Bonavia. (Westminster: Archibald Constable.) Dr. Bonavia has produced a very interesting book. The subject is one which he has made peculiarly his own, as is well known to readers of the *Babylonian and*

Oriental Record, as well as to those who attended the Ninth Oriental Congress. But it is only the earlier part of the volume that is devoted to Assyrian botany. A considerable part of it relates to what the title calls "its outcomes"—that is to say, the superstitions and artistic devices connected with the trees of Babylonia and Assyria. The book appeals quite as much to the folk-lore and the historian of ornament as it does to the student of the monumental flora. What gives the work a special value is the profusion of illustration with which the letterpress is accompanied. The careful drawings made from the monuments enable the reader to follow Dr. Bonavia's arguments and criticise the conclusions at which he arrives. As for his identifications of the fruit-trees figured in the Assyrian sculptures, they are obviously right in the majority of instances. And even where we may be disposed to put a query, the fault is not Dr. Bonavia's, but that of the unskilful workmanship of the Assyrian artists. It is only when we come to his theories about the sacred tree and the horns which he believes to have been attached to it, that it becomes more difficult to agree with him. That there was more than one sacred tree in Assyrian—or rather Babylonian—religion and art is indisputable, and it is also indisputable that foremost among these trees was the date-palm. But whether Dr. Bonavia's explanation of the so-called "sacred cone-fruit" is correct, is open to doubt; at all events it seems to us that Dr. Tylor's theory is preferable, which sees in it the male inflorescence of the date-palm. Until, however, the Assyrian ritual texts have been fully translated, the question can never be settled satisfactorily. The horns which Dr. Bonavia discovers in the representations of the sacred tree and elsewhere, and which he considers were used as a protection from the evil eye, are still more questionable. There is no mention made of such horns either in the religious texts or in the lexical tablets, a fact which would be inexplicable if they occupied the place in Assyrian thought which Dr. Bonavia assigns to them. Moreover, he is altogether in error when he argues, against Count d'Alviella, that a certain object often figured upon the seals represented the horns of an animal rather than a thunderbolt. We have epigraphic authority that the god who carries it is Ramman, the god of the air, whose weapon was the thunderbolt; and a double trident is borne by Bel-Merodach in the bas-relief, now in the British Museum, which depicts him in the act of overthrowing the dragon Tiamat. That this trident represented the "lightning" we know from the inscriptions. The fact is that Dr. Bonavia has been as much led astray by his theory of the use of prophylactic horns as Mr. Goodyear has been by his theory of the lotus—a theory which is admirably criticised in one of the chapters of Dr. Bonavia's book. We must not forget to say that the book is beautifully printed, and that we have found in it only one misstatement of fact. This is where he states that "Assyriologists, and among them Prof. Hommel, say that Assyria became the teacher of Egypt." What Prof. Hommel does say is, that the primitive culture of Egypt was derived from Sumerian Babylonia, centuries before Assyria had any existence.

Susa: eine Studie zur alten Geschichte Westasiens. By A. Billerbeck. (Leipzig: Hinrichs.) In a short preface Prof. Delitzsch draws attention to the fact that this book has been written by an officer in the army, and that consequently the description it contains of the campaigns of Assyrian and Elamite kings, as well as of the military capabilities of the country in which they were carried on, acquires a particular value. Col. Billerbeck has in fact produced a volume of great interest and value

both for the Assyriologist and for the historian. He has occupied a new field of study, the ancient kingdom of Susiana having never before been the subject of a monograph; and though he does not profess to be an Assyriologist himself, he has gone to the latest and best sources of information, and has made use of them with tact and judgment. Considering the important position held by Elam in the ancient East, and the influence which it exercised on the fortunes of Babylonia and Assyria, it is strange that the work has never been undertaken before. But it could not have fallen into better hands. The geography of the country, the topography of Susa itself, and the history of the Elamites, so far as it has been recovered from the cuneiform monuments, are all treated in detail. The last struggle of Elam for independence, and its final conquest by Assyria, are graphically described. The volume is accompanied by an excellent map.

The Populations of the Fatherland of Abraham. By G. Bertin. (Goldridge.) The publication of this little book makes us realise once more what a loss Assyriology has sustained in Mr. Bertin's untimely death. It is a short and popular account of the various populations which inhabited Babylonia or were brought into contact with it in the age of Abraham. Akkadians and Sumerians, Kassites and Elamites, Vannites and Phoenicians are all passed under review, and chapters are added on the Parthians, Greeks, and Hittites. Most of the information has been obtained from the decipherment of the cuneiform inscriptions with which Mr. Bertin was so well acquainted. The general public, for whom the book is intended, cannot be better advised than to read and study it.

OBITUARY.

PROF. TERRIEN DE LACOUPERIE.

It is with extreme sorrow that we record the death of Prof. Terrien de Lacouperie, which took place at Fulham, on October 11. For some time past his naturally robust constitution had been impaired—through overwork, disappointed hopes, and other troubles. He succumbed, at the last, to a severe attack of typhoid fever. Within a month he would have completed his fiftieth year.

Albert Terrien de Lacouperie was born in Brittany in 1844. He used to say that his ancestors migrated from Cornwall some time in the seventeenth century; and the name looks like the corruption of a Cornish one. The latter portion of it is, of course, a territorial appellation. While quite a child he was taken out to Hong-kong by his father, who was a silk merchant; and it was there that he learned to speak Chinese as fluently as his mother tongue. There, also, he became acquainted with the English language and with English life, for which he always entertained a sincere admiration. When a complete reverse of fortune compelled him to return to Europe, and the establishment of the Republic made residence in his native country distasteful to one of his Legitimist traditions, he determined to settle in England, and ultimately became a naturalised British subject.

It was, we believe, about 1874 that he was first introduced to Dr. S. Birch, at the British Museum, where he ever found staunch friends in Prof. R. S. Poole and Prof. R. K. Douglas. He likewise obtained valuable support at the India Office from the late Sir Henry Yule (who was peculiarly fitted to appreciate the varied character of his erudition), and from Sir George Birdwood. Another friend of old standing was E. Colborne Baber, of the Chinese Consular service, whose premature death he greatly mourned. At one time he was professor of Indo-Chinese philology

at University College, and delivered an inaugural lecture there to a distinguished audience. But no emolument was attached to this chair. From one or two foreign Universities he received honorary degrees, from the Musée Guimet a temporary grant, and from the Académie des Inscriptions one of its pecuniary prizes. Only last year an ineffectual effort was made to obtain for him a pension on the Civil List. Now that he is gone, it is pitiful to remember the domestic anxieties which so often interfered with his literary labours. His whole life may be described as a silent protest in favour of the organised endowment of research in this country. Let us hope that some means may yet be found to honour his memory by providing his widow with a modest sustenance.

The main task to which Terrien de Lacouperie devoted himself was the application of scientific methods to the mythological history of China. Hitherto the old books of the Literati have been either accepted as history, or despised as fable. His aim was to discriminate between the true and the false, by the touchstone of comparative criticism; and to rescue the origins of Chinese civilisation from absolute darkness, by bringing it into contact with the oldest civilisations of Western Asia. For such a task Terrien de Lacouperie possessed some exceptional qualifications. With an unrivalled knowledge of the literature both ancient and modern, he combined a sufficient acquaintance with the general principles of philology, archaeology, and ethnology. It would be difficult indeed to find anything, that could throw light upon his special subject, of which he was ignorant. In addition, he had a positive genius for discerning and tracing remote resemblances. One faculty, however, was unfortunately absent: and that was the art of lucid exposition, which is so rarely lacking in a Frenchman. While many inferior men are able to make their theories appear much more certain and simple than they really are, Terrien de Lacouperie never succeeded in convincing the public that his researches had any value at all. Even those few who were competent to follow his arguments confessed themselves deterred by the strangeness of his assumptions and the obscurity of his style.

We must be content here to mention some only of Terrien de Lacouperie's works, of which the general character will appear from their titles. In 1880, he published *Early History of Chinese Civilisation*, to which Prof. Douglas contributed a preface, and which contained the first announcement of his discovery of a prehistoric contact between China and Western Asia. Then followed *The Languages of China before the Chinese* (1887), giving an enormous amount of linguistic and ethnical information about the tribes of the Far East. In 1892, he redeemed a promise made in his earliest volume, by interpreting the mysterious Yih-King, or, "Book of Changes," as embodying a key to the derivation of Chinese writing from that of Babylonia—a conclusion which the Rev. C. J. Ball has been able to support from the point of view of Akkadian palaeography. Only this very year there has appeared *Western Origin of Early Chinese Civilisation* (Asher), which includes not only his numerous papers on the subject in the *Babylonian and Oriental Record*, but also five new chapters giving a summary of his results, and a chronological table of the several foreign influences brought to bear upon China between 2283 B.C. and 220 A.D. Almost contemporaneously, Mr. Nutt brought out a book of his on the beginnings of writing in Central and Eastern Asia, in which he distinguishes no less than 450 different kinds of script. Meanwhile, he had completed his Catalogue of Chinese Coins in the British Museum, and had been for just eight years editor and chief support of the *Babylonian and Oriental Record*. How much he has left in manuscript, and how far he had advanced with his under-

taking of a History of Early China for Messrs. Macmillan & Co., we know not. At the present moment, we can only think with inexpressible regret of the stores of erudition and the single-minded devotion to learning that have gone with him to the grave. It is certain that his task can be taken up, where he dropped it, by no successor.
J. S. C.

CORRESPONDENCE.

THE NAMES OF THE PLANETS IN THE "PISTIS SOPHIA."

London: Oct. 6, 1894.

It may interest some of your Assyriologist readers to know that, in the fragmentary "Texts of the Saviour" which appear in the Coptic MS. known as the *Pistis Sophia*, the names of the seven planets are given in what seems to be very corrupt Sumerian.

The passage I refer to (p. 362 Copt. of Schwartz) runs thus:—"Hearken yet again! I will tell you their incorruptible (*ἀφθαρτος*) names, which are these. *Orimuth* is the name of Kronos, *Munichuaphôr* of Arès, *Tarpetanuph* of Hermes, *Chôsi* of Aphrodite, *Chônbal* of Zeus." For *Orimuth*, I would read *Amar-ud* "circle-of-day"; for *Tarpetanuph*, *Ni-bat-anu* "death-in-heaven"; and for *Chôsi*, *Kusu*, the wolf- or dog-star Sirius, sacred to Istar (Jensen, *Kosm. der Babyl.*, p. 151), Aphrodite's prototype, or perhaps *Khusin*, the "star of the chariot," which Prof. Sayce (*Astron. and Astrol. of the Babyl.*) has already identified with a planet. As for *Munichuaphôr*, I can make nothing of it, save that the first three syllables seem to correspond with *Munacha*, which Mr. Brown (*Euphratean Stellar Researches*) identifies with Capricorn; nor do I know of any Sumerian word that in any way corresponds to *Chônbal*, the last syllable of which seems to be the Semitic *Bel*.

The work in question, of which I gave a short account in the *Scottish Review* for July, 1893, is almost purely magical; and I am afraid its authority will go but a very little way towards settling the vexed question of the names of the Babylonian planets. But it is curious to notice how the tradition of Sumerian as the magical language *par excellence* lingered on into at least the third century A.D., even though it proved less "incorruptible" than our author supposed it to be.
F. LEGGE.

INDIAN JOTTINGS.

THE following have been elected honorary members of the Asiatic Society of Bengal: Sir William Henry Flower, Dr. Edward Frankland, M. Louis Pasteur, Sir George Gabriel Stokes, Mahamahopadhyaya Chandrakanta Tarkalankar, (in recognition of his eminent services to Sanskrit learning), Prof. Theodor Noeldeke, and Dr. Reinhold Rost.

SIR ALFRED CROFT, director of public instruction in Bengal, has been elected president of the Buddhist Text Society, in succession to Sri Narendra Nath Sen; and Mr. G. A. Grierson has been elected one of the vice-presidents.

DR. M. A. STEIN, Principal of the Oriental College, Lahore, has completed his catalogue of the Sanskrit MSS. of the Mahârâja of Kashmir, preserved in the Raghunâtha Temple at Jammu. The Raghunâtha Temple Library contains nearly 4,500 MSS. in all departments of Sanskrit literature, collected chiefly under the rule of the late Mahârâja in Kashmir, Benares, &c. The catalogue fills about 420 pages quarto. It contains an English introduction, giving an account of the history of the collection and brief notices of the most important new texts which have been discovered, a classified list of the MSS. (in Sanskrit) filling 240 pages, and extracts from

over 200 MSS. of special interest. Full indices of authors and works are added. Messrs. Luzac & Co. are agents for the sale of the publication in England.

GURMUKH SINGH, Alexandra reader at the Oriental College, Lahore, proposes to publish a new edition of the Granth, or scripture of the Sikhs, together with an English translation and etymological notes. His own version of one of the hymns thus compares with that of Dr. Trumpp:

GARMUKH SINGH.

"The sky is for my plate, the sun and moon are made for lamps, and rows of stars are as it were for pearls.

The air of sandalwood serves for incense, the wind is for my fanning fly-brush, and all the rows of blooming forests for flowers."

DR. TRUMPP (p. 19).

"The dish is made of the sky, the sun and moon are made the lamps, the orbs of stars are, so to say, the pearls.

The wind is incense-grinding, the wind swings the fly-brush, the whole blooming wood is like the flames of the lamps."

The metaphors throughout refer to the Hindu ceremony of *arti*, which consists in waving a dish, with lamps, pearls, incense, &c., before images of the gods by night.

REPORTS OF SOCIETIES.

CLIFTON SHAKSPERE SOCIETY.—(Saturday, Oct. 6).

MISS LOUISA MARY DAVIES in her presidential address dealt with "Domestic Relationship as portrayed by Shakspeare." The Indian summers of Shakspeare's life was spent at home; and it is pleasant to think that in his untiring work in London, his careful adding of house to house and field to field, and even his trivial law suits with less thrifty neighbours, he had ever in his mind the hope of settling down for the afternoon and evening of his life among the old scenes of his boyhood, and in the enjoyment of the tranquil pleasures that are found at their brightest under a man's own vine and fig-tree. Out of the abundance of the heart the mouth speaketh; and it would be an interesting task to analyse carefully all the pictures of domestic relationships which Shakspeare has drawn for us, but the limits of a presidential address do not admit of this. Prospero, Shylock, and Polonius are sufficient to show that Shakspeare depicts his fathers with remarkable minuteness. The tragically splendid figure of Lear must be left on one side as too magnificent a study in itself to make a sectional part of any other. In each of the other three there is devotion to a daughter, though such tender love may have been obscured by a selfish absorption in study, an over-mastering love of money, or a cut-and-dried worldly ambition. Prospero's character was reflected with softened brilliance in Miranda's; traces of the subtle training by example are found in Jessica's after-doings. Polonius seems to have been truly loved, and even revered, by his children; so we must conclude that his faults were condoned at home, or overshadowed by the kindness of his nature. Shakspeare's mother-pictures are fewer and more sketchily drawn, and inferences unfavourable to the mother of his children have been more than hinted at by some writers. We are shown, it is true, the agony of Constance, the tigerish mother-love of Queen Margaret, the humiliation of Gertrude, the heroism of the Roman Volumnia, the weakness of Lady Capulet, and the serious steadfastness of Hermione; but they are not drawn with such a finely-pointed pencil as Prospero, Polonius, and others. Indeed, in some cases it is hard to avoid the suspicion that the poet was glad to have the mothers well out of the way before he took the sons and daughters in hand. In King John, Hamlet, Henry VI., and Coriolanus they are demanded by the exigencies of the plot or the facts of history; but they do not get his best or, at any rate, his most sustained effort. If his son Hamnet had lived, the world might possibly have lost the tragedy of Constance; but we might, in its place, have gained such a living, breathing picture of frank young English manhood as would have made us richer in ideals than we even now are. Cloten and his mother, without a redeeming spot of goodness between

them, must be mentioned, if only for the reason that they are among the most hideous of Shakspeare's undoubted creations. Time failed to deal with the other domestic relationships. Horatio and Antonio should not be absent from the friends' corner at the fireside; while Adam and Charnian in their respective places should have words of appreciation for the unswerving loyalty and truth with which they sustain their part in what, from the home point of view, is one of the most important of domestic relationships.—Mr. S. L. Gwynn was elected president for this (the twentieth) session, when the following plays are to be considered:—"Romeo and Juliet," "Edward III.," "John," "The Taming of the Shrew," "Every Man in his Humour," "The Merchant of Venice," "Much Ado about Nothing," "Thomas, Lord Cromwell." The hon. sec. (9, Gordon-road, Clifton, Bristol) will gratefully acknowledge the receipt of anything for the Society's library, which now consists of 589 volumes.

FINE ART.

ARCHAEOLOGICAL BOOKS.

Scarabs. By Isaac Myer. (David Nutt.) This is a pleasantly-written and well-printed little book which contains no new information, but puts together in a readable and useful form what has been said by others about scarabs and their uses. Prof. Flinders Petrie and Mr. Loftie have more especially been laid under contribution. Egyptian scarabs naturally occupy the foremost place in the book; but there are also chapters on Phœnician and Etruscan scarabs, as well as upon the forged scarabs in the manufacture of which the modern native of Upper Egypt so much excels. Those who want to know what the scarab signified, and why it was buried with the mummy, how it was made and of what materials it is composed, how its age is to be detected and its historical value determined, cannot do better than consult the pages of Mr. Myer's work.

Ethnographische Analogieen. By Sofie von Torma. (Jena: Costenoble.) In 1875 Miss von Torma began a series of important archaeological excavations at Tordosh, near Szászváros, in Hungary, which yielded results of the highest interest. Ill-health has hitherto prevented her from publishing a detailed account of them; the little book which lies before us, however, is a sort of introduction to it, containing a statement of her views as to the origin and relationship of the culture, the relics of which she has brought to light. Briefly stated, Miss von Torma believes that this culture goes back to pre-Semitic Babylonia, that cuneiform characters can be detected on the objects she has discovered, and that the early Dacians to whom she would attribute them practised a worship of the Sun-god analogous to that of the Chaldeans. These conclusions are supported with great erudition—even folk-lore is cited as a witness for them; and the reader will notice many interesting facts and shrewd remarks. But he is not likely to be converted to the main hypothesis of the book. It is a far cry from Hungary to Babylonia, and the analogies quoted by Miss von Torma are not sufficient to bridge over the distance either of space or of time. It is difficult to believe that the marks on the Hungarian potsherds referred to by the authoress really go back to cuneiform signs, and it is a mistake to suppose that the so-called *swastika* was ever known to Babylonia or Assyria. It is a characteristic of early Aegean art, and its presence on the Hungarian antiquities indicates a relationship between them and the pre-historic art of the Eastern Mediterranean. The curious parallels between some of the vases discovered by Miss von Torma and the so-called "owl-headed" vases of Hissarlik point in the same direction, as does also the resemblance of certain figures she has excavated

to the Trojan "idols" of Dr. Schliemann. Whatever view, however, we may take of her theories, Miss von Torma has done good service to archaeological science by her researches, and the volume she has just published will stimulate a further examination of them. We hope it will not be long before the long-promised *magnum opus* makes its appearance.

THE RESCUE OF EGYPTIAN HISTORY.

University College, Gower-street.

THE destruction of the monuments and historical record of Egypt, which is going on year by year, threatens soon to leave no history to be further recorded. Every season sees buildings ruthlessly destroyed for the sake of materials, and a host of objects plundered by natives from towns and cemeteries in order that they may be scattered without name or record among the tourist flock. Even those objects which pass into museums have lost most of their importance and of their value in losing all record of their original place and circumstances. The laws of Egypt may be excellent in theory, but in practice it is perfectly well known that hundreds of persons join in this destruction—yet no man is punished for it.

There is then the most urgent need of saving all that is possible by complete and careful excavation, in which the history and meaning of every object shall be traced and recorded as it is found. To any person not acquainted with the practical work of excavation it might seem that, so long as things are not actually destroyed, it does not matter whether it be an Arab or a trained observer that may find them. But there is generally more history involved in the position and details of a discovery than in the object found. Fossils are worth but little if their strata are unknown. More scientific material has been destroyed than preserved in many, or most, excavations, even by Europeans and Egyptologists.

To avoid this prevalent system of mere plundering, trained hands and heads are needed to observe and to record. Such is the scarcity of suitable workers at present, that even the Egyptian Government is obliged to leave most of its excavation in the hands of natives, from whom no record is ever obtained or expected. Before we begin the salvage of the wreck, which is breaking up fast before our eyes, we need men who can put information in a permanent form as they discover it. In short, scientific training is indispensable.

But, at present, there is no means of acquiring such training. The Egyptian Government is concerned to keep its antiquities safe, and to find objects for its museum. The French school—liberally maintained by the French Government—is concerned with the desirable work of copying, reading, and publishing inscriptions. The Egypt Exploration Fund is concerned with excavating temples and finding big monuments, and it has never supported any students.* There are no regular and independent workers of any nationality, except one or two English. No public body does anything for the great subject of the civil life, archaeology, and anthropology, of the country; and there is no place where any student can get training in the very elements of archaeological research.

There is no lack of men willing to do such work: several have applied to me since Egyptology has been at last publicly established at this college. My earnest wish is to be able to encourage such workers, and to see a sound British school of scientific archaeology established in Egypt. The first and most essential step is to be

able to help men who come forward, and to cover their expenses and costs of work. The historical results and the objects procured by excavation in any reasonably good site are an ample justification of the cost incurred. I have never had cause to repent of a single year's work out of the twelve years that I have spent: not one year would I have back again at the price of losing its results.

The aim of the Egyptian Research Account, which is now established, is not to undertake great clearances or exploits in the country; but to fit men for work of the highest class archaeologically, and at the same time to benefit our knowledge and our museums as far as may be, by means of their excavations. The organisation of such a scheme should grow up spontaneously to fit the requirements and opportunities that arise; and no cut and dried rules could be suitable to begin with. Until the need for other regulation may arise, the present position is that Mr. Hilton Price, the director of the Society of Antiquaries, attends to the financial side of the receipt and custody of all subscriptions. A cordial response has been made in many quarters, and over £200 has been received or promised in the last three months; but certainly far more than that is needed, and could be spent with full advantage in the coming winter. Audited accounts will be annually rendered, and a publication of the work done will be given to each subscriber. As to the actual work, I hope to superintend two or three able and suitable men, whose expenses may be thus partly provided for, and who will work in the neighbourhood of my own private excavations year by year. A very good ground for such work has been applied for this year, and without any cost whatever to the Research Account. I shall be on the spot, carrying on my own work, and be able to help and guide the new enterprise. Whatever antiquities may be found in this work for the Research Account will be divided amongst public museums, with due regard to the localities of subscribers; but no money will be used in carrying great blocks which might as well remain in Egypt.

The public should bear in mind that the English Government—true to its traditions—does nothing whatever for work in Egypt. The Prussian, French, and Italian Governments have each executed grand and invaluable work by scientific expeditions and publications. The only action of the English Government has been to place English students at a great disadvantage in Egypt, by giving up all common international rights of theirs to compete for any public appointments connected with antiquities. The credit of English work, must therefore, in face of these serious disabilities, rest entirely on the public spirit of individuals, according to the usual English system. I hope to see arise in the next few years an active and capable school of English workers, who will worthily develop the study of the life and civilisation of Egypt which was so ably begun by Wilkinson; but such a school must depend upon the support of the intelligent public, which will, I trust, be freely given to such an enterprise.

W. M. FLINDERS PETRIE.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. GEORGE BELL & SONS will publish, before the end of the present month, *Albert Moore: his Life and Works*, by A. Lys Baldry, with ten photogravures and seventy other illustrations. There will also be a large paper edition.

THE fourth annual exhibition of the Society of Portrait Painters opened this week at the New Gallery. The only full-length portrait ever painted by the late Bastien Lepage is included, together with contributions from Bonnat, Cormon, Besnard, von Lenbach, &c.

THE Institute of Painters in Oil Colours will, as usual, have two private views—on Thursday and Friday next—of their exhibition which opens to the public in the following week.

THE exhibition of artistic posters at the Royal Aquarium, of which we have already made mention, will be opened on Wednesday next, October 24. The committee have succeeded beyond their hopes in obtaining a representative series of French examples; for it appears that there already exist collectors of posters.

DURING Wednesday, Thursday, and Friday of next week, there will be on view at the Mansion House the twenty-fifth annual exhibition of turning in wood and stone, submitted in competition for the prizes offered by the Turners' Company. The prizes will be distributed by the Lord Mayor on Friday, at 3 p.m.

UNDER the auspices of the Egypt Exploration Fund, M. Edouard Naville will deliver a public lecture on "Deir el Bahari," on Friday next, October 26, at 8 p.m., in the rooms of the Zoological Society, 3, Hanover-square.

THE well-known French archaeologist, M. le Capitaine Émile Espérandieu, has reprinted in separate form (Paris: Leroux), his "*Recueil des Cachets d'oculistes romains*," which appeared in various recent numbers of the *Revue Archéologique*. After a very brief introduction, the author gives the texts, with all proper explanations, of the oculists' stamps hitherto discovered, to the number of more than two hundred; and he greatly increases the value of his work by full and careful indices. We miss only a classified list of places, showing geographical distribution. A rough survey suggests that the stamps have been found most commonly in Gaul, and not seldom in Britain; while in Illyricum, Italy, and the south and east of the Empire, they hardly appear at all—a result which might suggest some interesting reflections. In general, M. Espérandieu has produced a very valuable little pamphlet.

THE STAGE.

RICHEPIN'S "VERS LA JOIE."

Paris: Oct. 15, 1894.

"VERS LA JOIE," five acts in verse, by M. Richepin, was produced the night before last at the Théâtre Français. The author calls his play a *conte bleu*; and, in the words of the prologue,

"La scène est au pays des chansons populaires
Au temps des légendes enfin!
Mais, pour les sentiments et les vocabulaires,
La scène est en France, aujourd'hui."

To describe this curious mixture of phantasy and reality I must begin as of old. Once upon a time there lived a young orphan Prince (M. Le Bargy), whose life was full of ennui. The court beauties found no favour in his eyes, and his physicians-in-ordinary could discover no remedy for the strange malady with which he seemed to be afflicted. A large reward and honours were freely promised to whoever should cure the Prince, and from far and wide came doctors, soothsayers, and wise men. Among them was an old shepherd, Bibus by name (M. Got), who said that he would cure the Prince if the latter would only follow him. "But where will you lead me to?" asked the Prince. "Vers la joie!" exclaims Bibus, as the curtain falls on the first act.

In the next scene we find the Prince and his two faithful councillors—Truguelin (M. Coque-*lin cadet*) and Agenor (M. Leloir)—attired as

* Is this statement precisely true? Unless we are mistaken, the Egypt Exploration Fund supported at one time two students, one from English, the other from American, subscriptions.—ED. ACADEMY.

shepherds. Bibus tells them that joy consists in a life of freedom and work under the blue sky, far from court life and luxury, and that pure love is the crowning joy of all. So they take service on the farm of the goodman Nanet (M. Langier), who, with his buxom wife Thérèse (Mme. Pierson) and pretty daughter, Jouvénette (Mme. Baretta), live as happy as the day is long. The Prince's melancholia soon vanishes: he finds his new life full of interest, and, need I add, falls desperately in love with Jouvénette, which leads to a charming idyl in the third act. But the course of true love is interrupted by the sudden appearance of a rival in the person of Bruin (M. Paul Mounet), a brutal peasant; and the *conte bleu* is on the point of becoming a *conte rouge*, when the Prince's incognito is discovered. In the meanwhile war has broken out with a neighbouring power, and the regenerated Prince leads his troops to victory, and returns to marry Jouvénette, who, under the royal mantle of velvet and ermine, still wears the same rustic garments as when the Prince Charmant wooed her. The Prince on ascending the throne announces to his assembled subjects, that the old order of things is to be changed: equality and justice shall reign supreme, and happiness everywhere. Then the curtain falls as Bibus concludes philosophically:

"Que les vieilles chansons ne sont pas mensongères
Tout va droit, quand les rois épousent les
bergères."

It would be difficult to say whether M. Richepin's fairy tale will please the public, and also whether it will not seem a little too prolix: three acts would have sufficed for so simple

a story. The audience of the *première* was favourable; but nothing is more deceptive than such a judgment. At all events, to many, and particularly to those who are tired of psychological dramas and symbolical plays, this new version of an old story, told in pretty rhymes and sonorous verses, may prove a thing of joy.

Actors, scene-painters, and costumiers have done their utmost to assist the poet in his trip to fairyland; and the *ensemble* is worthy of the high reputation of the Comédie Française. The part of the worldly-wise old shepherd Bibus, played to perfection by M. Got, is the last creation of this gifted artist before his final retirement from the stage on which he made his *début* fifty years ago. M. Got will retire honoured, regretted, and respected by all, not only in France, but also in London, where he has ever been a welcome guest.

CECIL NICHOLSON.

MUSIC.

THE programme of the second Richter Concert included three pieces of an exceedingly light character: Weber's "Invitation to the Dance," orchestrated by Berlioz, Smetana's "Lustspiel" Overture, and Grieg's "Peer Gynt" Suite. The Berlioz transcription is clever, but there are many works far more deserving of a place in a "Richter" programme. The French composer scored Weber's pianoforte piece merely because a ballet was indispensable for the performance of "Der Freischütz" at the Paris Opéra in 1842, and he preferred to have music by Weber rather than the ball-scene from his own *Symphonie Fantastique*, as was suggested.

The Smetana Overture is bright, and the Grieg music very fresh and pleasing. But after Schubert's Unfinished Symphony, "most musical, most melancholy," these light strains jarred somewhat upon one's feelings. The Schubert was magnificently rendered, and also Beethoven's No. 4 in B flat. Wagner was only represented by his "Flying Dutchman" Overture, with which the concert commenced.

MR. FRANZ RUMMEL gave the first of two pianoforte recitals on Wednesday afternoon at St. James's Hall. The programme opened with Bach's "Italian" Concerto. The playing was excessively neat, especially in the first two movements; in the Finale the lights and shades were not altogether satisfactory. In Beethoven's Sonata in E flat (Op. 81a) the pianist showed excellent touch and technique, and yet the reading was not free from a certain coldness. In Schubert's great Fantaisie (Op. 15), Mr. Rummel did not seem at his ease: the difficulties are enormous, but if the music is to be thoroughly enjoyed, they should not be felt by the listener. A selection of short pieces by modern composers offered to the pianist many opportunities of displaying his dexterity and intelligence: he was at his best in the music of Bilow, Raff, and Liszt.

THE eleventh season of the Hampstead Popular Concerts of Chamber Music will commence on Friday, November 9. There will be in all six concerts, at the last of which (February 22, 1895) Dr. Joachim will be the leading violinist; at the others, Messrs. Gompertz and Ludwig will lead alternately, as in previous years. On December 7, Dvůřák's new Quintet for strings will be given.

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In the chapter on "Practical Theism" in *Broken Lights*, Miss Cobbe says: "If we climb up to God, we must bear our brethren along with us"; and again, "Not only must a true religion teach us to feel that there is no human being below the level of our sympathies, it must make us feel especially for all degraded and disgraced children of God." Having settled her religious problem and thus realised its practical aspect, Miss Cobbe proceeded forthwith to give it effect. To her—practical woman that she was—religion meant service; and without going out of her way to seek opportunities, or taking upon herself the rôle of the professional philanthropist, she has always found some fitting work ready to be done, and, having found it, has done it.

First of all there were the Ragged Schools at Bristol, where she worked with Mary Carpenter, followed by workhouse ministrations in the same city. Then came a period of journalism in London, which gave place to active work for the political and social emancipation of women. Finally, another emancipation movement of animals from the vivisectors claimed her efforts, until in 1884 she withdrew from public life and settled in her present home in Wales.

Moved by pity and a strong sense of justice, certain causes seemed naturally to claim her services, and on these, in turn, she has concentrated her attention with a resolute determination to right the wrong. Still, she has never become the victim of a "fixed idea." Her strenuous endeavour has never degenerated into fanaticism. There is, indeed, none of that "indifference" which, Coleridge says, "makes toleration so easy a virtue with us"; but, on the other hand, her persistence is free from bigotry. For her philanthropy is natural, not conventional: drawn from character, not from theories or doctrines. Thus she has escaped the peril which besets well-meaning persons of coming to believe there is a specific—food or drinks or franchises or what not—for every social disorder. When she saw children barred at their very birth from becoming happy and useful men and women, or women degraded by law and custom, or animals ruthlessly sacrificed for a medical fad, then in her pre-eminently practical way she tried to establish a better state of things. And she has also avoided that other danger of the philanthropists—of exaggerating and misstating for the sake of effect. Sensationalism is one of the chief evils of our day in religious and philanthropic circles, but it has never been allowed to mar Miss Cobbe's work.

A method so sane as hers could not but be effectual. She can look back on her life without any sense of failure. While her achievements have been considerable, the impetus she has given to several movements is more important still. To her in great part it is due that paupers are better cared for than formerly. Excepting John Stuart Mill, she has done more than anyone to give the dignity of principle to the woman's movement, which might otherwise have become a mere struggle for perquisites. If

in trying to secure to animals the right to their own lives the success in the direction of law is not complete, there is a greater and farther reaching success in the fact that now, when false priests of science resort to torture, they do so in the teeth of a public sentiment which thirty years ago was scarcely felt.

Miss Cobbe may be described as an essentially human woman. She loves the world and the things thereof with reasonable love. Her life, she says, "has been an interesting one to live"; and, to herself, so well worth living that

"though I entirely believe in a higher existence hereafter. . . . I would gladly accept the permission to run my earthly race once more from beginning to end, taking sunshine and shade just as they have flickered over the long vista of my seventy years. Even the retrospect of my life in these volumes has been a pleasure; a chewing of the cud of memories—mostly sweet, none very bitter—while I lie still a little in the sunshine, ere the soon-closing night" (Preface, p. v.).

Nevertheless, when she attempts to compare the present with the past, there is a regretful, backward glance at the "good old times," which is not in perfect harmony with her accustomed optimism. She thinks there was more simplicity and more innocent joy. The young used to laugh more joyously; harmless pranks and jests were more in vogue; life, as a whole, was brighter. Miss Cobbe dates the change from the Crimean War, "which brought a great seriousness into all our lives." She was thirty-two years old when that war broke out, and it is conceivable that the change she notes was subjective. I recollect when I was about the same age expressing the opinion that stamp-collecting had gone out of fashion among boys, and being assured that the change was simply that I had gone out of boyhood. So we may doubt whether, if Miss Cobbe was privileged to live her earthly life over again, she would discover even in this age, or during the next thirty years or so, the "mental and moral anaemia" which she suspects is due to the ebb "of religious hope and faith, and the reaction from the extreme and too hasty optimism which culminated in 1851."

Miss Cobbe's own book shows that the tendency of the times has not been wholly downward. The position of animals, of children, of women to-day, bears witness to some awakening of the sense of justice—a reluctant awakening perhaps, but still real. In 1840—

"It was the universal opinion that no gentlewoman could possibly earn money without derogating altogether from her rank (unless indeed by card-playing, as my grandmother did regularly!); and that housekeeping and needlework (of the most unartistic kind) were her only fitting pursuits. The one natural ambition of her life was supposed to be a 'suitable' marriage, the phrase always referring to settlements rather than sentiments. Study of any serious kind was disapproved, and 'accomplishments' only were cultivated." (Vol. i. pp. 170-171.)

Her father paid largely for her lessons in music, an art for which she had no taste, but forbade her to learn Latin. At the school she was sent to at Brighton she says

everything was taught "in the inverse ratio of its true importance," morals and religion being at the bottom of the scale, and music and dancing at the top. Her thoughts, she tells us, when she left school were,

"What a delightful thing it is to have done with study! Now I may really enjoy myself! I know as much as any girl in our school, and since it is the best school in England, I *must* know all that it can ever be necessary for a lady to know. I will not trouble my head ever again with learning anything; but read novels and amuse myself for the rest of my life." (Vol. i. p. 69.)

Soon, however, wiser thoughts prevailed, and Miss Cobbe laboriously taught herself what "the best school in England" for girls could not give. Surely, in this respect at least, the movement to Girton and Newnham, and innumerable high schools where girls are really educated, is upward, not downward.

If there has been advance in the education of women, still more has there been advance in the recognition of their rights, since the days when "a husband who had beaten and wronged his wife in every possible way, could yet force her by law to live with him, and become the mother of his children," and when "a married woman's inheritance, and even her own earnings . . . were legally robbed from her by her husband, and given, if he pleased, to his mistress." Perhaps the world does not progress, or progresses only in a circle; but Mr. Carlyle, Mr. Ruskin, Mr. Froude, and Miss Cobbe all fail to convince me that "the olden time" was ever really better than to-day.

In general, however, Miss Cobbe looks at the bright side of things, and of men and women also. At one time or another she has known a great number of noted persons, as private friends or as co-operators with her in her work. Among them were Mary Somerville, the Brownings, John Stuart Mill, Tennyson, Cardinal Manning, and Lord Shaftesbury. Of the disinterestedness, clearness of judgment, and broad-mindedness of the last-named, she speaks in terms of highest praise. She met Mr. Ayrton, at one time a much-abused Commissioner of Works, and found him "rather saturnine, but an incorruptible, unbending sort of man, for whom I felt respect." Samuel Warren, the author of *Ten Thousand a Year*, was "a little ugly fellow, but full of fire and fun." In the closing pages of the book she pays a graceful and deserved tribute to the memory of her friend, Mrs. R. V. Yates, of Liverpool, a woman whose far-reaching goodness was too unassuming ever to be fully known.

In the way of minor criticism, I may be permitted to point out that the list of "Errata" is very incomplete, and that such a book ought to have an index. It is surely a mistake to suggest that writers like Zola create ugliness, when in fact they only reveal it, and thereby, perhaps, do a more beneficent work than Miss Cobbe seems to recognise. Speaking of the use of dead birds as ornaments, Miss Cobbe says "These things are a disgrace to women, for which I have often felt they deserve to be despised and swept aside by men as soulless

creatures unworthy of freedom"; and in another place she freely admits "that angling scarcely comes under the head of cruelty at all, and is perfectly right and justifiable when the fish are wanted for food, and are killed quickly." Does she really mean that it is more vicious to enjoy wearing birds as ornaments, than to slaughter fish for pleasure? It may be necessary to kill creatures for food, but to make a pastime of killing them seems to me different in degree only and not in kind from the offence of vivisection. Finally, it seems strange for this good friend of animals to call them "dumb"—when the truth is we are too stupid to understand their language, although they can partly understand ours.

In her integrity, her keen sense of right, her readiness and courage in doing it, Miss Cobbe has long seemed to me one of those rare persons of whom Emerson says, "They make the earth wholesome."

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The volume owes its origin to a remark of the translator in a notice of Kuenen's life and work in the *Theologische Literaturzeitung* for July 22, 1893, in which, while emphasising the importance of Kuenen's essays, as examples of method, for young students of the Old Testament, Prof. Budde regretted that none were accessible in the language of his own countrymen. Within a few days an offer came from Herr Siebeck to publish a selection of translations in German, and the result is the present book.

The interest of the volume will be best understood by a summary of its contents. It opens appropriately with an essay on "Critical Method," an exposition of some of the fundamental principles of historical investigation, which appeared originally in an English periodical (the *Modern Review*, 1880, p. 461 *sqq.*, 685 *sqq.*). There follow six essays, contributed between 1866 and 1890, to the *Transactions* of the Amsterdam Academy of Sciences, on "The Composition of the Sanhedrin," "The Pedigree of the Massoretic Text of the Old Testament," "The Men of the Great Synagogue," "Hugo Grotius as an Expositor of the Old Testament," "The '*Melechet* of Heaven' in Jer. vii. and xlv.," and "The Chronology of the Persian Age of Jewish History." The other eight essays which the volume contains are taken, with one exception, from the *Theologisch Tijdschrift*

(1880-1890). The first two are critical studies on portions of the Hexateuch (Gen. xxxiv., Ex. xvi.), being specimens of the many elaborate discussions on similar subjects, contributed during a series of years to the same periodical. Next follow "The Criticism of the Hexateuch and the Religious History of Israel" (1885)—principally a criticism of König's *Offenbarungsbegriff des alten Testaments*, and of the same writer's *Hauptprobleme der Altisraelitischen Religionsgeschichte*; "Verisimilia?"—a painstaking refutation of the curious reconstruction of the Pauline Epistles, propounded in a treatise called *Verisimilia* by two eminent classical scholars of Holland; "The Work of Ezra"; "The Latest Phases of the Criticism of the Hexateuch" (1888)—principally a review of Dillmann's theory of the composition of the Hexateuch, as developed in the appendix at the end of his Commentary, but including also a criticism of M. Verne's extravagant hypotheses respecting Israelitish literature; and lastly two articles containing critical reviews (1888, 1890)—of Renan's *Histoire du Peuple d'Israël* (Tome i.), Kittel's *Geschichte der Hebräer*, Baethgen's *Beiträge zur semitischen Religionsgeschichte*, and Baudissin's *Geschichte des Alttestamentlichen Priestertums*. The volume closes with a list (pp. 501-511) of Kuenen's literary publications, the number and variety of which are convincing evidence of the author's industry and power.

Where all is excellent, it is difficult to draw distinctions; but perhaps the Essays on the Sanhedrin and the Men of the Great Synagogue display Kuenen's powers at their best, illustrating, as they do, both the exhaustiveness with which every scrap and tittle of evidence is collected and judiciously sifted, and the calm impartiality with which conflicting statements are balanced against each other. The Essay on the Massoretic Text of the Old Testament is also wonderfully comprehensive and acute; but its subject-matter is less generally interesting: it is not a positive contribution to the discovery of the sources of the Massoretic Text, but an examination, based upon a survey of all available remains of early Jewish and Christian literatures, of a theory of Legarde's—that the basis of this text was a copy of the Hebrew Bible which, according to a late Arabic author, the Jews had taken with them under Hadrian to Babylonia, altering in it at the same time, from polemical motives, the patriarchal chronology in Genesis. The essay on the "Great Synagogue," though hitherto buried in the inaccessible pages of the Proceedings of a Dutch society, has long been highly valued by those who knew it; and by most students of the subject its argument is regarded as conclusive. That in the "*Melechet* of Heaven" is directed against Stade's interpretation of this expression of Jeremiah's: its conclusion is to confirm the generally accepted explanation, "Queen of Heaven." The essay on the Persian age is a powerful defence of the traditional view against the opinion, advocated by several recent writers, which places Ezra and Nehemiah, not under Darius Hystaspis and Artaxerxes I., but a century later, under Darius Nothus and Artaxerxes II. The second group of essays deal more directly with the religion or

history of the Old Testament, and estimate the most important works written upon them during recent years. Kuenen, like other advocates, may have over-stated his theory, and under-estimated what were real factors in the religious development of Israel; nevertheless, these essays, by their lucid statement of the issues raised, and the evident cogency of many of their arguments, form an invaluable guide to recent criticism of the Old Testament, and will render material help to those who desire to reach just conclusions on the subject.

Of Kuenen's personal life and characteristics, an interesting sketch has been published in England by Mr. P. H. Wicksteed in the *Jewish Quarterly Review* for July, 1892. In the Preface to the present volume Prof. Budde prints a considerable extract from the striking and eloquent tribute to his powers, which appeared in the article in the *Theologische Literaturzeitung*, already referred to. In it he points, with just admiration, not only to his high intellectual qualities, but also to his moral greatness. "He stood upon his watch-tower, as it were the conscience of Old Testament science." Any one who recalls the long series of "Literary Surveys" and other notices which appeared at intervals during many years in the *Theologisch Tijdschrift*, with their uniform fairness of representation, good temper, and patience, will recognise the force of the comparison. Kuenen was characterised "not merely by fine scholarship, critical insight, historical sense, and a religious nature, but also by an incorruptible conscientiousness, and a majestic devotion to the quest of truth." His materials were always collected and examined with scrupulous completeness and care; his judgment was circumspect and impartial; and he never failed to measure accurately the limits of a conclusion and the degree of probability which attached to it. "Kuenen's essays will remain for all time examples of critical method, as Lessing's have stood till to-day." And there are many, we are sure, in both Germany and England, who will be grateful to Prof. Budde for having brought this representative selection of them so readily within their reach.

S. R. DRIVER.

Memorials of Old Whitby. By the Rev. J. C. Atkinson. (Macmillans.)

THOSE who love Whitby—and with most who see the place it is love at first sight—will be glad to learn its past history from so competent an authority as Canon Atkinson. The old town, straggling up the steep hillside in picturesque fashion; the port alive with fishing smacks and foreign craft; and, above all, the noble fragment of the Abbey Church, which crowns the southern cliff—combine to make up a scene of unusual interest and beauty. Mr. Alfred Hunt has found in it an inexhaustible supply of subjects for his pencil, and Canon Atkinson is by no means the first to deal with its historical associations. But his predecessors shared the fault of the age in which they lived, and the annals compiled by Messrs. Charlton and Young a century

and a half ago are wonderful examples of laborious and often ludicrous error.

Canon Atkinson modestly disclaims the title of historian. What he offers in the present volume are gleanings from ancient records and corrections of current mistakes—the result of years of patient thought by a mind adapted by nature and training to historical research. There can be but one opinion of their value, and of the services which the author has rendered to early English history. His mode of treatment, of course, involves some lack of continuity, and thus the book is rather a collection of independent essays than a consecutive narrative. There is also—as a result of such treatment—a tendency to discuss minor details at undue length. But, it must be borne in mind, the author is writing especially for the student and antiquary, and is distinctly happy in his way of making every old word and local name deliver up its meaning, and of eliciting by careful inquiry and deduction a reasonable conclusion. Now and then even he is at fault: notably so in connexion with the puzzle presented by the earlier name of Whitby, which is variously written Streoneshale and Streaneshalh. It is not very difficult to suggest a plausible derivation for the name (which is Anglian in form) that would suit the local features. *Streones* might be taken as the genitive of a personal name, and the termination might be a variant of *haugh*, and mean "a glen with overhanging braes or sides"—descriptive enough of what Whitby must have been in early days. But, unfortunately, Bede translates the name into Latin as "Sinus Fari"; and, though one may accommodate the former word to some of the meanings of *hath*, to extract a watch-tower out of the remainder is an etymological problem as yet unsolved.

"I see," says Canon Atkinson, "no legitimate way out of the difficulty. I could see my way to the Roman look-out fort, and from that to the Celtic *dun*; and from that, again, by a not unusual transition, to the hill-promontory on which it was planted; and from this it was not difficult to arrive at the Celtic prefix *stron*, *stran*, *strran*, *stroon*, all from Gaelic *Srón*, a promontory, a hill-end, which we have at Whitby in its full sense in what was, beyond dispute, the site of the Anglo-Saxon monastery. But there the facilities ended, and the difficulties commenced in serious earnest. For one thing the introduction—preferably the intrusion—of *Srón*, Anglicised as it is in pronunciation into *Stron* or *Stroon*, necessitated the stress to be laid on the final element, which we have no reason to suppose was or could be the case; and, in the second place, there is the intermediate *s* to be accounted for; for it could not possibly belong to *Srón*, and it was equally difficult to see how it could be lawfully introduced by the *aill* or *allt*; and, with the recognition of this difficulty, the hope of reconciling the idea of a lost or obsolete tongue with Bæda's phrase, 'quod interpretatur sinus fari,' disappeared from view."

In the forefront of the annals of Whitby—to adopt the place's later name—two names stand out conspicuously: Cædmon, the poet, and Hilda, the abbess. The latter—whom Canon Atkinson prefers to call Hild (although he allows Bede's name to be Latinised)—deserves to be described

as a "great and energetic woman." She was the foundress of the Abbey as far back as the year 656; but in what way she became possessed of the land on which her monastery was built and by which it was in part sustained, does not positively appear. Probably it was granted by King Oswin, whose daughter Aelfleda succeeded Hilda as abbess in 680:

"The character, the dimensions, the precise site of this earliest Whitby church are alike utterly concealed in impenetrable obscurity. There can be little doubt, however, that it was not so much a plain as a rude structure: most likely framed of split trunks of trees adjusted side by side so as to give a partially smooth wall within, with thatch of rushes or reeds, and side-lights only partially secured by light lattices of wood."

But, however humble the building, it is connected with at least one important event—the Synod of Streoneshale, which was summoned in 663 or 664 for the purpose of settling certain disputes which agitated the early northern Church; and it gave shelter to the herdsman "from whose lips during the reign of Oswin flowed the first great English song." Upon Cædmon's social condition and upon the etymology of his name Canon Atkinson has far more to say than upon the subject of his poem. Cædmon, he thinks, might have been something higher in rank than an oxherd—he might have been a *gebür*—but, whatever he was, it is in evidence of some sort that he was entrusted with the charge of the lord's herd during the night, that while in charge he fell asleep, that then a vision came to him and so powerfully affected his imagination that it found expression in rhythmic words. Others had sung of feats of arms and conflicts with monsters in the seen and unseen worlds; Cædmon's subject was the world's Creation and the world's Redemption. It agrees well with this romantic story that the poet should be Celtic, or rather Cymric, in race. His name favours the supposition, for—we are told—it probably represents Catumanus: in modern Welsh, Cadfan. But it should not be forgotten that Cadman is still a name by no means uncommon in England, and there is a widespread family bearing it in Norfolk. The race which inhabited Northumbria in pre-Norman times was undoubtedly very mixed; and, while one cannot suppose that there was any dominant Celtic element there is certainly nothing to forbid its presence.

The fortunes of the earlier monastery, so bright at the outset, suffered a rapid reverse. After the death of Aelfleda in 713 a complete blank in its history occurs. It is hardly possible to believe that, if there had been anything to chronicle, there would not have found among its inmates or among those who had been trained within its walls some annalist to record it. Nothing, however, has come down to us, except the fact that about 867 or 870 the place was laid waste by Danish invaders, and remained desolate and desecrated for two hundred years. But though the religious house had fallen into ruins, the town by degrees attained, through its vigorous occupants, a large measure of prosperity, and in the

latter half of the eleventh century the monastery was refounded.

Canon Atkinson traces very carefully the several stages in this important work, and the part taken in it by various members of the Percy family. Much additional light is thrown upon the history of the Percys, and especially of the Kildale line, by our author; but it is to his minute and interesting account of the successive abbey-churches which have occupied the site of the present ruins, that most readers will turn. They will find there stores of valuable information laid open, and will be enabled, by means of the excellent illustrations, to see how the work of one age was modified or supplemented by that of the next, and in what way the result was reached which even now—in spite (or, ought we to say? by reason) of its decay—commands our admiration.

Within the compass of some three hundred pages Canon Atkinson has amassed an amount of historical and antiquarian lore of which our limits permit us to give but scanty samples. But they are, it is hoped, enough to testify to the author's ability and learning, as well as to the thoroughness of his research.

CHARLES J. ROBINSON.

Pictures from Bohemia. Drawn with Pen and Pencil by James Baker. (Religious Tract Society.)

We heartily hope that the publication of this very readable and well-illustrated volume will do something to make the Bohemians, or Chekhs—as they are more correctly called—better known in England.

Mr. Baker is evidently an intelligent traveller; little escapes his notice, be it a picturesque building or the quaint costume of a peasant. He is also familiar with his Palacky, and has plenty to say about Jan Hus, Zizka, Peter Payne, and the men of the fifteenth century. Thus, when he comes to Aussig, he rightly recalls the Hussite victory over the Germans, when the flails and the "morning stars," as the spiked balls were called, were freely plied by the Bohemians upon their retreating foes. This battle forms the subject of a contemporary ballad, printed in the second volume of the *Vybor*, or Selection from Old Bohemian Writings (Prague, 1868). Mr. Baker has a real sympathy with the people among whom he has spent such a pleasant time, and thoroughly understands their national struggles. Perhaps our countrymen may learn from his book that the Bohemians are neither Germans nor gypsies, nor people of irregular habits, which the foolish use of the word "Bohemian" among us, borrowed from the French, causes some people to think.

Unfortunately, owing to his ignorance of the national language, Mr. Baker gives us most of the local names in a travestied form, German corruptions being substituted for the genuine Chekh names. We must confess that we have a dislike to Jungbunzlau for Mlada Boleslav, and such inappropriate expressions as Gros (*sic*) and Klein Skal. So, also, in spite of his apposite citations from Palacky (obviously through a German translation) our author tells us nothing of

the interesting remains of Old Bohemian literature. Ample testimony was borne to its existence by the many splendid illuminated volumes to be seen at the Prague Exhibition of 1891, which showed that the Bohemian language in former times was used in the highest circles, even if we did not have the Golden Bull of the Emperor Charles IV. to justify such an opinion. Mr. Baker also does not tell us of the wonderful resurrection of the Bohemian language and literature in the present century. The Chekhs have now awaked from the intellectual torpor of two centuries to which their rulers had condemned them. The names of their authors have been heard far beyond the bounds of their native country: such as Schafarik, Palacky, and Kollar, and in our own times Tomck and Vrchlicky.

One of the pleasing features of Mr. Baker's book is that he always has something to tell us about the Bohemian museums: we see how rich they are in historical curiosities pointing to that glorious past, which they had been insidiously taught to forget, but which in reality they have ever remembered. Prague is naturally the theme of his warmest praises, and no one who has seen that picturesque city will fail to endorse the glowing eulogy of our author at the conclusion of his sixth chapter. When treating of Prague he is eloquent about the fine museum there, now housed in a more capacious building than heretofore; nor does he omit the rich private collection of Mr. Vojta Naprstek, the patriot, whose name, however, is unfortunately mis-spelled. The museum at Pilsen also attracts his attention, containing very early printed Bohemian books; and he finds much that is curious at Klattau. Jicin leads him to think of Comenius (whose name is also mis-spelled), and of Wenceslaus Hollar. The tercentenary of the birth of the former was celebrated two years ago in many parts of Europe. As a master in the art of teaching, his reputation is world-wide. Hollar, who ended his life in England after strange vicissitudes, is also well known by his engravings.

We have been especially pleased with the constant allusions which Mr. Baker makes to Peter Payne, whom he calls "the great forgotten Englishman." It was Payne who carried over to Bohemia the doctrines of Wickliffe, and thus lit the torch that set the whole country in a blaze. If we try to trace the career of Payne in England, we are always baffled. He is Petrus Paganus and Peter the Clerk: he is known to have been the Principal of St. Edmund Hall, at Oxford. But no documents have come down concerning him, and unfortunately the Oxford registers, as now preserved, date only from 1449. Gascoigne, in his Theological Dictionary, has plenty of abuse of him, but we really learn nothing about him from that work. Cochlaeus, at a later period a bitter opponent of the Hussites, speaks of him as a persistent heretic. While describing Saaz (Zatec), Mr. Baker has some eloquent remarks upon the career of this indefatigable man, who is indeed a "suppressed figure" in religious history.

Our author thoroughly appreciates the

vast issues of the labours of Hus, of whom Milman truly said that he died as an assertor of the principle of private judgment in theological matters. He was not only important as a religious reformer, but has left his mark upon his native language. He even improved the orthography of Chekh by introducing the diacritical marks (see Tieftrunk, *Historie Literatury Ceske*, p. 36). An engraving is given of the house in which Hus was born at Husinec. We may here remark that, for a good account of what Hus did (based upon original authorities), no better work can be recommended than that by the late Mr. Wratislaw (1882).

During the fifteenth and sixteenth centuries the annals of this little country are full of interest. The evil hour came when, by marriage, it was annexed to the house of Austria. With Ferdinand I. begins the long series of encroachments on Bohemian liberties. In 1547 several citizens were put to death for defending their ancient privileges. The attempts to preserve the national religion and national language and institutions, by the election of the incapable Frederick, resulted in the Battle of the White Mountain in 1620. Bohemia for two centuries was blotted from the roll of nations. It is strange that when Joseph II., by his Edict of Toleration, allowed the Protestants to raise their heads in Bohemia, several thousand families avowed that their ancestors had remained Protestant, although outwardly conforming to the Roman Catholic religion in order to escape persecution. Among these were the parents of the historian Palacky. After the Thirty Years' War the country sank into absolute insignificance. The wonder is that it was not completely Germanised. But we may truly say of Bohemia, "Mereses profundo pulchrior evenit"; and never was there a firmer and truer national self-consciousness among the Bohemians than at the present time.

Mr. Baker is struck by the picturesqueness of the Bohemian costume, and his pages contain some interesting pictures illustrative of it. We only regret that he cannot read the *Český Lid*, the valuable Bohemian journal of folk-lore, which appears under the editorship of MM. Zibrt and Niederle. Here he would find excellent articles on Bohemian rustic life, with pictures of dresses and views of quaint houses in the old towns and villages. The important work of Dr. Zibrt, entitled "The History of Bohemian Dress" (*Dějiny Kroje v zemích českých*), is a veritable mine of information. Of course Mr. Baker has much to tell us of the career of the mysterious Wallenstein—or Waldstein, as his name is more correctly written. He is reminded of this great historical figure in many places, and in none more than at Eger (Cheb), the scene of his assassination.

We have read Mr. Baker's book with much pleasure. Here and there, as previously noticed, we have come upon some mis-spellings. Perhaps there is a little *naïveté* in saying that the handwriting of Ceni, Wallenstein's astrologer, is curiously like "Charles Pebody's, the late editor of the *Yorkshire Post*." These, however, are

trifles. We hope that Mr. Baker may pay the country another visit, and that he will go prepared to penetrate to the hearts of the people by means of some acquaintance with their ancient and interesting language.

W. R. MORFILL.

An Imaged World: Poems in Prose. By Edward Garnett. (Dent.)

THIS book, designed in every detail with curious ingenuity, and illustrated by Mr. William Hyde with five drawings of remarkable power and effect, is one of those puzzling experiments on which it is very hard to pronounce. "Poems in prose"—its very *genre* is the most difficult in all the literary categories. The laws of prose we know, and the laws of poetry we know, or think we know; but who shall decide on the elusive limits and qualities of the prose-poem, and deduce from the Bible and Ossian, Mr. Henley and M. Mallarmé, Walt Whitman and Tourguenief, its first conditions?

Mr. Edward Garnett, we should say, has felt all the influences which these names suggest; but his work in this volume is not like that of any predecessors, and is certainly not wrought at all on traditional lines. He has not even, so far as can be gathered, imitated himself and his own previous writings. He seems to have conceived the idea of writing a series of love-poems in dithyrambic paragraphs; using nature and man, town and country, in these, with an intense subjectivity. He does not add much, because of this very subjectivity, to our knowledge of things as they really are; but he makes it clear enough, if sometimes by rather round-about ways, what Night—the "lawless old Night"—and Day, the Thorn-Blossom and the Storm-wind, signify to his own rather extravagant fancy.

Perhaps it will be fairer, and certainly it will make his method clearer, if we quote at once a characteristic passage, instead of trying, inadequately, to analyse and define what is Mr. Garnett's conception of a prose-poem. Take this from a page headed "Earth Seeks to Console him,"—i.e., to console the lover:

"At sunset I wandered to the hillside, the Sun died in purple lustrous, and the young cowslip Moon rose high in the heavens. In the pale blue of the evening sky she stood, in a pure white arch of clouds, clouds wreathed and slight. And, as the sun's light died, there failed too the sweet song of the forest birds, slowly their sweet notes died, and all the dark wood hushed as gentle Night came wandering over the plains of the world. Oh, happiness awaits the souls of men when they shall turn towards beauty. Oh happy then, thrice happy to be born of earth."

As passage after passage of this order follows, we begin at last to understand a little what Mr. Garnett's method is, and what manner of sound-effect he gives us in the place of the regular lyric forms of the love-poet. Some of his imaginative flights have a finely sonorous effect; some develop the emotional rhythm until they attain to something very like what in the case of Welsh preachers is expressively

termed the "hwyl"—an oratorical expedient that is convincing or not, according to the taste of the hearer. This, for example:

"The Darkness enfolds us, the enchanted Darkness hath snatched us, lo! the Darkness hath woven love's web of abandonment for us. The night wind strong and triumphant is chaunting its strange indomitable song, of freedom imperious interpenetrating, of what all Creation hath willed for us, of what is willed by us, of whatever surges, surges of love out-flowing. Lo, hear the thunder-breaking seas, lo, hear the wind riding on the hissing foam-crests. Ah! 'tis the mingling song of two rushing rivers, their waters nearing! nearing! striking! mingling! Hearst thou the violent surf loud shattering on the shore? What impels? what withholds? only the starlight beholds, only the night wind flinging its lawless great voice over the mad sea, chaunts of God's triumph."

Mr. Garnett's use of adjectives here and elsewhere reminds one strongly, at times, of some of the Celtic romancers, by whom, perhaps, he may have been affected. If so, we are inclined to complain that he is too content to choose those adjectival terms that describe generic, instead of specific, qualities. He rarely supplies us with the incisive, luminous, intimate words that bring the conviction of his having really observed the night-wind, the sea, and the fields, with the born observer's and the born poet's faculty. His vigorous rhetorical equivalents for these vital words pall after a time.

From what has been said, it will not be inferred, I hope, that Mr. Garnett's new book does not maintain that sense of faculty, of a certain potentiality, which his two earlier works led one to form. *An Imaged World*, whatever the measure of its actual accomplishment, whatever its ineffectiveness as poetry, or prose, or as both, impresses one as above all things potential. It leaves one with the conviction that its writer is fairly to be reckoned one of the small group of his younger contemporaries who count, who will probably achieve notably yet. It does not make one feel, however, that he has in its sounding pages quite attained. As for Mr. Hyde's drawings, they deserve a better appreciation than we have room to express here. They show imagination and a subtlety and distinction of treatment that should surely win the artist wider opportunities; they show once again how uncertain is "word-painting" in comparison with the genuine thing.

ERNEST RHYS.

NEW NOVELS.

A Rising Star. By D. Christie Murray. In 3 vols. (Hutchinson.)

Adam the Gardener. By Mrs. Stephen Batson. In 3 vols. (Hurst & Blackett.)

The Unbidden Guest. By E. W. Hornung. (Longmans.)

The Adventurers. By Mrs. Edwardes. (Bentley.)

A Desert Bride. By Hume Nisbet. (White.)

The Story of John Coles. By M. E. Kenyon. (Digby, Long & Co.)

The Mark o' the Devil. By Howard Pease. (Fisher Unwin.)

A Common Story. By Ivan Gontcharoff. (Heinemann.)

At least one fact may be recorded in favour of Mr. Christie Murray's latest novel—it is interesting, and it is as easy to read as the most careless person could desire. Moreover, it is well spiced with the piquancy of personal allusions—more than allusions, it may be said. The Duke of Belisle and the Marquis of Limesborough will be recognised at once, though in the flesh the duke and the marquis who stood for these portraits are not—were not, perhaps, should be said, for the duke lives, and the marquis is dead—closely related. In the novel the duke is the marquis's father. Lord Limesborough is a very likely son for such a sire. The story turns on the career of a young woman named Esther Reddy, who, as Miss Evelyn Delacour, goes on the stage, and, aided by a beautiful person, no little natural ability, and, above all, a heart as hard as stone, which enables her to keep her eyes fixed unswervingly on everything which will subserve her own interest, rises in the profession, and, ultimately, after battenning on the senile fondness of a ducal admirer, succeeds in securing the reversion of this nobleman's worldly goods and honours by allying herself with his graceless heir. Esther, too, is suspiciously like an actual person. As for the corrupt dramatic critic, Mayhill, let us hope that he is not to be confounded with any living person, though one cannot help suspecting the author intended that he should be. The novel shows an intimate knowledge of theatrical life behind the scenes; but now and again Mr. Murray commits singular errors. A dramatic critic is not supposed either to applaud or to demonstrate disapproval at the first night of a play; and the device whereby the manager checks a malignant journalist's effort to "guy" a piece is altogether too thin: a corrupt man bent on mischief would not be turned aside from his design by a flimsy trick of the kind.

We like Mrs. Batson's novel exceedingly, though we are by no means blind to its faults. Naturalistic studies, as faithful as they are picturesque, are lightened with incidents, which, though effective, savour too much of melodrama. In incident and characterisation this novel has points of similarity with Mr. Rider Haggard's *Dawn*. This is doubtless accidental; but certainly in Mrs. Skinner we see Mildred Carr, and in the supplanting of Adam Romaine by his cousin Giles, and the undoing of Sir Adam at a critical moment, we are again reminded of Mr. Haggard's earliest novel. The idea of the story is as ingenious as it is seasonable. Adam Romaine, heir to an ancient baronetcy, is bitten with socialistic ideas, and he determines to put his theories to the test of practical experience. He goes to a county not too remote from his own, and essays to lead the life of an agricultural labourer. He is zealous in his investigations, and even goes the length of "keeping company" with a village maiden, in order that he may possess himself of the inner characteristics of the women

belonging to the labouring class. The result may be guessed. The girl falls in love with him; and Adam, who in his fatuous zeal has never counted on such a possibility, tries to make a wrong right by committing the folly of marrying the girl. Of course, this makes things ten times worse. His father is so incensed that, even before he knows of this fatal *mésalliance*, he calls a remote relative, and a sorry "boulder" to boot, to his side, and makes him his heir. The main idea of the book was skilfully used by Mr. Algernon Gissing, in his penultimate novel; but, for all that, Mrs. Batson's work is a true study of Wessex life and Wessex habits of thought, though it lacks the touch of genius which gives vitality to Mr. Thomas Hardy's labours in similar fields. What the rustic craves for is more largesse from his social superiors: therein lies his socialism, not in supporting any mere radical scheme. A long acquaintance with the type, for there is much similarity between the peoples of Sussex and of Wessex, convinces us that Mrs. Batson is right in this theory.

Never commit the fault, as general as it is stupid, of judging a novel by its opening chapters. Sometimes an author exhausts himself early. Sometimes he elects to dally with his theme, and does not properly goad himself to his work until he has leisurely prepared the ground. This last method always proves to be the most artistic. A novel should be written on the *crescendo* principle. As a rule, the fish best worth catching take the longest to land. Nevertheless, one is sorely tried in reading Mr. Hornung's story. His style, never actually felicitous, is by no means seductive in the early part of the book. But as one goes on the reward is plentifully vouchsafed. We are introduced to a farming family living on the outskirts of Melbourne, upon whom a firebrand from England suddenly descends. A young girl, the daughter of an old friend of the farmer, who has remained in England and grown rich there, has come to Melbourne on a visit. She, or rather a girl calling herself by her name, presents herself at the homestead. The simple farmer and his family have been expecting a person of ideas; they find such, but not in the sense they had anticipated. The girl wins all their hearts; but she is an impostor—in brief, she is a fifth-rate actress, with a sullied reputation. Mr. Hornung's skill lies in characterisation. This girl is exceedingly cleverly drawn; we end by loving her, despite her faults. We love, too, David Teesdale, the generous-minded head of the family; and, before the close of the book, we are reconciled to his dour and forbidding wife. There are several really dramatic situations in this novel, especially one in which Mrs. Teesdale rises from her bed of sickness to denounce the adventuress who has won her son's heart. Somehow, just at the end, when John William Teesdale ought to attain his highest, he falls short, not in deeds, but in words. In one sense Mr. Hornung is justified; but the excuse that John William would fail to express himself will not suffice artistically, even if it were valid on naturalistic grounds.

Mrs. Edwardes introduces us to an adventuress of another kind: one of those cosmopolitan nobodies, possessing every attraction but that of a secure position, with which every visitor to the Riviera, indeed to all the fashionable continental haunts, is familiar. But, worldly as she was, Rose Hathaway was by no means worthless. She only wanted to come in contact with real strength to ally herself with it. One rejoices that the plucky parson who laid siege to her ends in confounding the burnt-out sexagenarian who so nearly succeeded in purchasing her. And, after all, dangerous as the Rose Hathaways of society are, they are not nearly so intrinsically worthless as women of the Mrs. Tredennick type: women who having married without love, deliberately attach to themselves chivalrous gallants whom they hold in durance vile, routing any woman who might make for them fitting helpmeets, with a callous selfishness which inspires disgust in the minds of those who watch the game.

Mr. Hume Nisbet's book for boys is full enough of mighty fights and hairbreadth 'scapes to please the most jaded palate. Two young men set off to Persia to discover the "Peacock Throne," a magnificent affair, which the Great Mogul had had made for him, and which was said to have cost six millions sterling. The mother of one of the lads is of the party. They have a fine time of it, climbing mountains, masquerading as jugglers, and eavesdropping while a certain Prince makes love to his brother's wife. However, they come through mutiny and rebellion all right, and at last find the throne in a cave, and, having broken it up, return to enjoy their riches in undisturbed peacefulness.

The Story of John Cotes cannot be taken seriously. Its feebleness is too transparently feeble. John Cotes is a burglar and a murderer. He is also an accomplished seducer. He finds his way into a country rectory and works havoc all round. In the end the bull-dog he had lured from its allegiance to the rectory folk, and to whose ferocity the little son of the house had fallen a victim, becomes the instrument of his own destruction.

It is a relief to turn from the two last books to the volume of Northumbrian tales by Mr. Howard Pease. Their rugged simplicity is not the least of their charms, while their fidelity to life and nature is conspicuous among their attractions. Here we have literature, and of a valuable kind. This is a book to put on one's shelves.

Mr. Edmund Gosse reminds us that M. Michel Zagonlaïeff, in writing of Gontcharoff, said that "the basis of the three novels of this illustrious writer is nothing else than the permanent inward struggle between diametrically opposed sides of his own character." Anyone reading attentively *A Common Story* will probably admit that M. Zagonlaïeff has in this sentence given a remarkable true and lucid criticism of the work, and of its somewhat perplexing characters. The power and freshness of the book is certain to secure for it respectful consideration at the hands of those to whom

the reading of fiction is something more than a lazy way of killing time.

JAMES STANLEY LITTLE.

THREE CONCORDANCES.

A Complete Concordance of the Dramatic Works and Poems of Shakspeare. By John Bartlett. (Macmillans.) It was in 1845 that Mrs. Cowden Clarke—who still survives among us as the last depository of traditions about Charles and Mary Lamb—published her "Complete Concordance to Shakspeare," to which she had devoted sixteen years of an active life. That work passed into a second edition, and has long been recognised as indispensable for all students of the English language. Yet it is impossible to regard any book as final; and those who most honour the name of Mrs. Cowden Clarke will admit that Mr. Bartlett was fully justified in attempting a yet more "complete" Concordance, which differs from hers as the latest edition of Liddell and Scott differs from the earliest. Mr. Bartlett is best known in this country as the author of *Familiar Quotations*, of which the ninth and final edition appeared in 1891; but it may be as well to state that he is also senior partner in the publishing firm of Little, Brown & Co., of Boston, U.S. The present volume, therefore, comes to us—like the Variorum Shakspeare—as a testimony of the devotion paid to Shakspeare in America; while the circumstances of its authorship recall the labour of love which an English bookseller recently expended upon Shelley. So long ago as 1881, Mr. Bartlett brought out a *Shakspeare Phrase-book*, which aimed at being an index of phrases rather than of words. The work before us, we are told, was begun yet earlier, in 1876; and has been since gradually completed in the author's leisure hours, "with the ever-ready assistance of his wife." It is, indeed, a monumental work, consisting of nearly two thousand quarto pages, closely printed in double column. Considering the number of books by English authors that have recently been issued with an American imprint, we feel bound to add that this is the product of a British press, and reflects, in both type and paper, the highest credit upon Messrs. R. & R. Clark, of Edinburgh. As compared with the familiar work of Mrs. Cowden Clarke, Mr. Bartlett's Concordance differs in several important respects, quite apart from its superiority in typography. That which will first strike the most incurious eye is that the quotations are given at full length, frequently extending to two lines, and sometimes to three. While this plan adds greatly to the bulk of the work, it has the supreme advantage of transfiguring it from a barren index of dead words into a readable cento of living quotations. In the second place, in addition to the main word are given all the principal combinations in which it is found. For example, after nine columns of "God," there follow three more, containing such phrases as "God Almighty," "God He knows," "God of battles," "God's peace," &c., &c. Thirdly, greater comprehensiveness has been attained by "the inclusion of select examples of the verbs *to be*, *to do*, *to have*, *may*, and their tenses, and the auxiliary verb *to let*; of the adjectives *much*, *many*, *more*, *most*, and many adverbs; and of pronouns, prepositions, and conjunctions." Such an extension of the primary scheme of a Concordance must give rise to differences of opinion, but it affords the best opportunity for discretion on the part of the compiler. Here we feel ourselves safe in Mr. Bartlett's hands. We notice that he records all the ten instances of the occurrence of "its"; and, under "thee" its use as a *dativus*

ethicus, and such phrases as "I would not be thee, nuncle." On one point alone are we disposed to question his judgment, though we believe that he has the weight of authority on his side. He places together under one continuous arrangement not only nouns and verbs which are spelt alike (e.g., "fall"), but also homonyms which have no connexion with one another (e.g., "wind"). This may possibly be the most convenient plan for ready reference; but it irritates the reader, and looks unscholarly. Finally, Mr. Bartlett has done one thing which by itself would make his work both unsurpassed and unsurpassable: he has appended the numbering of the lines from the Globe edition, which thus once more obtains recognition as the standard text of Shakspeare—it is hardly too much to say, for all time.

A Concordance to the Poetical Works of Milton. By John Bradshaw. (Sonnenschein.) Without in the least intending to disparage the late Dr. Bradshaw or his publishers, it must be admitted that the second book on our list is unfortunate in challenging comparison with the first. The one is, in substance, a work of literature; in form, a work of art. The other is an honest job of compilation, worthy alike of the industry of the Anglo-Indian educationalist, who died before he could see it through the press, and of the accuracy of its Dutch printers. It is curious to learn that the only previous Concordance to Milton was one published at Madras, in the year of the Mutiny, by a Civil Servant, whose name, by the way, is absent from the list given in *Memorials of Old Haileybury College*—"finding one of Stuart's race Unhappy, pass his annals by." Next after Shakspeare, Milton assuredly deserves such an honour, which has recently been accorded to Cowper, Burns, and Shelley. The general richness of his vocabulary, his borrowings from the Bible and the classics, his use of compound epithets, all make the language of Milton an interesting subject of study, which cannot be pursued properly without the help of a Concordance. This help Mr. Bradshaw has given us, once and for all, in a book which satisfies all the conventional demands. The type is clear, and the page not too crowded. As contrasted with Mr. Bartlett's prodigality of quotation, the references are cited in a very abbreviated form, with the main word condensed to its initial; so that the columns cannot be called readable. Nor has Mr. Bradshaw been so careful to include the petty words of perpetual recurrence. We find, however, three mentions of "its." With regard to one point, animadverted upon above, we approve of Mr. Bradshaw's general—we cannot say, universal—practice of distinguishing words of different meaning that happen to be spelt in the same way. Thus, "tear" = *lacrima* and "tear" = *diripere* are separated; but "fall" the noun and "fall" the verb are combined. We have been surprised to discover that Milton does not employ the word "burgeon," which Tennyson has restored to the language of poetry.

The Comprehensive Concordance to the Holy Scriptures. By the Rev. J. B. R. Walker. (Nelson.) Whether this is an altogether new work we do not know. The author, it seems, was an American clergyman, who died as long ago as 1885. Possibly, his work has already appeared in the United States. The copy before us is dated 1895, and seems—we do not mention it *honoris causa*—to be of British manufacture. It opens with an introduction by Dr. William Wright, on "The Growth of the English Bible," which might have been spared: and a so-called "Bibliography of Concordances," by Dr. M. C. Hazard. This last is really a brief historical account of lexicons and alphabetical commentaries, as well as of

concordances proper. Regarding Cruden, we are mysteriously told: "The defects of Cruden have been elsewhere referred to." Mention is made of the pocket concordance condensed by Downname from the larger work of Clement Cotton; but is it strictly correct to say that this was "entitled *A Concordance to the whole Bible*"? This is, it is true, the heading of the first page, in a copy in the possession of the present writer, dated 1659; but the title-page proper begins "A Brief Concordance, &c." From one who undertakes to write a bibliography of concordances, absolute accuracy in such matters is essential. What is not essential is a summary of "the peculiarities and excellences" of the particular concordance to which the bibliography is prefixed. We are told that it contains about 40,000 more references than Cruden, that it omits Cruden's irrelevant quotations and corrects his errors in arrangement, and that it differs from him by including proper names under the common alphabet. Much praise also is bestowed upon the typography. It is true that the printing is legible; but the general effect of the page, of three close columns, is to our eye far from pleasing. It is only fair to give an example of the system adopted. Let us take, therefore, the word "hand." This is followed by "at hand," "by the hand," "deliver out of the hand," "hand with enemies," "hand of God," "his hand," "into the hand," "left hand," "Lord's hand," "mighty hand," "mine hand," "my hand," and so on. This seems to us to be an excess of sub-classification; while the condensation of the references distorts them out of ready recognition. But we admit that the ideal concordance to the Bible, on the same scale as Mr. Bartlett's to Shakspeare, would be too colossal a work for handy use. This volume is at least handy and cheap.

NOTES AND NEWS.

MESSRS. LONGMANS & Co. have now nearly ready for issue a book which has been long announced—*Memorials of St. James's Palace*, by the Rev. Edgar Sheppard, sub-dean of H.M. Chapels Royal. It will be in two volumes, illustrated with no less than 41 full-page plates, some of which are by the process known as photo-intaglio. Besides numerous reproductions of original drawings and rare prints, permission has been given to take photographs of several historical pictures of royal personages and royal marriages in the possession of the Queen.

A History of the Art of Bookbinding, by Mr. W. Salt Brasington, is announced for immediate publication by Mr. Elliot Stock. It will be a small folio volume, illustrated with about one hundred examples of rare and curious bindings, in ivory, leather, enamel, and precious metals from all countries, from the earliest times, in monochrome and colours. Notice also is taken of the more noteworthy examples of the art in recent days. Fifty copies are to be printed on large paper, for sale in England.

THE fifth edition of the late Sir James Stephen's *Digest of the Criminal Law* will shortly be published by Messrs. Macmillan & Co., under the editorship of the author's sons, Sir Herbert and Mr. Harry Stephen. Besides the alterations required to bring it up to the level of the most recent legislation and the latest decisions, it will contain an entirely new index, and an alphabetical table of all the indictable offences, showing the appropriate punishment for every one, and how and when it was created.

MR. JOHN MURRAY announces a book on *Primogeniture*: a short history of its development in various countries, and its practical effect, by Mr. Evelyn Cecil, of the Inner

Temple, who is himself (we believe) a cadet of the house of Exeter.

MR. T. FISHER UNWIN will publish next week a novel, in two volumes, by Mr. W. H. Chesson, entitled *Name This Child*: a Story of Two. It is a study in temperament, and deals with causes rather than effects. An old but little discussed phase of school life is treated from a new point of view, by means of which the egoism of the principal character is brought into strong relief. The scene is mostly laid on the South Coast.

Peg the Rake is the title of "Rita's" new novel, which will be issued shortly by Messrs. Hutchinson & Co., in three volumes. The principal character is a rather reckless Irish woman, who in Ireland would be described as a "rake."

MESSRS. JARROLD & SONS announce "The Unknown Authors' Series" of one-volume novels. They have already arranged for six volumes, the first of which, *The Burning Mist*, by Garrett Leigh, will be published very shortly.

MESSRS. JARROLD & SONS also announce for early publication *Zachary Brough's Venture*, by Miss E. Boyd Bayly.

THE title of the character sketch of an Edinburgh Laddie by W. Grant Stevenson, to be issued next week by Messrs. Oliphant, Anderson & Ferrier, is *Puddin'*. It will have six full-page illustrations and chapter initials by the author.

MESSRS. WILLIAM ANDREWS & Co, of Hull, will publish in a few days *Bygone Surrey*, edited by Mr. George Clinch, of the British Museum, and Mr. S. W. Kershaw. It will include papers written in a popular style on the history, manners, and customs of the county, by local authorities.

MESSRS. OLIPHANT, ANDERSON, & FERRIER will shortly publish *Foreign Missions after a Century*, by the Rev. Dr. James S. Dennis, of the American Presbyterian Mission at Beirut, with an introduction by Prof. T. M. Lindsay.

MR. G. H. POWELL, the author of "Play-time with a Pen" and "Rhymes and Reflections," has compiled an anthology of humorous poetry, entitled *Musa Jocosca*. Among the authors represented are Oliver Wendell Holmes, Thackeray, Calverley, Bret Harte, Lewis Carroll, C. G. Leland, and W. S. Gilbert. The book will be published early next month by Messrs. Bliss, Sands, & Foster.

MR. WALTER BLACKBURN HARTE will publish this autumn, through the Arena Publishing Company, of Boston, a volume of essays called *Meditations in Motley*: a Bundle of Papers imbued with the Sobriety of Midnight. Mr. Harte is a Londoner by birth, and was educated in the town of Bedford; but he left England as a young man, and has served ten years in American journalism.

IN view of the Parish Councils Elections, a cheap edition of Mr. Thomas Greenwood's standard book on *Public Libraries* will be issued immediately by Messrs. Cassell & Co.

THE second edition of Mr. Henry Dunning MacLeod's *Bimetallism* will be published by Messrs. Longmans next week.

DR. STALKER'S *Life of Christ* has just been issued in a German translation by Mohr, the well-known publisher of the Handbooks of the Theological Sciences.

AMATEURS of historical legends would find a treat in *Les Légendes du Saint-Sépulchre*, par A. Couret (8, Rue François 1^{er}, Paris). Apart from the attraction of the tales themselves, the little volume is of value from the full references given to the mediæval and other sources whence the legends are derived.

THE FORTHCOMING MAGAZINES.

PROF. W. M. SLOANE has completed a new *Life of Napoleon*, which will commence in the November number of the *Century* magazine. The first article deals with Napoleon's school-days, describing how the young Corsican entered, as a foundation scholar, the military academy of Brienne, one of ten then recently instituted as a protest against the luxury of the schools of Paris and La Flèche. Prof. Sloane tells many interesting anecdotes of Napoleon's relations with his fellow-students: how he challenged one of them to a duel, and was rescued from confinement by Marbeuf, who subsequently introduced him to Mme. de Brienne. Among the illustrations will be the reproduction of a crayon-sketch of Napoleon made from life in 1785, which was found recently in the Louvre.

DR. KARL BLIND contributes to the forthcoming number of the *National Review* an article on Hans Sachs, the Meistersinger, suggested by the four-hundredth anniversary of his birth, which is shortly to be celebrated throughout Germany. The same number will also contain an article by Mr. Diggle on the education question.

THE next number of the *Artist, Photographer and Decorator* will contain a full-page reproduction of an unpublished drawing by Mr. Ruskin, made between the years 1843 and 1845, when Mr. Ruskin was occupied upon his "Modern Painters." In an early issue will also be commenced a series of reproductions from a Sketch-Book by Michael Angelo, which has been lent for the purpose by a private collector. These sketches have, up to the present, never been reproduced.

THE Bishop of Ripon will contribute a paper, entitled "The Heart of Religion," to the November part of *The Quiver*, which commences a new volume. The same part will contain contributions by the Rev. Dr. Hugh Macmillan, the Rev. P. B. Power, the Rev. Dr. J. Hiles Hitchens, the Rev. G. Everard, and the Rev. B. G. Johns; a paper about "Young Cambridge of To-Day," prepared from an interview with the Rev. H. C. G. Moule; and the opening chapters of two new serial stories: "For Poorer—For Richer," by Annie Q. Carter, and "Angus Vaughan's Widow," by Isabel Bellerby.

A SYMPOSIUM will appear in the forthcoming number of the *Humanitarian*, in answer to the question, "Should the Same Standard of Morality be required from Men as from Women?" Among the contributors are Lady Burton, Mrs. Josephine Butler, Miss Curtis, the Rev. H. R. Haweis, F. Frankfort Moore, Helen Mathers, Lady Gwendolen Ramsden, Clement Scott, W. H. Wilkins, and Dr. Andrew Wilson.

THE next number of the *Senate*, now edited by Mr. L. Cranmer Byng and Mr. C. Gordon Winter, will contain the following: "The Humanising of Hester," by Jean de Mezarilles; "A Match-making Ancestor," by Alfred Egerton Hughes; and a poem by "Paganas."

MESSRS. CASSELL & Co. will publish on October 31 the first number of a new fashion paper, entitled the *Paris Mode*, illustrated with coloured plates and wood engravings. Its special feature will be the issue, to subscribers, of patterns cut to their own measurement.

UNIVERSITY JOTTINGS.

THE Vice-Chancellor of Cambridge (the Rev. A. Austen Leigh) will preside at a meeting to be held on Thursday, November 8, in the combination room of King's College, to consider

what steps shall be taken to perpetuate the memory of the services rendered to Oriental studies by the late Prof. W. Robertson Smith. As already announced in the *ACADEMY*, it is proposed to raise a fund to be devoted to the following objects: (1) The continuance and extension of his Oriental library, which has been left to Christ's College; and (2) if possible, the purchase of Oriental MSS. for the University Library.

THE first performance of the "Iphigenia in Tauris" at Cambridge will take place on Friday, November 30, at 8.30 p.m. An acting edition of the play has been prepared, with a prose translation by Dr. Verrall. The incidental music has been written by Mr. Charles Wood, the new fellow of Caius, and will be conducted by him. There will altogether be six performances, including one on the afternoon of Saturday, December 1.

IN connexion with the scheme for providing university instruction for students destined for consular service in the East, Dr. Charles Wells, Oriental translator to the Foreign Office, has been appointed lecturer in Turkish at Oxford for one year.

IN Convocation at Oxford next Tuesday, a decree will be proposed admitting Melbourne to the privileges of a Colonial University.

THE Earl of Cranbrook and Mr. James Bryce have been elected to honorary fellowships at Oriel College, Oxford.

MISS LUCY TOULMIN SMITH—the daughter of the historian of English guilds, and well-known herself for a life devoted to antiquarian research—has been appointed to the new post of librarian at Manchester College, Oxford.

SIR THOMAS WADE, professor of Chinese at Cambridge, announces a public lecture on "China, Corea, and Japan: the Situation in the Far East," to be delivered in the afternoon on Saturday next, in the hall of King's College.

MR. W. R. MOREFILL, reader in Russian at Oxford, was to deliver a public lecture at the Taylorian Institution, on Friday of this week, upon "Alexander Herzen."

No candidate appeared for the Davis scholarship in Chinese at Oxford.

FOR the meeting of the Cambridge Philological Society, to be held on Thursday of this week, Prof. Armitage Robinson had promised a paper on "An Apparent Misinterpretation of Pliny's Statement (*Ep. xevi.*, 6, 7), as to Meetings of the Christians."

THE total of matriculations at Oxford this term is 695, which (we believe) shows an increase on last year. There are considerable changes in the numerical position of the several colleges. Non-collegiate students now come first with 66, of whom about 16 (according to the statement of the *Oxford Magazine*) seem to have come from other universities. Then follow New College (57), Keble (56), Balliol and Christ Church (49), Exeter (47), Trinity (38), Magdalen (37), St. John's (33), Brasenose and University (30). We have noticed the names of nine who are apparently natives of India, most of them Mahomedans.

AT Cambridge, the total of matriculations is 867, practically identical with last year. Trinity still continues easily first (188); St. John's has now regained the second place (82); next come Pembroke (60), Trinity Hall (58), Emmanuel (52), Caius (51), Clare (49), King's (41), Jesus (40), Christ's (39), Corpus (33). Non-collegiate students number only 36, as compared with 48 last year, indicating that the new system has not taken such a firm root as at Oxford.

MEETINGS OF SOCIETIES.

WITH the beginning of November most of the numerous societies in London—scientific and literary—resume their meetings for the reading and discussion of papers or the delivery of lectures.

AT the London Institution, it is noticeable that almost all the lectures are now announced as "illustrated." Prof. Hubert Herkomer will lead off with a lecture next Monday at 5 p.m., on "Sight and Seeing, or Art Tuition." But the regular series will not begin until the Monday following, when Prof. W. M. Flinders Petrie will deliver an illustrated lecture on "Primitive Egypt." Among the other announcements are: "Climbing in the Himalayas," by Mr. W. Martin Conway; "Twenty Thousand Feet above the Sea," by Mr. Edward Whympers; "The Literary Movement of the Century," by Mr. Edmund Gosse; "Rembrandt and his Works," by Sir F. Seymour Haden; "Theory and Practice of Protective Inoculation," by Dr. E. E. Klein; "Truth and Falsehood as to Electric Currents in the Body," by Prof. Victor Horsley; "Comets," by Sir Robert S. Ball; and "The Beautiful as seen in Minute Nature," by the Rev. Dr. Dallinger. The Christmas course for juveniles will be given by Mr. Arnold Mitchell, on "English Cathedrals"; and there will also be three Travers Lectures.

THE Aristotelian Society will resume its meetings at 22, Albemarle-street, on Monday, November 5, at 8 p.m., when the president, Mr. Bernard Bosanquet, will deliver his inaugural address on "An Essential Distinction in Theories of Experience." Papers are also announced by Mr. Benecke, Miss Constance Jones, Mr. G. F. Stout, and Mr. R. J. Ryle, and a symposium on "The Freedom of the Will," to be opened by Dr. Gide. This will be the sixteenth session of the society.

THE Elizabethan Literary Society began its eleventh session at Toynbee Hall so long ago as October 3, when Mr. Frederick Rogers, the vice-president, delivered an opening address on "The Social Life of Elizabethan England." For November 5, Mrs. J. M. Strachey has promised a paper on "Sir Philip Sidney and the *Arcadia*"; which is to be followed by one on "Thomas Nash, Satirist," by Mr. Sidney Lee, president of the Society. Besides these papers on Wednesdays, the members also meet on Wednesdays to read Congreve's plays.

THE Irish Literary Society is now settled in its new quarters at 8, Adelphi-terrace, Strand, where a house-warming was to take place this week. On Wednesday next, Dr. Douglas Hyde will deliver an address on "The Last Three Centuries of Gaelic Literature," at a meeting to be held in the rooms of the Society of Arts, with Lord Russell in the chair. Goldsmith's birthday is to be observed on November 10; and the other arrangements include, "The Oldest Irish Conceptions of the Other World," by Mr. Alfred Nutt; "Irish Astronomy," by Sir Robert S. Ball; "Irish Humour," by Mr. R. Ashe King; "The Danes in Ireland," by Dr. Sigerson; and "The Three Sorrows of Irish Story-Telling," by the Rev. Stopford Brooke.

THE Viking Club, founded two years ago as a social and literary society for persons connected with Orkney and Shetland, and also for all interested in the North or its literature and antiquities, holds its meetings in the King's Weigh House Rooms, Thomas-street, on Fridays at 8.30 p.m. At the first meeting, on November 2, Dr. Hyde Clarke will read a paper on "A Norman Queen of Jerusalem." Other papers promised are: "A Visit to a Lapland Settlement near the Arctic Circle," by

Mr. Poultney Bigelow; "Scandinavian Influence on English Literature," by Dr. Jon Stefansson; "The Myths of Yggdrasil's Ash and Sleipnir represented in a new light," by Mr. Eirikr Magnusson; and "The History of the Inhabitants of Orkney," by Dr. J. G. Garson. It is hoped that the first Saga-Book, or volume of Proceedings, will be published early in the new year.

At the annual general meeting of the Playgoers' Club, held on October 12, Mr. Cecil Raleigh was elected president for the ensuing year. The treasurer is Mr. Carl Hentschel, and the secretary Mr. Percy House.

ORIGINAL VERSE.

IN ROSAE HONOREM.

It was at Thebes, the wedding-day
Of Kadmos and Harmonia;
And all the Gods were there to grace,
And all the Muses there to sing,
And all the little loves that chase
The hidden sweetness of the Spring,
Hastened o'er earth and air and sea,
To join in praise of Harmony—
Divine, diviner Harmony.

Her lord in golden vestment dight,
Her form the starry splendours deck;
For necklace fair, the gift of Night,
Adorned the beauty of her neck.
I know this tale that men were telling,
Speaks of the world in ordered grace,
As acted song and stately dwelling,
Fit home for an immortal race;
Where all the varied parts that be
Inspire a note of harmony—
Divine, diviner Harmony.

But yet, the basis of the whole
Is noble love of soul for soul:
Beyond the away of stormy weather,
Untouched by shock of mortal jars,
Where two clasp hands and stand together,
And conquer darkness like the stars;
Whilst the sweet claims of me and thee
Wake myriad strains of harmony—
Divine, diviner Harmony.

So, Kadmos, take thy Theban bride,
Harmonia, ever fair and young;
But us the Gods have not denied
The sweetness which their poets sung:
For, in our garden Love will stray
To waken from their calm repose
A thousand flowers, that make it gay,
And this fair morning culls a Rose;
Bound in bright chain, yet ever free,
The two a link in harmony—
Divine, divinest Harmony!

ROBERT BROWN, JUN.

OBITUARY.

JAMES ANTHONY FROUDE.

THE death of Mr. Froude, on October 20, removes one of the last representatives of the great period of Victorian letters. Born so long ago as 1818, for full fifty years he had been active with his pen. In 1842, he won the Chancellor's prize at Oxford for the English essay, upon a subject to which (we believe) he never afterwards returned: "The Influence of the Science of Political Economy on the Moral and Social Welfare of the Nation." Only last month Messrs. Longmans published his Oxford lectures on *Erasmus*, of which we hope to print a considered review next week. It is enough to say now that this latest contribution of his to the history of the sixteenth century shows absolutely no decay in penetrating insight or in lucidity. What a vast and varied amount of work was accomplished during the intervening period! Historian, biographer, essayist, traveller, novelist, and even poet—there was no field that he left un essayed. Starting as almost an acolyte of Newman, he soon broke

away violently from Oxford and its traditions, and attached himself to the school of Carlyle—if, indeed, Carlyle can be said to have had any other pupils. Except for the quiet of its close, his entire life was crowded with controversy, though he himself rarely replied to an opponent, however bitter. Charming as he was in all private relations, there must have been some eccentricity in his character which prevented him from realising to his own conscience the primary obligation of a public teacher. In his historical researches—which were not inconsiderable—he seems to have been content to look for just so much evidence as would confirm the opinions he had already formed. So, again, in his biographical work proper, he committed such flagrant errors of discretion as would have damned a lesser man. And yet, when everything is admitted that an *advocatus diaboli* might urge, the great reputation of Froude with the public will stand but little impaired. For, after all, the object of writing books is that they may be read; and in this respect Froude could afford to ignore the carpings of his critics. While they protested, he went on working: just as he proved his fitness for the Oxford chair by the most effective lectures that have been heard at that University since the time of Matthew Arnold and Ruskin. As it is not the duty of an historian to tell truth in such a way that only a few can be induced to learn it; so a professor may be as well employed in stimulating impressionable youth by his eloquence, as in organising boards of examination. It may be that Froude's History will be known to a later generation only by its purple patches. It is certain that his general conception of the characters of Henry VIII. and Cranmer, the two champions of the Reformation in England, will not be confirmed. Each generation will have the historians that it deserves. Our children will be fortunate if they find another writer with the vigour of mind, and gift of exposition, in which Froude ranks second only to Macaulay.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BAAV, R. Ritter v. Zwei Fahrten in das nördliche Eismeer nach Spitzbergen u. Novaja Zemlja. Wien: Gerold's Sohn. 9 M.
BIART, Lucien. La Conquête d'une patrie. Le Pensativo. Paris: Hennery. 7 fr.
DESCAYES, Lucien. Les émirés. Paris: Tresse. 3 fr. 50 c.
DICTIONNAIRE des Finances, publié sous la direction de M. Léon Say. Paris: Berger-Levrault. 90 fr.
MALLARMÉ, Stéphane. Oxford, Cambridge: la musique et les lettres. Paris: Didier. 2 fr.
OHLSEN, Th. Durch Süd-Amerika. Hamburg: Bock. 60 M.
RAMSAUD, Joseph. Éléments d'économie politique. Paris: Larose. 10 fr.

THEOLOGY, ETC.

- NÜNGBERG, A. Vita S. Bonifatii, auctoris Willibaldo. Aus der Müncbener Handschrift neu hrsg. Breslau: Müller & Seifert. 1 M.
STARCK, W. Das Deuteronomium, sein Inhalt u. seine literar. Form. Leipzig: Hinrichs. 4 M.

HISTORY, LAW, ETC.

- HAUTEFÈVE, Ernest d'. L'Armée sous la Révolution. Paris: Ollendorf. 7 fr. 50 c.
HITZIG, H. F. Das griechische Pfandrecht. München: Ackermann. 3 M. 60 Pf.
IANERUS, Quaestiones de iuris subtilitatibus. Hrsg. v. H. Fitting. 3 M. Summa codicis, hrsg. v. H. Fitting. 15 M. Berlin: Guttentag.
JONES, Moreau de. Aventures de guerre au temps de la République et du Consulat, 1791–1805. Paris: Guillaumin. 9 fr.
MITROVIC, B. Cipro nella storia medioevale del commercio levantino. Trieste: Schinapl. 3 M. 20 Pf.
MOZEL-FATIO, A. Recueil des instructions données aux ambassadeurs de France. Espagne. T. 1 (1619–1700). Paris: Alcan. 20 fr.
TAUDICUM, F. v. Geschichte des deutschen Privatrechts. Stuttgart: Enke. 11 M.
TREITSCHKE, H. v. Deutsche Geschichte im 19. Jahrh. 5. Thl. Bis zur März-Revolution. Leipzig: Hirzel. 10 M.
YOSHIDA, T. Entwicklung d. Seidenhandels u. der Seidenindustrie vom Alterthum bis zum Ausgang d. Mittelalters. Heidelberg: Hering. 2 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BÜCHER, M. Ueb. die Reihentwickelungen der Potentialtheorie. Leipzig: Teubner. 3 M.
LOEW, E. Blütenbiologische Floristik d. mittleren u. nördlichen Europa sowie Grönlands. Stuttgart: Enke. 11 M.
MENDEL, E. Das Atomvolumen in chemischen Verbindungen. Leipzig: Schulz. 4 M.
SCHWARTZ, F. v. Städteth u. Völkerwanderungen. Stuttgart: Enke. 14 M.
WINTER, W. Der Vogelflug. München: Ackermann. 3 M. 60 Pf.

PHILOLOGY, ETC.

- ANTHOLOGIA LATINA. Ed. F. Buecheler et A. Riese. Pars I. Fasc. I. Leipzig: Teubner. 4 M.
FRITZ, H. v. Die Hauchopfer bei den Griechen. Berlin: Mayer & Müller. 2 M. 50 Pf.
HILDEBRANDT, P. De scholis Ciceronis Bobiensibus. Berlin: Mayer & Müller. 1 M. 60 Pf.
HUTN, G. Die Inschriften v. Teaghen Baisien. Tibetisch-mongol. Text m. e. Uebersetzg. Leipzig: Brockhaus. 3 M.
LIPPERT, J. Studien auf dem Gebiete der griechisch-arabischen Uebersetzungsliteratur. 1. Hft. Quellenforschungen zu den arabischen Aristotelesbiographien. Braunschweig: Sattler. 2 M.
PUNZI SECUNDI, C. librorum dñli sermonis VIII. reliquiae. Collect et illustravit J. W. Beck. Leipzig: Teubner. 1 M. 40 Pf.
RIGOLD, P. Versuch e. Terminologie u. Terminologie der Handwerke in der Misab. 1. Thl. Berlin: Mayer & Müller. 1 M. 60 Pf.
STUDIEN in arabischen Dichtern. 2. Hft. Berlin: Mayer & Müller. 1 M. 60 Pf.
VOGELSTEIN, H. Die Landwirtschaft in Palästina zur Zeit der Misab. 1. Thl. Der Getreidebau. Berlin: Mayer & Müller. 2 M. 60 Pf.
WEIGAND, G. Die Aromunen. Ethnographisch-philologisch-histor. Untersuchungen üb. das Volk der sogenannten Makelo-Romanen od. Zinzaren. 2. Bd. Leipzig: Barth. 8 M.

CORRESPONDENCE.

THE SEPTUAGINT VERSUS THE HEBREW TEXT OF THE BIBLE.

Cambridge: Oct. 22, 1894.

Permit me to thank Sir H. H. Howorth for the courtesy of his reply, and not less for the explicitness with which he has again stated the chief points of his position. To some of these I ask leave to briefly refer.

From his general estimate of the value of the LXX. it is impossible to dissent. The Alexandrian version not only represents MSS. older by more than a thousand years than any which are known to be now in existence, but it brings us into touch with a text differing sometimes widely from that of the MSS. reflected by the Massoretic Hebrew. In view of these facts, it cannot be doubted that in the oldest Greek version we possess a valuable storehouse of materials for the emendation of the Old Testament. But Sir Henry Howorth is prepared to go further. If I understand him rightly, he would employ the LXX. not simply in the way of emendation, but as a practical substitute, under the circumstances, for the Hebrew Bible. It appears to him to possess, as a whole, superior authority. He seems to doubt whether Jerome was right in making the Massoretic text the basis of his new Latin Bible, and whether the Revisers of the English Bible ought not to have adopted the Septuagint rather than the Hebrew as their standard for the purpose of revision. He suggests that the existing Hebrew text has suffered, not merely from the ordinary causes of textual corruption, but from the bad faith of early Jewish antagonists of Christianity. In these views many of us will be unable to follow him without further evidence. But he may be sure that his arguments will receive respectful attention; and I for one share the hope expressed by another correspondent of the ACADEMY, that his letters on this subject, or the substance of them, may appear in a collected form.

With regard to the larger edition of the Cambridge Septuagint which is in contemplation, there is no reason to doubt that it will offer something much better than a mere "synopsis of the readings of the Greek codices." The evidence of MSS., Versions, and Fathers, will be grouped and presented to the eye, in such a manner as to enable the student to sift for himself the claims of the various readings

in each particular case. But the careful collation of many MSS. and texts, and the testing of the materials thus collected, must precede the labour of the editor; and Sir Henry Howorth will learn with pleasure that much valuable work of this kind, due to the willing co-operation of many hands, has been in progress for some years.

H. B. SWETE.

Oxford: Oct. 20, 1894.

Sir Henry Howorth is much mistaken if he thinks that there is any reluctance on the part of English Biblical scholars to share in the work of producing an adequate critical edition of the Septuagint. With regard to the important critical points which he has raised in the ACADEMY (beginning with those relating to I. Esdras), they may very likely differ from him and among themselves. But as regards textual criticism, they certainly have before them the same object as Lagarde, which ought surely to satisfy Sir Henry Howorth. Can this eager volunteer make some really practical suggestions, different from those which have been made already, for organising the forces of scholarship, and for enlightening that larger public which may either help or hinder us? It is not much use to rail at living workers, who exist under unfavourable conditions inherited from the past. The Universities are, no doubt, partly reformed, but very little has been done to encourage competent scholars to take up unremunerative Biblical research. Of the large endowments of Biblical research in the Universities I am myself rather sceptical; certainly the two professors of exegesis in this university are in no danger of being envied for their salaries! That professors of Biblical study here or at Cambridge are "tied to the Hebrew tradition," is equally unknown to me: they may differ among themselves on the relations of the Hebrew text to the Septuagint, but they can hardly be called Christian partisans of what Sir H. Howorth calls the "anti-Christian Massoretic text." It may be worth while for an outsider to speak with freedom on points of such high debate. Responsible to no one, he can venture to attack the most time-honoured prejudices, and to propose the boldest theories. He can also help those who are quietly working at the slow reconstruction of critical scholarship (which, as Prof. Kautzsch remarks, is the object before all really modern theologians), by interesting the public in their work. But it would perhaps be worth while for Sir Henry Howorth to be a little more careful, both in stating the present position of critical questions and in referring to the best critical labours of the present generation of scholars, who cannot well defend themselves, but know perfectly what has to be done.

T. K. CHEYNE.

Athenaeum Club: October 23, 1894.

My bad handwriting has led the printer into an amusing mistake. In my reply to Prof. Swete, I am made to say that I consider the Septuagint much *inferior* to the Masoretic text. The exact opposite, of course, is what I meant, as the context shows. I don't think anyone could be misled by it.

I thank Mr. Fielding for his note. He will remark that the fact of the omission in question in all the Hebrew copies is one of many proofs that they are derived from a single codex. The animus of any particular omission would not be obvious: it is only when you find a long series pervading all the Books of the Bible that the fact becomes so striking.

Would it not be possible for Prof. Robinson or Mr. Rendell Harris, who have laid us all under so many obligations, to give us an English edition of the Book of Jubilees?

H. H. HOWORTH.

OGHAM INSCRIPTIONS IN SCOTLAND.

Caius College, Cambridge.

I should be glad to be allowed to make some observations on a remarkable series of letters which have appeared in the ACADEMY, on Ogham inscriptions in Scotland, by Mr. Nicholson. The wish was expressed by Mr. Mayhew that some thoroughly good Celtic scholar would review these letters. I share the wish, and I regret that I cannot claim the character; but it seems to me that there are some simple considerations which might usefully be applied to the subject: indeed, I confess I cannot help thinking that the Celtic expert might find his particular learning a little thrown away. I ought to say, at the outset, that I look upon Mr. Nicholson's conjectures and his method with extreme distrust, for several reasons, some of which, with your permission, I should like to set down.

It seems to me that Mr. Nicholson has no scales and measures for probability. Let me first illustrate my meaning as follows. Supposing it to be assumed that in matters etymological A will with a certain degree of probability lead to X, it does not follow with at all the same degree of probability that X alone being given it is derived from A. Mr. Nicholson appears to me to ignore this consideration, of which I will take an example. He is desirous of finding a Gaelic derivation for the name Perth. The inquiry, I believe, involves a veiled controversy: the question being whether this word is of Gaelic origin, or is, as Mr. Whitley Stokes surmises, derived from some language akin to Welsh—in other words, to which of the two main dialects of what is called Celtic the Pictish language belonged. In favour of the Welsh theory is the fact that in Welsh the word *perth* means "bush," and it is known that places not infrequently derive their names from plants which grow in them. Mr. Nicholson, however, argues in support of the Gaelic etymology as follows. There are, or were, two Gaelic words, *bair* and *ta*, meaning respectively "contest" and "place"; hence *bair ta*, "place of contest," became the name of the town now called Perth. Then B was changed into P, because such is the habit of the Highlanders; and T became TH, because in compound words the initial consonant of the second term is commonly modified by what Gaelic grammarians call aspiration, which consists, on paper at least, in postfixing H. The final A was omitted, because otherwise a certain canon of orthography would be violated, which requires that a consonant or a group of consonants should not have I on one side and A on the other, they being vowels of unlike character. Now to this reasoning there are sundry objections. I will assume that the words *bair* and *ta* existed, and that they were not unlikely to give rise to a compound name meaning "place of contest," though I have some doubt of both these propositions; but even then it is very unlikely that the name so formed would ever become Perth, because the change of B into P is not known to show itself on paper, and the "aspirated" form of T, though written TH, is in Gaelic pronounced H simply. I am surprised that Mr. Nicholson should not have anticipated this last argument. All this, however, is beside my present contention, which is this: assuming that a place might be called *bair-tha*, and (if it were) that it would probably come to be called Perth, which is all that Mr. Nicholson so much as attempts to show, still, when all we know is that a town exists of this name, it is by no means shown to be equally probable that the above is the derivation. It may be that, according to the laws of Gaelic composition, certain syllables are regularly liable to be so mutilated and disguised that

they are not easily recognised. Still, mankind can only judge by evidence; and where syllables disappear from view, in however normal a manner, it cannot be denied that there disappears with them a very material part of the evidence that they ever existed. Inattention to this kind of consideration seems to me to vitiate a great deal of the reasoning in these letters; but I will pass to a point of more importance.

Mr. Nicholson's method of interpretation appears in the main to be as follows. Having deciphered the Ogham text to his own satisfaction, he divides it into monosyllabic words. He then looks these out in O'Reilly's Irish Dictionary, and by piecing together meanings given for the nearest approximations to the respective words (or assumed words) which he has before him, he manages to present a translation of the whole which nobody can prove to be incorrect. Now it may be admitted that if, in dealing with a text of unknown meaning, we find that a particular sequence of letters, or even of consonants only, corresponds with that of some word in a dictionary, the meaning of which is not hopelessly inapplicable to the matter in hand, there is then a presumption, great or small, that we have to do with the word in question. But whatever is the value of that presumption, it clearly is smaller as the number of letters taken is smaller, and when we take one syllable only it is very trifling indeed. When we add that in Gaelic there are constant cases of quiescent or semiquiescent consonants, so that we can either retain a letter because it is written (see ACADEMY, April 28, 1894, p. 349, where the assumed word *aibh* becomes *eb*), or reject it because it is not pronounced (see the same page, where *lath* becomes *la*), it does seem to me that the business of identifying things different is made easy to such an extreme degree that the scientific value of the investigation so carried on vanishes altogether. The word *eb* mentioned above is held by Mr. Nicholson to "explain" Eblana, and, I suppose, any other place-name beginning with the same syllable; and he gives further derivations of the same kind. Yet *pen* has nothing to do with "penetration," and *sow* will not explain "Southampton." The worst—or the best—of this method is that by means of it almost any word can be provided with an etymology in almost any language in which there is a good supply of monosyllables. What is the origin of the name London? Why not *loan done*, because money is frequently advanced in that city? Paris is a French word meaning *bets*. Bordeaux has nothing to do with Burdigala; you have only to pronounce the word and it means *waterside*. Roma comes from two Gaelic words: *ro*, "very," and *maith* (pronounced *ma*), "good." Mr. Nicholson makes much of a word *ett*, meaning, it may be, "place." Does he know that in Irish *rure* meant a "lord" and *rosc* means "eyesight," and does he not see his way to the meaning of Etruria and Etruscan? It may be observed that the method I am discussing is by no means new: it was much in vogue before the rise of scientific philology—see Blackstone on the origin of the word "felon"—but it is truly surprising to see it revived now.

There are one or two things on the surface of these letters which might have warned Mr. Nicholson of the futility of his method. In his first letter (ACADEMY, Nov. 11, 1893, p. 416) he thinks he finds in an inscription the word *rosir*, which is given by O'Reilly and interpreted "laughter"; and with this Mr. Nicholson appears quite satisfied. But, oddly enough, there is a postscript to a letter of January 27, 1894, in which he tells us he has solved *rosir* at last, and the word is now to mean "woodmen." No reason is given for preferring the

second version to the first, and Mr. Nicholson's confidence in his own penetration is apparently not the least shaken.

Another point on this part of the question is the following. With a subtler appreciation of probability, Mr. Nicholson might well have been uneasy at his own complete success. It is observable that he lays all ages and all dialects of Gaelic under contribution promiscuously: nay, Welsh itself is brought in where the text is a little unmanageable. I will assume, for argument's sake, that this is a perfectly sound procedure; but there is one aspect of it which I think escapes his notice. If the language of these inscriptions departs so far from all known dialects as to combine the characteristic forms of a number of different times and places, we may be sure that that fact was not its only peculiarity: it must have possessed also a peculiar vocabulary, and one a great deal of which is now entirely lost. Yet Mr. Nicholson is hardly ever at a loss for a meaning as long as he can refer to O'Reilly's Irish Dictionary—a work which contains by no means an exhaustive list even of real Irish words, to say nothing of the grave suspicion it lies under of inserting a number of false ones.

It is not worth while to draw attention to the evidence furnished by these letters that the writer's knowledge of Gaelic is very inconsiderable, as he confesses himself, in his letter of September 29, that his ignorance of Irish is all but complete. One may, however, be a little surprised that he should appear to regard this as not, under the circumstances, a very important defect.

C. H. MONRO.

THE NEWLY-DISCOVERED RECENSION OF THE GREGORIAN SACRAMENTARY.

The Hermitage, Calow, Worcester: Oct. 23, 1894.

My reply to Mr. Warren shall be as brief as I can make it.

Some days before his letter was written I had sent to all quarters of England a printed statement, in which I called attention specifically, and with its proper designation, to MS. C.C.C.C. 270. There was neither secret nor secrecy.

Mr. Warren's mention of Mr. Henry Bradshaw prompts me to say that it was Mr. Bradshaw's appreciation of some earlier analytical work of mine, published at his instance in the *Transactions of the Cambridge Antiquarian Society* for 1886, that was the direct cause of my being allowed—I might almost say, invited—to investigate the Missal which seems now at last to be attracting the attention it deserves. My former study, on MS. C.C.C.C. 452, filled 110 pages; this, on MS. C.C.C.C. 270, will be considerably longer.

I could wish that Mr. Warren, in referring to the birthplace of the Missal, had told us whether he still believes it to have been written for Canterbury Cathedral (*Leofric Missal*, p. 295). By the strangest of oversights, he has told us nothing in his list of English saints (*ib.*, p. 295) of a Mass which proves to demonstration that it was meant for St. Augustine's. He has, however, transcribed the Mass a few pages later (p. 301), with the curious remark that it throws light on the locality of the MS. I infer, therefore, that at the time of editing the *Leofric Missal* Mr. Warren supposed Augustine to have been buried in the cathedral church. He surely cannot think so still. I think it right to mention this, for I am sure that Mr. Warren would be the last man in the world to allow my claim to a most important discovery to be discredited by a misapprehension of his own.

Again, I must be allowed to say that no one who looks at the notes to Mr. Warren's text of

the *Leofric Missal* can have the slightest conception of the variants from it exhibited by MS. C.C.C.C. 270. It seems to have been beyond the scope of Mr. Warren's design to record these variants. Indeed, it is only on a few occasions that he tells us where such and such a prayer in the one document is replaced by a different one in the other. On a cursory examination of eight Masses, I have noted no less than half-a-dozen such omissions; while the result yielded by seven consecutive Masses is, that no less than nine verbal variants of the greatest interest and value to theologians and to Latinists have been completely passed over.

The fact of such a recension as I claim to have discovered could only have been ascertained by a very careful collation of the Corpus text with many others. I think myself lucky, however, in having been able to invoke stichometry and other methods as appliances for clenching the proof.

MARTIN RULE.

THE RUSSIAN NAME FOR A BETROTHED WOMAN.

Oxford: Oct. 4, 1894.

I thank Prof. C. E. Turner for his suggestive note on this subject, referring me to an important article on "Slavische Etymologien" by M. Jos. Zubatý, which appeared in the last number of the *Archiv für Slav. Philologie*. But, on consulting it, I find that the derivation of *nevěsta*, which Prof. Turner considers to be the most probable—namely, a pseudo-compound, unconnected with the negative *ne*, and contracted from an earlier form, *novo-vesta*, (in support of which an analogous term, *novo-bran'naya*, denoting, likewise, a newly married woman, might have been compared)—is far from being approved by M. Zubatý. Such a descent of our word he regards, upon the Slavonic ground, as utterly untenable. On the other hand, the old supposition—already advanced by Reiff in his *Dictionnaire Etymologique* (St. Petersburg, 1835), and not altogether rejected by Miklosich, who states, in his *Etymolog. Wörterbuch*, "*Nevěsta kann lautlich als die Unbekannte gedeutet werden* . . ."—is regarded as not improbable by M. Zubatý; for he says, after admitting that the primitive form and meaning of *nevěsta* can hardly be ascertained at present:

"Es ist ganz wohl denkbar, ohne dass man gleich eine Entführung [wife-capture] annehmen muss, dass die Braut ihren Verwandten bis zur Hochzeit unbekannt blieb. Darauf deuten auch Hochzeit-Gebräuche, wonach die Verwandten des Bräutigams die verummumte [disguised] Braut zu erkennen haben" (*Slav. Archiv*, xvi., p. 406).

H. KREBS.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 28, 4 p.m. Sunday Lecture: "The Place and Street Names of London," by Mr. A. Quckett.
7.30 p.m. Ethical: "The Vindictive Theory of Punishment," by Mr. J. Ellis McGarratt.
MONDAY, Oct. 29, 5 p.m. London Institution: "Sight and Seeing, or Art Tuition," by Prof. H. Herkomer.
8 p.m. Royal Academy: Demonstration, "The Head and Neck," by Prof. W. Anderson.
WEDNESDAY, Oct. 31, 8 p.m. Irish Literary Society: "The Last Three Centuries of Irish Gaelic Literature," by Dr. Douglas Hyde.
THURSDAY, Nov. 1, 8 p.m. Royal Academy: Demonstration, "The Head and Neck," by Prof. W. Anderson.
8 p.m. Linnean: "Contributions to the Knowledge of Monocotyledonous Saprophytes," by Mr. Percy Groom; "An Error in the Descriptions of the Effect of a Centrifugal Force upon Growth," by the Rev G. Henslow; "Mediterranean and New Zealand Retepora, and a Fenestrate Bryozoa," by Mr. A. W. Waters.
8 p.m. Chemical: "The Electromotive Force of Alloys in a Voltaic Cell," by Mr. A. P. Laurie, M.A.; "The Action of Nitric Oxide on Sodium Ethylate," by Messrs. G. W. Macdonald and D. Orme Mason; "Ethylic Butene Tetra-carboxylate," by Dr. D. Lean.
FRIDAY, Nov. 2, 8 p.m. Philological: "Puzzling Words and Passages in the Alliterative Poems," by Mr. I. Gollancz.
8.30 p.m. Viking Club: "A Norman Queen of Jerusalem," by Dr. Hyde Clarke.

SCIENCE.

Primitive Civilisations; or, Outlines of the History of Ownership in Archaic Communities. By E. J. Simcox. In 2 vols. (Sonnenschein.)

A FEW days ago I was privileged to see a remarkable document—in some way the most remarkable historical document of the later Greek period which has occurred for many years. It is a papyrus dated in the reign of Ptolemy Philadelphus, containing more than seventy columns of writing, and was one of Prof. Petrie's fortunate discoveries in Egypt. It is being edited by Prof. Mahaffy and Mr. Grenfell. It contains a wonderful account of the customs' regulations and the laws relating to revenue in Egypt at this time, and is full of the kind of information so difficult to meet with in books, and so essential to a knowledge of the true history of the inner life of the old days. Similar documents on a smaller scale have been published by other scholars, notably by Mr. Kenyon, while M. Revillout has been making his way through the most difficult of Egyptian *diplomata*, namely those written in demotic. Others, again, like Dr. Hicks, have been distilling similar materials from Greek inscriptions, and been busy with the elucidation of the receipts for taxes on potsherd and other fragmentary *debris*. Presently we may be able to do for the old times what it is now seen is the essential thing in regard to more recent history: namely, to get at the kernel and the essence of the life of the common people and the classes whose rôle was not exclusively fighting. We shall then know not only how kings and heroes lived and died, but how their people suffered and survived; what local laws and regulations they made, and how they managed to evade the tax-collector; how their homes were regulated, how they tilled their land, and by what tenure they held it: in fact, how the inner life of the community was carried on.

To collect, to illustrate, and to condense the existing materials illustrating this side of the history of the old empires has been the aim of Miss Edith Simcox in the two fat and well-packed volumes before us. Those who know the reputation of the authoress will expect to find a learned and a laborious book; but they will hardly be prepared for the extent of the research and for the catholic sympathy which has brought together from many out-of-the-way corners so much wealth of material—so abundant, indeed, that it is impossible to review it adequately.

Those who know the story best will find something new here. Thus, they will be pleased to find the latest speculations of Dr. Glaser upon his very interesting discoveries in Central Arabia, where he virtually unearthed a new chapter of history, that of the empire of the Minaeans, contemporary with the neighbouring powers in Mesopotamia and the Valley of the Nile in the second millennium B.C. Miss Simcox has had the good fortune in this field to get hold of unpublished and inaccessible materials of high value, which have whetted our appetite for more; and it is to be hoped that

Dr. Glaser himself will not long delay the publication of his long-promised volume.

Again, in a chapter in the third book of vol. i., entitled "From Massalia to Malabar," will be found a large number of suggestive hints and statements about the very obscure side issues of history involved in the customs and economy of the primitive peoples of Asia Minor, of the Etruscans, and of the so-called Pelasgians; and, at the same time, new materials about the commercial settlements of early days on the coast of Malabar and Southern India.

Of course the work is unequal. In the second volume, dealing with China, Miss Simcox has not always been so fortunate in getting directly face to face with her materials as elsewhere, and has sometimes relied upon obsolete authorities. Nor is it to be expected that in such a laborious work, covering so much ground, there should not be a considerable number of statements suggestive of polemical issues still unsettled, rather than of facts actually ascertained. Granting this—which must be said of all similar works—the book is a marvellous storehouse of materials, and is generously indexed.

The reader of light literature—the person who expects to bring back treasures from the Indies without lading his bark with a corresponding cargo before he starts on his voyage—will not find much to profit him here. It is essentially a student's book, to be carefully read and sifted and weighed; and this is assuredly the kind of reputation which the learned authoress would like to attach to it.

As I have said, the most valuable and interesting part of the work is the economical and inner history of the various communities which come under review. Their history, in the ordinary sense of the word, is but lightly treated. Thus, we have nearly two hundred pages devoted to the internal economy of Ancient Egypt: the conditions of ownership of land, of tillage, of the administration of estates, of slavery, of home and foreign trade, of manufactures, of civil law and custom, and of the domestic relations and family law. Among the many sidelights which are treated with freshness and detail are the marriage contracts, showing how the wife in Egypt was really a proprietary partner in her husband's goods. We may perhaps be permitted to condense one of the documents. Patma, the husband of Ta utsem, says in such a contract:

"I have accepted thee for wife. I have given thee [then a sum is specified] for thy woman's gift. I must give thee [another sum is named] for thy toilet during a year. Thy pin or pocket-money for one year is apart from thy toilet-money. I must give it to thee each year, and it is thy right to exact the payment of thy toilet-money and thy pin-money, which are to be placed to my account. Thy eldest son, my eldest son, shall be the heir of all my property present and future. I will establish thee as wife. In case I should despise thee and take another wife, then I will give thee compensation. All my property is security for my promise until it is accomplished. The property that is to come to me from my mother I also make over to thee, and any son or daughter of mine who annoys thee on this matter shall pay thee a fine."

This and other documents prove what a prominent position the wife held in the Egyptian household. It would seem, further, that children had a sort of partnership in their parents' property during the lifetime of the latter; and, as is still the case in Central Asia, a family council was necessary for the disposal of any important property, movable or immovable. Miss Simcox has some very judicious remarks on the religion of the Egyptians, and disposes readily of the old-fashioned notion that it meant nothing more than a crude worship of animals.

"Real animals," she says, "were not deified, they were only held sacred. Much as the dove and the lamb are accepted as sacred emblems in Christian allegory and decoration, so the Egyptians symbolised certain spiritual qualities (or rather certain forces of nature) which had come to be associated with the animals. Ancestor worship, as in China, existed side by side with the worship of natural forces thus symbolised."

The chief distinctive feature in the Egyptian faith was the ritual connected with the disposal of the dead, and the notion of the spiritual double, or *Kha*, which might at will slumber in its own mummy or wander disembodied in the fields of the west. This was assuredly a very abstract notion for a primitive race to have reached, and possibly proves its antiquity even more conclusively than its early developed art does. Funeral offerings and worship were continued at the tombs by the relatives until the memory of the deceased had faded. Afterwards it became the fashion among those who could afford it to provide against the lapse of these attentions by the endowment of their tombs, as chantries were endowed in the middle ages to secure a succession of priests who should continue their services. I have sometimes thought, when we meet with scarabs of early kings in late graves, that they were really the outcome of a manufactory of such sacred tokens attached to the royal tombs, which continued to produce them for centuries.

From Egypt Miss Simcox takes us to Babylonia, whose history and whose customs are so different to those of the Valley of the Nile. Here, also, we pass from history into the mists beyond at a stage when the race was highly cultured, and when the country was occupied by a strange folk who seem to have come from Elam, whence their influence extended not only westward but eastward to China. I cannot in this behalf avoid a passing word about a friend who has just left us in the midst of his brilliant researches and discoveries in this very field—M. Terrien de Lacouperie. His place will, indeed, be hard to fill. It is a pity that so little that is definite has yet been recovered about the inner life of the earliest of the Babylonian peoples—namely, the Accadians. Of the later period of Babylonian history such materials abound for both the Old and the New Empire, and have been made available, notably by Oppert and Meissner. Assuredly no more interesting and valuable discovery was ever made than the records of the family of bankers and money-lenders named Egibi, extending over several generations,

and consisting of hundreds of documents relating to almost every transaction of private life. We can only encourage our readers to read some of Miss Simcox's gleanings in this field—which are only gleanings. She sums up one of the lessons to be drawn from the documents tersely and well:

"In ancient Babylonia, as in modern China, the normal effect of a loan was supposed to be beneficial to the borrower. In Egypt, judging from the form of the deeds, the idea was that the creditor asserted a claim upon the debtor, or the debtor acknowledged a liability to the man from whom he had borrowed. In Babylonia the personal question is scarcely considered; one person owes money to another—that is the commonest thing in the world—such loans are in a chronic state of being incurred and paid off; one man's debt is another man's credit, and credit being the road of commerce the loan is considered rather as part of the negotiable capital of the country than as a burden on the shoulders of one particular debtor."

It is only by very wide reading and by bringing together the customs and habits of remote peoples that generalisations like this become possible. Not only so: but this bringing together of what seems so far apart geographically is rapidly extending our historical materials, and teaching us the great lesson that the history of different races of mankind is much more interbound than people supposed whose horizon was limited to classical landscapes. Mr. Seebohm and Prof. Ridgway, in their most instructive and original researches on measures and weights, have shown us what a fertile field this is; and now, in Miss Simcox's book, we have multitudes of facts illustrating other intimate affairs and social matters in which men are prone to be most conservative, and which, when analysed, promise to point out for us a pathway through the tangle where such materials as language and mythology often fail us.

What an instructive comparison, for instance, is that between some of the customs of the Malabar coast, which has been exploited from very early times by the traders of the West, and those of the Persian Gulf, and similarly the bringing together the customs of Dravidian India with those of Egypt. It is true we are only groping, and are apt to make mistakes and sometimes unduly enlarge our inferences; but such mistakes are infinitely better than the stagnation of the old pedantry, provided they are the outcome of real work and not merely the fantastic guessing of empirical charlatans. It is the man who brings us new ideas and new facts whom some of us cherish most, however rash he be, and not the fastidious critic whose accuracy is commendable, although it exhausts all his virtue. It is, in fact, the case of a photographer of skies compared with a painter of the sunlight.

The two volumes before us are packed with materials for abundant thought. They bristle with suggestions. They are not literature: that is to say, the man who knows nothing of the subject, and wants to be entertained and amused merely, should pass them by. They are not meant for him, but for the scholar and the historian they

will fill a corner in the library not at present occupied. We congratulate the learned authoress on the pleasure and profit she will confer upon those who like to wander into the jungle because it is a jungle and the unexpected may always turn up, and who avoid the beaten roads, where every vagabond knows the milestones. And we congratulate her further upon the large number of instances which she has been able to collect and often to slyly insert in an unexpected way, in proof of the fact that the emancipation of her sex had reached a very considerable stage when the world was still young, and that few modern movements for the advancement of women lack precedents galore.

HENRY H. HOWORTH.

OBITUARY.

JAMES DARMESTETER.

NOT alone Oriental scholars, but a wide circle of friends in this country, will have been saddened by the news of the sudden death of M. James Darmesteter, which took place on October 19, at Maisons-Lafitte. That bright soul and keen intellect has at last put off his frail mortal body, but not before he had accomplished work which, both in quantity and quality, may put to shame his more robust competitors. The loss of his brother Arsène, some few years ago, seemed almost to overwhelm him; but life was again made sweet to him by his marriage with the gifted lady whom we know as Mary Robinson.

James Darmesteter was born in 1849, at Chateau-Salins, which lies within that portion of Lorraine now German. As the name implies, the family came originally from Darmstadt. With his brother Arsène (three years his senior), he was educated in Paris, winning prizes at the Lycée Bonaparte, and always attracting the notice of his professors by his devotion to study and his unaffected charm of manner. According to the French fashion, he was early marked out for a career that combined research and teaching, though with but scanty emolument. In 1877, the year that he took his degree of docteur ès-lettres, he was appointed assistant-teacher of Zend at the Ecole des Hautes Etudes; and in 1885, he received the high distinction, at his early age, of a chair at the Collège de France. Shortly afterwards, according to another good French custom, he was deputed by the Government to undertake a philological mission to India. Apart from frequent visits to this country—in one of which he went as far as Ireland, where his brother had found a wife—the rest of his time was spent at work in Paris, where he seemed never to leave the printing press quiet. Besides being a frequent contributor to the newspapers and the reviews, almost every year he brought out some new book of Oriental research, of literary criticism, or of current politics. Quite recently he increased his multifarious duties by accepting the joint editorship of the new *Revue de Paris*.

The main work of Darmesteter's life, by which his name will ever be remembered along with that of Burnouf, was devoted to making known to Europe the Zend-Avesta, the Scripture of the ancient Persians, written in a tongue that is the twin sister of Sanskrit. The earliest thing that he published was an essay on the mythology of the Avesta, entitled *Haurvatat et Ameretat* (1874); during the last weeks before his death he was engaged on the proof-sheets of a second edition of his translation of the Vendidad, for the "Sacred Books of the East." His critical opinions on the subject are to be found in the three volumes published by the

Musée Guimet (1892-93), which have revolutionised our ideas as to the composition and date of the Zend-Avesta. It was for this work that the Académie des Inscriptions awarded him the prix decennial of 20,000 francs, which may be called the blue ribbon of French scholarship.

His visit to India, where he spent some seven months on the Afghan frontier, bore fruit in two books, both published in 1888. Of them, *Lettres sur l'Inde*, is one of those charming descriptions of foreign travel which Frenchmen alone seem able to write: personal impressions and serious reflections, sharpened by wit that never leaves a sting. The other was *Chants Populaires des Afghans*, which, under a modest title, contains a final settlement of the vexed question of the affinities of the Afghan language. Trumpp had thought that it was nearer to the Sanskrit family; but Darmesteter proved, with a wealth of phonological argument, that it is really a derivative from Zend, and thus belongs to the Iranian branch.

Of the numerous other publications of James Darmesteter we have no space to speak in detail. But we must not altogether omit mention of his *Essais de Littérature Anglaise* (1883), of his editions of "Macbeth" and "Childe Harold," or of his admirable rendering into rhythmical French prose of his wife's English poetry. If he had not been so learned an Orientalist, he was capable of making his reputation as a critic of English literature, of which he possessed a most exact knowledge. Keats and Shelley he studied more than most Englishmen, with a special love for their melody and metre; and he wrote in French an admirable little illustrated book on Shakspere. From his trip to Ireland he brought back a study of Irish street ballads, which was printed at the time in the *Débats*. He also entertained a warm affection for English friends, though this was not inconsistent with a still more ardent patriotism, which he shared with all his French co-religionists. The pride that he felt in his Jewish descent was notably revealed in the very last book that he published, *Les Prophètes*, in which he advocated, with almost mystical enthusiasm, a return to Hebrew monotheism as the remedy for modern scepticism and social anarchy.

J. S. C.

SCIENCE NOTES.

WE hear that the number of *Nature* for November 1, commencing the fifty-first volume, will contain an introductory article from the pen of the Right Hon. T. H. Huxley, entitled "Past and Present." Mr. Huxley wrote the leading article for the first number of *Nature*, which appeared just twenty-five years ago—in the same month, we believe, as the first number of the ACADEMY also appeared.

THE first meeting of the Linnean Society for the new session will be held at Burlington House on Thursday next, November 1, at 8 p.m., when the Rev. George Henslow will read a paper on "An Error in the Descriptions of the Effect of a Centrifugal Force upon Growth."

PHILOLOGY NOTES.

MESSRS. WILLIAMS & NORGATE announce for early publication a Reading Book of Arabic prose pieces, compiled by Prof. Rudolf Brünnow. It has been arranged for use with Socin's Arabic Grammar, and has a Vocabulary.

THE same publishers will also shortly begin the issue of an Historical Grammar of the German Language (including Old and Middle High German), by Mr. A. J. W. Cerf, of

Dublin. Part I., treating of Phonology, will be ready next week.

WE understand that Prof. Terrien de Lacouperie's library will shortly be sold, for the benefit of his widow. The collection, though not large, was kept in beautiful condition, and includes some rare works. Besides several Chinese MSS., dictionaries, grammars, &c., we may specially mention a complete set of Logan's *Journal of the Indian Archipelago and Eastern Asia* (12 vols.), which the late professor had got together on different occasions and at great cost; Legge's *Chinese Classics* (8 vols.); De Maille's *History of China* (13 vols.); G. Schlegel's *Uranographie Chinoise* (The Hague, 1875); Burnell's *Elements of South Indian Paleography* (Mangalore, 1874); and a presentation copy of the second (and best) edition of Sir Henry Yule's *Marco Polo*.

THE Philological Society resumes its meetings at University College, Gower-street, on Friday next at 8 p.m., when Mr. Israel Gollancz will read a paper on "Puzzling Words and Passages in the Alliterative Poems." Besides two "dictionary evenings," at which Dr. J. A. H. Murray and Mr. Henry Bradley will severally report on the progress of the New English Dictionary, the following papers have been promised: "Chaucer Miscellanies," by Prof. Skeat; "The Anglo-German and the Traditional Pronunciations of Ancient Greek, examined by the light of Inscriptions and Papyri," by Dr. A. N. Jannaris; "Old-English Personal and Place Names," by Mr. W. H. Stevenson; and "The Verbal System of the *Saltair na Rann*," by Prof. Strachan, of Liverpool.

FINE ART.

THE COLLECTED ESSAYS OF ERNST CURTIUS.

Gesammelte Abhandlungen von E. Curtius. Band II. (Berlin: Hertz; London: Williams & Norgate.)

WE have to thank Prof. Curtius for the completed republication of selected essays, most of which were not before generally accessible. They are more or less written up to date, by omission of matter now doubtful and inclusion of new literature on their subjects. The author's preface to the second volume is a pleasant acknowledgment of debt to the teachers—Böckh, Welcher, and Otfried Müller—who have most influenced his mind, as well as to Ritter, Mommsen, and Leake ("a man to whose keen judgment we perpetually come back afresh"). But the acknowledgment probably does less than justice to his own originality. There are many who gratefully acknowledge in their turn obligations to Ernst Curtius, obligations for more than mere knowledge imparted—for an impulse, a method, and a spirit.

These essays reveal the width of Curtius's powers and interests. The historian comes out in many political suggestions. The scholar shows his extraordinary sympathetic insight into the daily and intimate life of the Greeks, and puts a new meaning into many passages in the authors. The enthusiasm of the archaeologist perhaps overpowers the discrimination of the artist when the statuette from Paestum (p. 287) is praised for its beauty. But the artist speaks out too—notably in the remark that the way in which antiquities are set up in museums hinders our recognising for what environment they were originally meant. But the strongest threads in the web of the essays are, perhaps: (1) the desire to show the connexion of the Greeks with other early nations, and to rescue them from the isolation in which a wrong-headed Philhellenism would leave

them; and (2) the interest in religious history traced in both mythology and art. Readers of Curtius's Greek History or of his *Stadtgeschichte* know how happily he unites literary skill with learning and originality. The right fact is always forthcoming at the right moment in his writings, and there is often, too, the pleasure of the unexpected. We take up one of his essays, and we know not whither it will lead us. He follows out the ramifications and developments of his topic, and (to use his own expression about the history of metal relief-work) his treatment, going right through with a subject, "unites the beginning and the end." Limits of space will only allow us to indicate the most important matters.

The papers fall into four groups: (a) *Religious History*.—I. (on Artemis) and II. (on the gods of Olympus) have the common task of insisting that "the gods, as much as the peoples, of antiquity have their history." The long career of Artemis before she ever stood by Apollo's side is well fitted to teach that "the Greek heaven was no ready-made system." These two essays should be read along with the important "Greek Mythology from the Historical Point of View" in *Alterthum und Gegenwart*, unfortunately not reprinted here. III., "The Altars of Olympia," finds that layers of ashes and old water-channels are the safest clues to the religious history and topography of Olympia. (b) *History of Art*.—I., a history of badges, one might almost say of armorial bearings, in the Greek world (we do not see that Curtius has included the branding of human property, as Xerxes and the people of Samos branded their prisoners). II., on kneeling figures, distinguishes those which really kneel from exhaustion or humility, and those which, seeming to kneel on one knee, are really meant to be travelling at speed. This explanation may be true of an archaic Gorgon pursuing Perseus, but is it true of the monuments of generations which knew how to draw? III. and IV., on the carved decorations of wells and springs, lead the English reader to think meanly of his own holy wells. From the quiet, almost still, life of men resting by the water, Greek art learned a new motive, foreign to all that mythology or the palaestra suggested. V., a double paper on the Harpy Monument, explains it in detail, and, referring the egg-shaped bodies of the Harpies to an Egyptian origin, is confirmed by an alabaster fragment from Naukratis. VI., improves on certain suggestions of Jahn's about Greek representations of Kairos, and appeals for some confirmation to a new fragment of a relief from the Akropolis. VII., on the birth of Erichthonios, turns on a terra-cotta, "the first perfect Athenian representation of the Erichthonios myth," of which an excellent drawing is given. VIII. and IX., on Herakles and the tripod, find the core of the legends in a struggle at Delphi of Hellenic and Semitic rites. No one of the essays exhibits greater ingenuity of combination than this. X., on Greek art in India, shows the Indians more ready to adopt parts than wholes: an acanthus leaf than a whole temple. XI., "The Archaic Bronze-Relief from Olympia," is much wider than its title, and deals at large with bronze reliefs and other decorations, even decoration with nail-heads. XII., Telamones. XIII., Canephoroi. XIV., the Darius Vase. XV.-XVII., pedimental groups. "Humble terra-cottas lead us back to great compositions of ancient art." XVIII., on votive-offerings of the Greeks after the Persian war, withdraws an earlier suggestion of Curtius—that there are palaeographical objections to the genuineness of the serpent-tripod now at Constantinople—but dwells on other difficulties in the way of our accepting it as a genuine product of Greek art. He will not repudiate it absolutely, but he is not satisfied. XIX.,

Philochoros and the death of Pheidias. XX., grouping of statues. XXI., hypaethral temples. Greek temples must have been lighted from above. (c) *Epigraphy and Numismatics*.—Of less general interest, except Essays VI. and VII., on colonial coins, and on the religious character of Greek coins. The religious devices which they bear were not at first impressed by mere state authority, but have a closer relation to the cults. "The gods were the first capitalists"; and the necessity of small change in dealing with their worshippers led the priests to the idea of issuing suitable pieces of bullion stamped with the god's mark. The Romans followed precedent in opening their mint in a temple, and Juno Moneta is a reflection of the Lacinian Hera. (d) Contains studies in modern Greek, whose importance to the scholar Curtius rightly vindicates. The appendix, "Paul at Athens," is a very suggestive paper on (1) the question whether Paul actually spoke on the Areiopagus (Curtius thinks not), and (2) the attitude of Paul to the Greek wisdom.

F. T. R.

RECENT ARCHAEOLOGICAL DISCOVERIES IN EGYPT.

THE following report has been received by the Egyptian Exploration Fund from its Local Honorary Secretary for Cairo, Captain H. G. Lyons, R.E.:—

"October, 1894.—Among the recent acquisitions of the Giza Museum, perhaps the most noticeable are two squads of soldiers from a Vith Dynasty tomb at Assiut, which have been found since last winter.

"Each squad consists of forty figures, fixed to a wooden board in rows of four, and shown in the act of marching. The first one is composed of men of a brown complexion, presumably Egyptians, with thick heads of hair fastened back with the usual band, which is tied behind. The figures are of wood and are about thirteen inches high, the whole squad being well sized and containing few men below the general standard. They are clad in a loin-cloth, white or yellowish in colour, reaching rather more than halfway to the knee, while their equipment consists of spear and shield. The spears are about the height of the men themselves, and are carried vertically with the butts at the level of the knee. The heads are bronze, and make up about one sixth of the total length of the spear, becoming very broad where they meet the haft, like the large spears of the Baggara Arabs of to-day. The shields, which are about eight inches from top to bottom, have a square base and come to a point at the top. Inside there is a wooden batton across them, at the part where the shield begins to narrow, which serves to carry it by. All the shields are painted with rude splotches of colour, or irregular mottling, while some show a zigzag pattern of lines, or even diagonal bands, almost calling to mind the bars of heraldic shields; but so far as the position of the soldiers bearing these in the squad goes, nothing tends to show that they had any distinguishing value.

"The second squad are black-skinned, and have their hair similarly dressed and tied back, while their clothing consists of a very scanty loin cloth of a red or yellow colour, and some few also wear necklaces and anklets. They are armed with bows and arrows only, each man carrying four arrows in his right hand and a bow in his left. These arrows are tipped with flint, which is shaped to a chisel-like edge and not to a sharp point.

"The race distinction between the two squads is very marked, by a difference not only in complexion, but in size; for the black soldiers are at least half a head shorter, and have, besides, a much larger proportion of small men in their ranks. These smaller men are, just as in the Egyptian squad, arranged in the left centre section—i.e., in rows 6, 7, and 8. The Egyptian squad is closely "locked up," which contrasts strongly with the much looser formation in which the black troops are marching; and though this may be

partly due to the fact that the blacks are armed with the bow instead of the shield and spear, still the impression which one gets is that they represented the irregular forces, rather than the regular drilled bodies to which the other squad seems to belong.

"From Dashur are two large boats, now on view in Room No. 16. They are about the same size and of a similar type, but one is considerably better preserved than the other. Of the former, almost the whole hull and a considerable part of the deck remains, as well as four or five of the cross thwart on which the deck is laid. The extreme length is about thirty feet, beam seven feet, and in depth about three feet. The planks of the hull are fixed together with dove-tailed dowels and wooden trenails.

"An extremely fine model of a boat comes from a XIIIth Dynasty tomb at Assiut. It is five feet long and about fifteen inches broad. It is fully decked over, and the after part of the deck is occupied by a two-roomed cabin, which takes up rather more than half the whole deck space. Each room has a wooden door, on which is drawn a portrait of the owner of the tomb, with his titles; in the forward cabin five figures are seated, while on the forward part of the deck are two more figures seated, and two standing, one of whom is in the bow with a punting or sounding pole. The cabins are roofed over with bent wooden rafters neatly fitted together. The mast is stepped in a hole in the deck, and supported by a wooden box, which was strengthened by three wooden struts to keep it firm.

"In Room 30 there is now exhibited a stela of burnt clay, on which have been stamped the names and titles of Amenhotep III., who is described as "lord of O," a blank oval wherein apparently any district name could be written. It also bears the figure of the king offering to the god. This stela was found by me in August, 1892, at the XIIIth Dynasty fortress of Matuka, on the Second Cataract; and a few weeks later a portion of another duplicate stela was found while excavating the XIIIth Dynasty temple at Wadi Halfa. This king seems, therefore, to have deposited one of these stamped stelae in several of the Nubian temples as he passed along.

"A Greek of the town of Medina, in the Fayum, is turning out Greek MSS. written on skin, which are offered for sale in Cairo; but no one having any acquaintance with ancient Greek MSS. could be deceived for a moment."

CORRESPONDENCE.

LEGIONARY TILES AT CARLISLE.

Christ Church, Oxford: Oct. 19, 1894.

It may be worth reading in the ACADEMY that a Roman tomb, made of tiles impressed with legionary stamps, has lately been found in Carlisle. The tiles bear the stamps

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and have been acquired for Tullie House by Chancellor Ferguson, through whose kindness I was able to examine them. They are the first tiles of these legions which have been found on or near Hadrian's Wall, though tiles of the Sixth legion have been found on its eastern half at Chesters and Corbridge.

F. HAVERFIELD.

NOTES ON ART AND ARCHAEOLOGY.

LORD ASHBURNHAM'S beautiful and famous Rembrandt, "Renier Anslou and his Mother"—the former of whom is the subject of a well-known etching—very recently changed hands. It has become, for the time being, the property of Messrs. P. and D. Colnaghi & Co., of Pall Mall East.

THE following exhibitions will open next week: the Institute of Painters in Oil Colours;

Messrs. Arthur Tooth & Sons' annual winter exhibition of English and continental pictures, including Mr. Alma Tadema's new work, "Past and Present Generations"; Mr. Thomas McLean's annual exhibition of cabinet pictures—both in the Haymarket; a collection of paintings and drawings by Mauve, at the Goupil Gallery, in Regent-street; and a collection of oil-paintings and water-colours, entitled "Picturesque Wales," together with pictures by Mr. W. Westley Manning, at Messrs. Henry Graves & Co's, in Pall Mall.

It is all very well to represent that, in the attention just now paid to the artistic "poster," there may be discerned the subject of a "new craze," and it is true, of course, that the rage may go too far; but those critics who are best informed upon the matter recognise far greater art in the show of "posters"—French posters in chief—just now opened, than is to be found in a round dozen of "minor exhibitions." First-rate draughtsmen and colourists in England have but lately taken up the branch of art which—the conditions of modern life being what they are—almost before all others requires to be decorative; and the productions of Mr. Wilson Steer, Mr. Mortimer Menpes, Mr. Dudley Hardy, that clever but uncanny Mr. Aubrey Beardsley, and Mr. Greiffenhagen, who is exceedingly distinguished, are at present but few, and based, too, for the most part on the efforts of one or other of their French confrères. Cheret, Grasset, Lautrec, and now, too, Sinet and Steinlen, are the most conspicuous of the accepted masters, Cheret being, perhaps, the most popular with those who least understand the virtue of an artist who works well within the conventions imposed by his material and his purpose. Not but that Cheret, indeed, is an interesting and brilliant artist; but he is more successful in draughtsmanship and design than in colour, and his works are more properly pictures on a large scale than first-rate decoration for the wall and the hoarding. Grasset, often quaint in design, is in treatment much broader and simpler. Lautrec, too, is a remarkable and engaging artist. One of Steinlen's best plates is a very charming, Kate Greenaway-like subject, potently advocating the claims of the "Lait Stérilisé"; another is a startling vision of Mlle. Yvette Guilbert *débütant* some startling phrase at the Café des Ambassadeurs. And the best print we know of Sinet's is, as it happens, a portrait or impression of the blonde Yvette seen facing her audience, and in act, as it appears, to relate to them some incident from a *pensionnat de demoiselles*. The art in these things, in the main wholly modern, though with touches derived from the Japanese and yet more from mediaevalism, is of a kind that only the fossils of conventional connoisseurship can allow to leave unnoticed.

THE excavations on the Roman Wall at Aesica have been concluded for this year. The most striking "finds" have been two very remarkable fibulae, a quantity of scale-armour, and some rings; practically nothing has turned up in the way of inscriptions.

THE *Literarisches Centralblatt* of October 6 contains a tolerably minute review of Mr. Cecil Torr's "Ancient Ships." The reviewer praises Mr. Torr's illustrations and citations from original authorities, but criticises rather sharply a good many of his theories.

MUSIC.

RECENT CONCERTS.

THE Crystal Palace Concerts commenced October 13. The performances under Mr. A. Manns's direction were excellent, but the programme included no novelty. Last Saturday,

when, by the way, Dr. Mackenzie was conductor in place of Mr. Manns, the programme included a "Te Deum Laudamus" for organ and strings by G. Sgambati, whose clever Symphony in D was heard here more than ten years ago. This "Te Deum" is merely a short Andante movement, based on an old *canto fermo*: the music is clever and expressive, though more suitable for performance in a church than in a concert-room. Dvorák's Symphony, "From the New World," lately produced at a Philharmonic Concert, was remarkably well played. All that we wrote about it we feel inclined to repeat: the principal negro theme is not of sufficient importance for the first movement of a Symphony. The Largo is lovely; and the Scherzo, in spite of its length, very attractive. M. Sileti played Chopin's piano-forte Concerto in E minor. From a technical point of view, his performance was admirable; and yet the reading was not pure Chopin—it was too angular. The "Tausig" version was used, but the comments in the programme-book were based upon Chopin's original score: mention was made of the "long" orchestral Introduction, whereas in Tausig's transcription it is short. M. Sileti afterwards played two solos: a quiet "Consolation" by Arensky, and Liszt's Rhapsody No. 12: in the former, the pianist's delicate touch; in the latter, his magnificent control of the keyboard, was made manifest. Herr Lundqvist, principal baritone of the opera at Stockholm, appeared for the first time, and sang a ballad, entitled "Tannhäuser," by A. Söderman, a Swedish composer of some note. The music is not of particularly strong character, but it is decidedly interesting; the orchestral accompaniment, with its thoughtful details and picturesque colouring, is effective. Herr Lundqvist has a fine voice, and knows how to use it. He was afterwards heard in

some Swedish popular songs, and met with a most favourable reception.

THE Palace Concert clashed with Dr. Richter's third and last concert given at the Queen's Hall. The programme included the Choral Symphony; variations on a Theme of Haydn's, by Brahms; and "Die Meistersinger" Vorspiel. Messrs. Lloyd and Nicholl sang in the closing scene from the first act of "Siegfried." From all accounts, the performances at this concert were of the best. The hall was crowded, and the audience most enthusiastic. The eminent conductor may well be proud of the success which has attended his short autumn series; and when he returns in the spring he will be sure of a hearty welcome.

MR. FRANZ RUMMEL gave his second piano-forte recital at St. James's Hall on Wednesday afternoon. He commenced with Handel's Variations in E, which were neatly rendered, but taken at a rate which would have surprised the composer could he have heard them: eighteenth-century music ought not to be played in the virtuoso style of the nineteenth. Beethoven's Sonata in C sharp minor (Op. 27, No. 2) was admirably interpreted, with exception of some passages in the Presto, in which the accents were somewhat too abrupt. A fine rendering, too, was given of Schumann's great Fantasia (Op. 17). There were, it is true, a few moments in which the pianist was a little too anxious to reveal the strength of the music, but his reading throughout was intelligent and sympathetic. The March movement was bravely attacked. Mr. Rummel was not note-perfect in the terribly difficult coda; but we doubt whether any pianist, including the greatest, has ever taken it at the proper speed without fingerfall. The rest of the programme consisted of short solos. J. S. SHEDLOCK.

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LITERATURE.

Life and Letters of Erasmus. Lectures delivered at Oxford, 1893-4, by J. A. Froude, Regius Professor of Modern History. (Longmans.)

THIS England of ours must be a strange study to the observant foreigner. With vast material for historical research, we have no school of historical criticism; and when an historical genius is born, not bred, among us, we leave him to penury, or, before his life-work is half done, crush his productivity under the routine of a bishopric. While our genuine historical workers can be numbered on the fingers of one hand, we disregard them and promote the brilliant but inaccurate *littérateur* to the chief historical chair in the kingdom. No better justification for the outcry which met Lord Salisbury's appointment of Mr. Froude to the regius professorship at Oxford could have been found than the publication of Mr. Froude's lectures on Erasmus. These lectures have to be criticised, not like Mr. Froude's "Short Studies," as popular historical essays to be distributed from the circulating library, but as a contribution to historical literature on the part of an English university professor of the highest standing. The one may be leniently judged; the other, whatever may be the circumstances following its publication, must be honestly and, if necessary, sternly criticised, if we are to maintain our self-respect before continental scholars. This is not a small point, wherein *de mortuis nil nisi bonum* can rule our pen. Mr. Froude's *Erasmus* is not the only historical work which has appeared in England this year and has been greeted by the press with almost unqualified praise. Where historical research is at a low ebb, how is historical criticism likely to fare better? Yet, can anything be more painful to those who would hold high the reputation of English scholarship than to see inaccuracy, want of comparative study, and total failure to grasp scientific method praised by our English critics; while they are exposed at once—and not without an irritating tone of superiority—by their better trained German colleagues? If we cannot produce first-class historical work, at least let us refrain from the delusion that our bad is good. To know our feebleness is the primary condition of reform, as well as the sole means of retaining our self-respect in the face of European scholars.

Reviewing Mr. Froude's *Luther* nearly twelve years ago, the present writer ventured to suggest that, when he came to study the Reformation at first hand, he would modify his views as to the relative

merits of the methods of Luther and Erasmus. It is, perhaps, the sole advantage of hero-worship that, if the worshipper be only catholic enough, he will, however little he grasps the background of his characters, ultimately be forced to balance one exaggerated life by a second. It is clearly impossible to worship both Luther and Erasmus contemporaneously; and in the passage from one shrine to another Mr. Froude could not fail to gather some insight into the real history of the Reformation. When he wrote his *Luther*, Mr. Froude could not have made a close study of the works or letters of Erasmus. He knew them intimately as little as he knew, when writing of Erasmus, the works or letters of Reuchin, Pfefferkorn, Hochstraten, or any other of the strange figures of that motley age. For Mr. Froude Reuchin is the man who "was suspended and imprisoned while the question what was to be done with him was referred to the Pope"; for him Hochstraten is "the Hebrew scholar" who attacks Erasmus; for him the Graf von Neuenar is not ridiculous as the "Count of New Eagle"; for him we feel sure that to the last the *Spongia* and the *De Libero Arbitrio* were mere names. Yet Mr. Froude progressed—and progressed in the right direction—between his *Luther* and his *Erasmus*. In 1883, he considered that, if the Reformation movement had been left to Erasmus and the Humanists, "a cultivated Epicureanism would have taken the place of real belief, and dissolved the morality of mankind." In 1894, he recognises that Erasmus was in the first place working for the moral regeneration of Europe, while Luther was setting up the tyranny of a new set of dogmas. He half admits that the Erasmian element was the permanent one in the changes which followed the sixteenth century convulsions. Luther and Erasmus may be of the same celestial material, "but one blazes like a comet, perplexing nations with the fear or reality of change; the other light is fixed and steady, if less immediately dazzling, and may shine on when the comet has burnt out." Erasmus, Mr. Froude now finds, wrote thus—

"Strange as it may seem, there are even men among us who think, like Epicurus, that the soul dies with the body. Mankind are great fools, and will believe anything"—

and accordingly could hardly have preached a "cultivated Epicureanism." He is now, indeed, the man from whose letters the youth of Oxford will obtain the "best description of the state of Europe in the age immediately preceding the Reformation." If we will only take Erasmus for a guide in that tangled period, Mr. Froude tells us, we shall not wander far out of the way. Yet it was Erasmus who wrote that wherever Lutheranism flourishes, there learning perishes! Mr. Froude learnt—as we all learn with increased study—to modify earlier opinions. It is not this of which we complain—emphatically not this when the change is towards the truth. But it is the absence of knowledge of the background of his characters which vexes us in Mr. Froude's pages at every turn. He has not "heard the other part" in all these controversies of which he talks; he shows no

knowledge of the social conditions of the period, its religious literature, both learned and vernacular; he does not know of its schools, of the character and customs of its various religious orders, of the real extent in the monasteries of moral laxity on the one hand and of religious earnestness on the other. He has not attempted to grasp either the range of thought, or the work, or the policy of the mediæval church.

It is often only a slight hint which tells us of Mr. Froude's laches in these respects, but it is sufficient to show us Mr. Froude's want of historical study. Thus, take his account of Erasmus at the Devonter School. Erasmus tells us, in a letter written in middle life, that he was ill-taught, that his master was illiterate, and did not understand him.

"Erasmus hated the master, and perhaps with some reason. We have only Erasmus's own story, however, and one would like to hear the other. It is quite certain that the man retained the confidence of Erasmus's father in spite of the boy's complaints."

Now, to a student of fifteenth century educational reform, it is clear that Mr. Froude knew nothing of the reputation of Deventer or the real goodness of its work. Genius never gets on with its teachers, even though they be Hegius or Arnold; and Erasmus had a very obvious purpose in his letter to Grunnius. Now, about "the man" and his school, Mr. Froude might have learnt all that he could wish. Hegius, even before Wimpfeling, was a great pedagogic reformer. It was he who first made classics the centrepiece of school instruction: he first incited his students to study Greek—a language in which, we are told, he was as competent as in Latin. If Mr. Froude had not hit upon Butzbach's account of his old master, he might at least have discovered that the Hegius whom Erasmus himself elsewhere reckons among the restorers of true Latinity, whose works—"however careless he has been of his own reputation as a writer—according to the judgment of all scholars, deserve immortality," is the old Deventer schoolmaster, "the man" whom Erasmus's father ventured to trust!

Mr. Froude is equally unhappy about Erasmus's second school. He does not follow the clue that one of Erasmus's guardians was master of a school at Gouda, but he learns that Erasmus was placed in a house of "Collationary Fathers." Of these Fathers Mr. Froude writes: "Except from this account of Erasmus, I never heard of these people, nor can I learn any more about them." We wonder why not. Had Mr. Froude made a study of pre-Reformation vernacular literature—and no true judgment of the state of the Church in the age of the Reformation is possible without it—he could scarcely have failed to see the imprint of the Collatie-Broeders of Gouda, and this would have set him on the right track as to Erasmus and the real value of the work of this fraternity. The ignorance of vernacular religious literature was always a stumbling-block with Mr. Froude. When he was worshipping at Luther's shrine, it was Luther's New Testament which "settled for ever the determination of the German people to have done with

the old idolatry." He had no idea of the existence of a "German Vulgate" in some nineteen pre-Lutheran High or Low German editions; he had no idea that the "September-Bibel" was rather a twentieth edition of the German Vulgate than a new and independent translation. That the Bible was a lost book till Luther re-discovered it is a myth which Mr. Froude persisted in for years. He had probably never handled one of the five-and-twenty German editions of the Gospels and Epistles which, besides the nineteen complete Bibles, preceded the Lutheran New Testament. When Mr. Froude begins to worship at the shrine of Erasmus the error changes; but there must still be an epoch-making Bible to destroy the Catholic superstition. This time it is Erasmus's Greek Testament which revolutionises public opinion. Mr. Froude's text must be cited as it stands:

"Of the Gospels and Epistles so much only was known to the laity as was read in the church services, and that intoned as if to be purposely unintelligible to the understanding. Of the rest of the Bible nothing was known at all, because nothing was supposed to be necessary, and lectures like Colet's at Oxford were considered superfluous and dangerous. Copies of the Scripture were rare, shut up in convent libraries, and studied only by professed theologians; while conventional interpretations were attached to the text which corrupted or distorted its meaning. Erasmus had undertaken to give the book to the whole world to read for itself—the original Greek of the Epistles and Gospels, with a new Latin translation—to wake up the intelligence, to show that the words had a real sense, and were not mere sounds like the dronings of a barrel-organ.

"It was finished at last, text and translation printed, and the living facts of Christianity, the persons of Christ and the Apostles, their history, their lives, their teaching, revealed to an astonished world. For the first time the laity were able to see, side by side, the Christianity which converted the world and the Christianity of the Church with a Borgia pope, cardinal princes, ecclesiastical courts, and a mythology of lies. The effect was to be a spiritual earthquake."

The part played by Erasmus's Greek Testament in the history of scholarship is a very important one; the Humanist of to-day knows, as his predecessor of Erasmus's own time knew, how to value the real humanity, the essential morality of Erasmus's commentary. But Mr. Froude's words represent no historical facts; they are pure fustian. How is "the whole world to read for itself," either the Greek original or the Latin translation? How is it to reach the masses, who fail to follow the vernacular—presumably owing to the "intoning"—in the churches? Why, because a Testament appears in Greek, are the laity able to see for the first time the two Christianities? If the laity could read Latin, then there were more than 150 editions of the Latin Bible before Erasmus's Testament. The Vulgate is not the critical text of to-day; but it is a ridiculous error to suppose it incomprehensible, or that the main facts of Christianity cannot be extracted from it. If Eckehart and Thomas à Kempis learnt their Christianity from the Vulgate, we may be quite sure that the laity had not to wait for Erasmus's Greek Testament to have the lives and teaching of Christ and the apostles revealed

to them. Nay, a little study of the popular literature of the day would have convinced Mr. Froude that Bible words and Bible instances were on everybody's tongue. Nor is it to be wondered at. Schoolmasters read the Bible daily with their scholars; so that some boys had read nearly the whole Bible by ten years of age, and others knew the Four Gospels by heart. Until writers understand that it was not a biblical revelation, but a great social movement, which produced the Reformation, we shall have no real history of that period. Mr. Froude's talk about "the awful countenance" of the sacred text "being now practically revealed for the first time for many centuries," or our difficulty in realising "what the effect must have been when the Gospel was brought out fresh and visible before the astonished eyes of mankind," is merely Protestant myth, comparable with Catholic tales of Luther's personal immorality. Hard conditions of life—hunger or tyranny—produce great social changes: the social movement may take its watchwords from a religious book, from a Rousseau or from a Marx; but it is not a new acquaintance with the book, or the appearance of the intellectual leader, which produces the revolution. Deep down economic causes will be found at work, and these are not what Mr. Froude ever succeeded in bringing to the surface. He begins with the leaders, or rather one leader, and never studies the mass of men.

If Mr. Froude has so far advanced, from his *Luther* to his *Erasmus*, as to attribute some share of our modern freedom to Erasmus's labours—nay, to admit that the world after all has come round to the Erasmusian view—we still find his old blunders as to Luther repeated. Luther is driven into a monastery, not by fear of a thunderstorm but in order to devote himself to the service of God. He still finds that unknown book—a New Testament—lying dusty on the shelves. Every Greek scholar and every friend of learning were on his side, at any rate at first. We have still the same mythical views on Indulgence, the same complete incomprehension of the real danger that threatened Europe from the Turks—the Turkish crusade was invented to quiet the Lutheran movement. If we pass all this by, however, and ignore also Mr. Froude's incapacity for really understanding Fisher of Rochester, Albrecht of Mainz, or Leo X.; if we forget all the poor history of his Tenth and Eleventh Lectures, and forgive him for confusing fanaticism with enthusiasm because so many to-day write down all enthusiasm as fanaticism, may we not still be grateful for a pleasant portrait of Erasmus told in Erasmus's own words? Alas! even here we have but small comfort. The letters profess to be "abridged" translations, but there is no mark to show where an omission has been made. Occasionally one sentence stands for ten of the original; occasionally two sentences far separated in Erasmus's letters are run into one. The Rip van Winkle incident related by Erasmus about the Scotists in his letter to Grey is half-spoiled by the arbitrary and unmarked contraction. The repeated leaving out of half-sentences gives a jerkiness to Erasmus's style which is far from being his own.

Some of the letters to Battus are hardly capable of being identified with the originals, they are such poor skeletons of their real selves. Let the reader compare, too, in this respect Mr. Froude's version of the famous picture of More with its original: To judge from Mr. Froude's version Erasmus bracketed women with fools. In the translations themselves there is often vigour and careful choice of words, though occasional blunders too, as when Mr. Froude translates the *τελώνης*—i.e., *publicanus* of Erasmus—who, Erasmus actually tells us, freed the boatmen from custom-dues—into a literary wine merchant, a publican!

As is well known, the dates fixed by the old editors to Erasmus's letters are very doubtful quantities, but Mr. Froude's rearrangement cannot always be considered successful. Thus, he removes a letter of invitation of Henry VIII. to Erasmus, clearly written about 1529, when the divorce question was forcing Henry into the Protestant camp, back to 1509! The result is that Henry appears on ascending the throne to have asked Erasmus to come and help him in the work of church reform—in restoring Christ's religion to its primitive purity! Mr. Froude considers the letter as an invitation to join the Privy Council. This it may have been; but as it was written long after Erasmus's last visit to England, it was certainly not an invitation of the greatest weight supporting in 1509 Mountjoy's proposal to Erasmus to come to England. Erasmus's disappointment as to English provision for his maintenance was certainly not due to a failure in Henry to carry out his own offer. That offer only came when Henry himself was starting his anti-papal campaign.

We have said enough to indicate that, while Mr. Froude's last work marks a real epoch in his own development, it has still all the defects of his earlier want of scholarship and impatience of minute study. Neither as a popular book, nor as an historical biography, is it anything like as complete or careful as Drummond's *Life and Character of Erasmus*, a book which itself might be much bettered in a new edition. Little touches of the personal there are in Mr. Froude's latest work, which will undoubtedly render it welcome to his admirers. Erasmus does not suffer from the hands of his biographer as Carlyle did. Mr. Froude is, if anything, too lenient to Erasmus's weaknesses. Perhaps in the interval between the two biographies Mr. Froude learnt the great truth, with which he concludes his Lecture XIII., and for the statement of which so clearly and tersely much may be pardoned him.

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THE publication of *The Lilac Sunbonnet* makes it more uncertain than ever whether Mr. Crockett is an original romancist or only a clever imitator—with an eye to scenery, however, that is all his own—who can, when the call is made upon him, run

with Mr. Barrie or hunt with Mr. Stevenson. Nothing he has done since *The Stickit Minister* is at all equal to that early volume in simplicity or sincerity. But, then, *The Little Minister* is not equal to *Auld Licht Idylls* or the *Window in Thrums*: Mr. Barrie, too, has yet to demonstrate that he is a novelist of the calibre, say, of Mr. Thomas Hardy.

Two dogmatic statements may be hazarded of these three books. *The Lilac Sunbonnet* is greatly inferior to *The Raiders*, and *Mad Sir Uchtred of the Hills* is greatly inferior to either. The last may, indeed, be dismissed as an historical impertinence in the guise of historical fiction. No doubt many extraordinary claims were put forward in behalf of the persecuted and hunted adherents of that Solemn League and Covenant which, as Burns said, "now brings a smile, now brings a tear." But among them was not, so far as I am aware, the power of working miracles. Yet it is this power which is exercised by the Rev. Alexander Renfield, who, when he is arrested by Sir Uchtred of Garthland, acting as the agent of Lauderdale, calls down a curse upon him, and converts him into a Galloway Nebuchadnezzar. Apart from this miracle, there is absolutely nothing in the story that can be said to be impressive. The great wild cat—which snaps weasels as if they were rotten sticks, which "watches with yellow-irised eyes the dreams chase themselves across the clouded brain of that man whom God had driven out to eat with the beast of the field," and which "that man" welcomes with "Sweet Belus, my god!"—has the effect of a bit of low comedy thrust into the heart of a tragedy. The love-making of Randolph Dowall to his brother's wife Philippa is ineffective and unreal—mere Restoration-and-water. Even Mr. Crockett's scenic effects are here failures. He gives one or two phrases, such as "the indigo-blue night winking with stars," which startle by their trickiness, not by their graphic power; for it is the stars that wink, not the night. As a rule, however, this is the sort of thing that Mr. Crockett thinks good enough for his readers.

"Then the night came. A serene and austere coolness settled down on the hills. The world was very full of sweet air to breathe. The bog myrtle, which men name 'gall of the hills,' gave forth a rare smell, and Sir Uchtred awoke out of his dream."

Such a description is suggestive not of the open air, but of a well-ventilated sick-room.

The Lilac Sunbonnet is strong where *Mad Sir Uchtred* is palpably weak. I cannot help quoting from one of the best chapters in it, because the passage indicates better than anything else its author's power of reproducing the influence of scenery and of night, with its awe-inspiring stillness and its eerie possibilities, upon a coarse, superstitious nature.

"He noted where, on the broad bosom of the loch, the stillness lay grey and smooth like glimmering steel, with little puffs of night wind purling across it, and disappearing like breath from a new knife-blade. He saw where the smooth satin plain rippled to the first water-break, as the stream collected itself, deep and black, with the force of the

water behind it, to flow beneath the arch. . . . He looked over. He saw the stars which were perfectly reflected a hundred yards away on the smooth expanse first waver, then tremble, and lastly break into a myriad delicate shafts of light, as the water quickened and gathered. He spat in the water and thought of trout for breakfast. But the long roar of the rapids of the Dee came over the hill and brought a feeling of stillness with it, weird and remote. Uncertain lights shone hither and thither under the bridge in strange gleams and reflections. The ploughman was awed. He continued to gaze. The stillness closed in upon him. The aromatic breath of the pines seemed to cool him and remove him from himself. He had a sense that it was a Sabbath morning, and that he had just washed his face to go to church. It was the nearest thing to worship he had ever known. Such moments come to the most material and are their theology. Far off a solitary bird whooped and whinnied. It sounded mysterious and unknown, the cry of a lost soul. Ebbe Farriah wondered where he would go to when he died."

Mr. Crockett rather spoils the effect of this passage by making Ebbe resolve "that he would go seldomer to the village public o' nights, and that he would no more find cakes and ale pleasant to the palate." "Cakes and ale" and "o' nights" are too obviously meant for English consumption; yet the quotation illustrates what is likely to be of permanent value in *The Lilac Sunbonnet*. As a story, it is ill-compacted. The love-making is painfully slow, and the lovers have an intolerable habit of making light comedy out of their own sentimentalities. There is a suspicion of Mr. Barrie's Egyptian in Winsome Charteris; Ralph Peden, the divinity student and distracted lover, is a (physically) robust Mr. Dishart; and the confession of Mr. Welsh, the Marrow minister, that he is the father of Winsome Charteris, at once recalls the confession of the Dominie in *The Little Minister*, that he is Mr. Dishart's father. The villainy in *The Lilac Sunbonnet* is of mere intrusion. Jess Kissock, the gipsy rival of Winsome, who intercepts letters, and Agnew Greatorix, the tippling young laird, who tries his hand at abduction, are lugged in merely in order that Ralph Peden may not have it all his own way. Mr. Crockett ought, too, in this connexion, to give up his bad habit of moralising in this commonplace fashion: "Black-browed Egypt, the serpent of old Nile, can sit in a country byre and read another woman's letter. For Cleopatra is not history—she is type."

Galloway may be to Mr. Crockett what Thrums is to Mr. Barrie; or, better still, what Wessex is to Mr. Hardy. The love-making and the rude philosophy of Saunders Mowdielwort would seem to indicate that he cherishes an ambition of this kind. The chapter in which Saunders rehearses in the byre his intended attack on the heart and the waist of May Kissock is no doubt genuine Scotch fun, and therefore something very different from mere "comic copy." But he must beware of "effects," like "Meg's clours are like original sin, and to be borne wi' a' complaisancy; but Birsio's dunts are, so to speak, gratuitous, and amount to actual transgression." This is simply an exercise in the "new humour" by a man who has been brought up on the Confession of Faith. Shakspeare's grave-

digger would have managed better; so would Joseph Poorgrass.

Before I leave *The Lilac Sunbonnet*, I must say that Mr. Crockett would do well to deal with the serious charge of plagiarism which has been made against him in Scotland, and which, so far as I have seen, he has not hitherto attempted to meet. That charge is to the effect that his most notable and most distinctly Hardy-esque exhibition of the humour of Scotch rusticity, the chapter entitled "The Cuif before the Session," has been to all appearance lifted without acknowledgment from "Jockey and Maggy's Courtship, Part III.," a chapbook of Dugald Graham, the skellat bellman of Glasgow, who died in 1779, and whose works were reprinted in 1883. It has been pointed out that in the chapbook there is a dialogue which runs on thus:

"Mither, I hae been three or four times through the Bible and the New Testament, and I never saw a repenting stool in't a'. . . . But a daft history book tells me that the first o' them was used about Rome among the Papists. . . ."

Mr. Crockett's chapter contains this:

"Mother, I've been through the Testaments mair nor yince—the New Testament mair nor twice—an' I never saw naethin about stools o' repentance in the house o' God. But my son Saunders was readin' to me the ither nicht in a fule history buik, and there it said that among the Papists," &c.

The Raiders is conspicuously superior to *The Lilac Sunbonnet* in style, in flow of narrative, and in plot. But, as I have already said, I cannot learn from it whether Mr. Crockett will be a great, in the sense of an original, romancist. For one thing, it recalls too many books with which one is familiar. The love-making between Philip Heron and May Maxwell forcibly recalls one of the courtship of John Ridd and Lorna Doone. Silver Sand, otherwise John Faa, reminds one here and there of Alan Breck. The fighting makes one think of Mr. Conan Doyle—at his best. However, there is no doubt that Mr. Crockett has a mastery of Galloway scenery, and of the art of reproducing it with a few rapid dashes. In spite of "The Cuif" chapter, I am disposed to believe that he has also a thorough knowledge of Galloway character. Lady Grizel is quite as good as Miss Grant in Mr. Stevenson's *Catriona*; and I hope that henpecked, garrulous Samml Thompson is all Mr. Crockett's own, for he is a delightful companion and gossip. The fight on the Bridge of Dee, and, indeed, the whole series of struggles between the outlaws and their scarcely more civilised enemies, demonstrate Mr. Crockett's capacity for battle-pieces. Somehow, it is impossible to refrain from comparing him with Mr. Barrie and Mr. Stevenson. He has not Mr. Barrie's humour, but he has a wider knowledge of Scotch nature generally. His style has not the distinction of Mr. Stevenson's, nor has he such an eye either for the picturesque or for the virile in scoundrelism. But he has more sympathy with the average man, and still more with the average woman. Neither the May Mischief of *The Raiders* nor the Winsome Charteris of *The Lilac Sunbonnet* is

such an artistic creation as *Catrina*; but both are more distinctly girlish and natural. Yet Mr. Crockett has done nothing so memorable as both Mr. Barrie and Mr. Stevenson have done. His achievements prove nothing as to the future. They may be but the preliminary canters of genius; or they may be the best work of a second-rate writer who has struck oil.

WILLIAM WALLACE.

"HEROES OF THE NATIONS."—*Cicero and the Fall of the Roman Republic*. By J. L. Strachan-Davidson. (G. P. Putnam's Sons.)

THE editor of the series of "Heroes of the Nations" has been fortunate in inducing his colleague at Balliol to undertake to write the Life of Cicero. The memorable articles in the *Quarterly Review* (1879 and 1880) proved long ago not only Mr. Strachan-Davidson's intimate familiarity with the literature, but—what is of more importance for such a task—the admirable steadiness of his judgment. The genius of Mommsen, the learning of Drumann, the brilliant literary gifts of Profs. Froude and Beesly, alike failed to mislead him into harsh and unsympathetic criticism; and several generations of students have recognised in those articles the safest—and, be it said in parenthesis, the most attractive—of guides through the problems of the period. It is a matter for some regret that the lines of Mr. Strachan-Davidson's present work do not allow him to enter often or at any length into discussions, which the student, if not the general reader, would have welcomed. Hence it is only those who have had occasion to work over the ground for themselves, who will understand how much careful weighing of statements and arguments on either side underlies many a short paragraph or even sentence.

What Mr. Strachan-Davidson has attempted in this volume has been to narrate rather than to criticise, and this has been done with admirable clearness. He has wisely, and with very happy skill, used as largely as possible Cicero's own words in doing so. The material supplied by a writer who was at once the prince of storytellers and the most charming and diversified of correspondents is abundant, and has often been employed for a similar purpose; but it has never been selected more felicitously or translated more agreeably. The weaknesses and inconsistencies of the orator are not disguised, and indeed they lie on the surface. But they are not allowed to blind the reader to the honesty and elevation of his purpose, to the range and variety of his powers, and to the charm of his personal character. On the main question, which determines our judgment of his political action, the essential nature of "Caesarism," Mr. Strachan-Davidson strikes no uncertain note:

"After all, the tree is known by its fruit, and Caesarism is condemned by the character which the despotism necessarily stamped upon the generations bred under it. We must look for its perfect work in the subjects of the later Empire, ground down by an intolerable burden of taxation, with souls which had lost all nobler

political interests, trusting to hired soldiers to fight for them, no longer capable of managing their own concerns, nor of striking a blow in defence of their own hearths. All the horrors of the barbarian invasion and all the darkness of the Middle Ages were not a price too heavy to pay for the infusion of fresh and stronger blood, and the revival of the sense of dignity in mankind."

Cicero may not have foreseen all the steady degeneration of national character that would result from a world-wide despotism. But at least he

"accepted it as the first axiom of politics that 'some sort of a free state' is the necessary condition of a noble and honourable existence; and that it is the last calamity for a people permanently to renounce this ideal, and to substitute for it the slave's ideal of a good master."

Mr. Strachan-Davidson admirably shows how the endeavour to hold to this creed, without falling into the impractical rigidity of a man like Cato, explains Cicero's frequent embarrassment and hesitation. But even now it is far easier to see the difficulties that beset any conceivable line of action, than where the path of duty lay. The clear-sighted, resolute policy of Caesar gained its immediate end; but it led inevitably to the Ides of March, and "miserably crushed out all the possibilities of a worthier future for his nation and for the world."

The scholarship, which is stamped on every page of this volume, goes without saying, and can hardly be referred to without impertinence. It might perhaps have been better to give a less definite rendering of "pusilla laboret" than "my dear little girl is near her time." We have not, I think, any reference to any child of Tullia's before that one whose birth proved fatal to her; and "is far from well" is probably close enough to the Latin. If the Antonius of Juv. viii. 105 be, as is usually supposed, Cicero's colleague in the consulship, he does not fall within the eleven years mentioned on p. 44. It would be of interest to have Mr. Strachan-Davidson's reasons for believing that the consular elections in B.C. 63 were held on October 28. Since the publication of Dr. C. John's well-known investigations, all historians seem to agree in admitting that there is no reason to suppose that they were held later than July (cp., e.g., Ihne vi. 244). The one exception that I have noticed is Mr. Shuckburgh; and he fixes September 21, but on what authority I cannot say. It is also open to question whether there was, as Mr. Strachan-Davidson says, a meeting of Catilina's partisans on the evening of November 7, after the failure of the attempt on Cicero's life. If Mommsen is right in supposing the attempt to have been made on the morning of November 8, there obviously was not. It appears to rest on no authority.

A. S. WILKINS.

TWO BOOKS ON INDO-CHINA.

The Colonisation of Indo-China. Translated from the French of J. Chailley-Bert, by A. B. Brabant. (Constable.)

Around Tonkin and Siam. By Prince Henri d'Orleans. Translated by C. B. Pitman. (Chapman & Hall.)

It is two years now since M. Chailley-Bert republished, in the form of a book, a series of articles on Hong Kong and Burma, which he had written for the *Revue des Deux Mondes*. An English translation so long afterwards is scarcely called for. Even when the papers were first printed, there was no particular reason for translating them. In the main, they are a summary, not of the author's personal observations, but of his studies of English Blue-Books, which any Englishman who is interested in the subject can read for himself. Possibly this reflection has occurred to the publishers. At any rate, the title is curtailed in a way that may lead the unsuspecting purchaser to imagine that the book is a Frenchman's account of French colonies: that is to say, of Tong-king and Cochin-China. But the French title is *La Colonisation de l'Indo-Chine: l'expérience Anglaise*; and the author only deals with the results of British rule in Hong Kong and Burma.

Assuming, however, that there was some demand for an English version, and that the delay in preparing one was unavoidable, why not have entrusted the task to a competent person? Mr. Brabant cannot write decent English. The author speaks of "*les études comparées, en général si fécondes*." This is rendered, not "the comparative method," but "compared methods," which is nonsense. Occasionally the meaning of the original is entirely destroyed. The following extract is not the only instance that might be cited. We read:

"The Government of India sent King Thebaw an ultimatum which he could not possibly accept. Immediately British troops crossed the frontier (1885). The expedition was conducted with almost unprecedented rapidity. By September 25 both troops and ships had all left Rangoon, and the Chief Commissioner, Mr. Bernard, had to take upon himself the responsibility of detaining a gunboat under orders to return to India."

This would imply that a naval and military expedition left Rangoon for Upper Burma on September 25; whereas General Prendergast, as we are told a few lines lower down, did not start till November. In the original, however, we have "*le 25 septembre, il n'y avait encore à Rangoon ni troupes ni bateaux*." Why Mr. Brabant should render this "both troops and ships had all left" I fail to see. At times, too, the baldness of his translation is excruciating; as, for example, in the following reference to the European population of Hong Kong:

"The Portuguese is the only community which has a proportion of 136 women to 100 men. The climate of Hong Kong has not deterred them from coming. The English wives who are so courageous have been distanced (*distançées*). But that they have been surpassed (*dépassent en nombre*) by the American and Portuguese women, is less dangerous for their reputation than for the morals of their husbands

(moins dangereuse pour leur gloire que pour la vertu de leurs maris)."

It need hardly be said that when M. Chailley-Bert makes a slip, his translator follows him with alacrity. The name of the vessel which was seized by a mutinous Chinese crew in 1853 was the *Aratoon Apcar*. Every Englishman who has been west of Suez knows who the Apcars are; but both author and translator write *Apcar*. The printers of the English version introduce their own variations. Thus we read, on p. 39:

"... difficulties in regard to the land occupied by colonists; the titles of ownership have been put in order. The first barrister established himself at Hong Kong. A small steam-tug named *Corsair*,"

&c. This is what comes of having English books printed at Leyden. Considering that the translation costs nearly twice as much as the French original, such slovenly production is unpardonable.

It is time, however, to recognise the gratifying fact that M. Chailley-Bert formed a very favourable opinion of British rule in the East. He merits, indeed, the thanks of every Englishman for the pains he took to collect trustworthy information, and for the use he has made of it. His appreciation of the good work which is being done by England in Hong Kong and Burma may be no more than strict justice; but it is none the less satisfactory to find so intelligent a critic approving and admiring our efforts in these regions. It may almost seem ungracious to suggest that once or twice he goes astray on points of minor importance; but his translator might have mentioned that the Governor-General of India in Council can hardly be said to "admit the Commander-in-Chief to the discussion of his views solely from motives of courtesy and for the furtherance of his own interests," seeing that the Commander-in-Chief is always a member of the Executive Council. Elsewhere the author remarks that in India the English—Mr. Brabant, by the by, always translates *les anglais* as "the British"—shield their fellow-countrymen, in their intercourse with the natives, from the vexatious (*fidieuses*) consequences of their acts; and he expresses some surprise that an Englishman in Hong Kong who thrashes a cooly should be liable to punishment. So he would be in India. These, however, are trifles; and speaking generally, M. Chailley-Bert may be complimented on the accuracy of his information, which is exactly of the kind one would like to have set before French readers.

The narrative of Prince Henry's journey through Tong-king and parts of Siam has also suffered at the hands of an incompetent translator. One may grow habituated to such un-English expressions as "the Yunnan" for the province, and "the Laos" for the country of the Lao tribes; but there are worse mistakes than this in the book. Sometimes they are quite inexplicable. For instance, the author is made to say the exports of silk from Canton amount in value to the prodigious sum of £96,000,000 a year. The total

exports of all goods from Canton do not amount to five million sterling. Not infrequently the translator, in his attempt to disguise the meaning of the original, is aided by the printer. Travellers, we read, "are not likely to forget the two words which are so linked with the name of the Dong-trieu, coal operates, representing as they do the future and the fuel of the colony." This dark enigma can only be solved by referring to the original, where for the mysterious phrase "coal operates" I find *charbons et pirates*, and for "fuel" *le peril*. Prince Henry was saying that the future prosperity of Tong-king depended on its coal mines; while the great danger of the present day was piracy, or what we more commonly speak of as "dacoity." But even without assistance from the printers, Mr. Pitman can put quite a new meaning on his author's words. Speaking of the Buddhist temples at Luang Phrabang, Prince Henry remarked—"*Pensemble me rappelle assez l'architecture hindoue, de loin, de bien loin, quelque chose du bel art Musulman qui éclate dans les merveilles du Penjab*." Having also travelled in India, he is careful to distinguish between the architectural styles, exemplified, say, in the Golden Temple of Siva at Benares and in the Mosque of Wazir Khan at Lahore. A temple on the banks of the Me-kong, with its carved façade and bright frescoes, might remind a traveller of the one; but there would be very little resemblance to the other. Such distinctions, however, do not trouble the translator, who, omitting all reference to "*le bel art Musulman*," is content to make his author say, "The whole effect reminds me, in a measure, of the Hindu architecture." In this chapter, I may add, and perhaps elsewhere, there are variations which make it clear, either that Mr. Pitman has taken inexcusable liberties with the original, or that his translation was not written from the author's final proofs. Over and above this, the English version does not contain the valuable appendices printed in the Paris edition, nor has it been thought necessary to reproduce some of the more interesting maps and illustrations. The omission of route maps, of the author's itinerary, and of a vocabulary of words used by five of the Indo-Chinese races, detracts greatly from the value of the volume.

The blunders and ineptitudes of the translation are the more to be regretted, as Prince Henry's book is useful as well as entertaining. It appears to give a fair and impartial account of the present state of affairs in Tong-king. The author does not hesitate to speak out when he considers that the French are not going the right way to work there; and he must have had access to sources of information which would either be closed or unfamiliar to English inquirers. Nor are his observations without interest for the geographical student. What he tells us about the various races among whom he travelled—Shans and Kas, Meos and Yaos—about their manners and customs, dress and appearance, is a solid addition to our knowledge of Indo-Chinese ethnology. Besides the vocabularies left out of the English version, he

obtained some curious examples of folklore: among other things, a manuscript-book of songs sung by the villagers on the banks of the Nam-u. A summary of one song is given in the text. It relates to the adventures of two maidens who became mothers after eating a fig thrown into the river by a divine lover who had seen them while they were bathing. The late Terrien de Lacouperie quotes a tradition in which a floating bamboo takes the place of the fig. The description of the head-dress worn by the Yaos is suggestive. The hair, we are told, is hardened with wax and then gathered into a small peak, upon which is placed an erection resembling two horns. Other travellers have found this horn-shaped head-dress amongst the Lolos, and this is not all. Some of the tribes in Kafiristan wear the horn head-dress, as also do the Druses of Syria. According to Sir Henry Yule, the Druses say that they originally came from China; and he also suggests that the Crusaders brought the fashion from Syria to Western Europe. In Asia it is certainly an old one, since it is mentioned by one of the Chinese pilgrims as existing among the Yetha in the sixth century A.D.

There is still a fair chance that the French may succeed in making Tong-king a profitable possession. Prince Henry, however, is convinced that the main obstacle to progress is the indifferent character of the administration. "It is incumbent," he writes, "that Tong-king should not be regarded as a place for shooting rubbish and providing posts for all the protégés of influential personages." M. Chailley-Bert lays special stress on the fact that the English in Burma and in India generally have avoided this error.

STEPHEN WHEELER.

NEW NOVELS.

The Old, Old Story. By Rosa N. Carey. In 3 vols. (Bentley.)

At Market Value. By Grant Allen. In 2 vols. (Chatto & Windus.)

A New Note. In 2 vols. (Hutchinson.)

The Face and the Mask. By Robert Barr. (Hutchinson.)

The Green Carnation. "Pioneer Series." (Heinemann.)

Both Worlds Barred. By Sydney Kean. (Fisher Unwin.)

An Artist's Fate. By Cecil Clarke. (Elliot Stock.)

Hollyberry Janet. By Maggie Symington. (Innes.)

The Lone House. By Amelia E. Barr. (Hodder & Stoughton.)

Conscience Makes the Martyr. By S. M. Crawley Boevey. (Bristol: Arrowsmith.)

THE "old, old story" tells itself very comfortably, and very much in the old-time and long-approved manner, through the medium of Miss Carey. Of her two pairs of lovers, one is of mild and secondary interest; and things might have gone as smoothly with the other pair had fate not made them hero and heroine, and thus obliged them to accept their love affairs

twisted. The undoing of this twisting the reader must patiently follow; and, in spite of long yarns about uninteresting persons, and of some attempt to "wring his bosom" over most trifling incidents, at the end he will quite sincerely rejoice that all goes well. This he must do, because Miss Carey is herself wholly wrapped up in her people, whom she makes tolerably human, though of a sort generally met with between the covers of a novel. There are moments, especially when Aunt Clemency walks the stage, when you would fain exclaim, "This is admirable!"—just as at other moments you are forced to groan, "This is twaddle." But, full of quiet, homely, honest feeling, with not a hint of the world of sin and suffering all around, *The Old, Old Story* is a book to be read by the young girl without harm and by the older reader without boredom. One thing must be mentioned as surprising in so practised a hand. In the first volume you meet a certain model husband. It is not too much to say that he is a paragon; but by and by you find, without warning, that his name is changed. Perhaps it is as a tribute to his paragonship that his wife accepts the new name without comment or question, and for evermore calls him by it.

At Market Value is one of those pleasantly written stories, with humour, satire, and an easy knowledge of the world for their main ingredients, which Mr. Grant Allen knows so well how to produce. Its chief character is an Earl of Axminster, who finds, to his chagrin, that tribute is everywhere rendered to his rank and title, while not a single creature prizes him for what he is in himself. He is taken at his nominal value instead of at that "market value" which is the test of ordinary men's worth. So he effaces himself, takes another name, and becomes a sailor in the summer and a painter in the winter. Guiltless of the snobbery which marks the counterfeit aristocrat, he frankly acknowledges his calling and is surprised to find that the sailor is not regarded as a gentleman. He does not understand why the gentleman should vanish when the craftsman comes upon the scene. The budding conscience which led him to sink the earl in the sailor afterwards attains an abnormal growth, as fate still forces on him honour and regard not due to himself, but to something outside himself. Such a hero is a difficult being to manage without irritating the reader. Indeed, at one point, where Lord Axminster, alias Arnold Willoughby, is prepared to wreck all his happiness and that of the woman who loves him for a hair-splitting sense of right, one is inclined really to fall out with him. Among many excellent things in the story the portrait of Reggie Hesslegrave stands out. Reggie is a young man "in the city," whose notions of male perfections are based on the officers of the cavalry. He accordingly regulates his expenses and his social conduct by his ideas of what a gentleman "ought" to spend and do, and this on £80 a year—with what his sister makes by painting. At the same time he scolds her severely for not keeping a maid and otherwise conforming to the rule of what a young lady "ought" to spend. There are many

such touches of quiet humour and good-natured satire in Mr. Grant Allen's two volumes.

It is an established custom that any "new note" in fiction should appear in green, and this anonymous *New Note* is faithful to the tradition. Its characters converse almost as much in dashes as in words, and there is much repetition of phrases—faults which lessen as the story goes on; but the note in the book is struck well and with a purpose. The author is apparently a 'prentice hand, yet he or she (probably she) is capable of artistic restraint, that unknown quantity to beginners. It has been done before, of course—the situation of the woman turning from the genuine life's love of a good man and a gentleman to yield at length to the unworthy passion of a man who was neither—but seldom with this delicate insight into shades of feeling and this certain hold of human nature. Hints there are of George Meredith, notably in Victoria Leathley's father and in Aunt Dora. Needless to say, Mr. Meredith would have drawn those particular two better; but with the characters the author has made her own—Victoria, Jerry Annesley, Loevio—she has made a distinct success. The "small, insolent, feminine flutter" of Victoria's eyelids as she turns on the inevitable "other woman" is the touch of a true artist in humanity. Saving the aforesaid most irritating dashes, the style of the book throughout is in that happy mean for fiction: the line between the purely literary and the merely colloquial.

To Mr. Robert Barr's *The Face and the Mask* one turns with decorous eagerness to see how he comes out of a long story, only to find the very attractive covers of the book filled with various old friends collected from all corners of the earth. But many of them will doubtless be new to most people, and it is only fair to Mr. Barr to say that his tales and sketches are almost as well worth a second reading as a first. The "Tales of Revenge" are not included in the collection: indeed, there is strangely little that is harrowing. Through nearly all the two dozen stories there is a sunny and equable humour that lures the soothed and comfortable reader on. Every now and then a death occurs; but it happens with such calm precision, and the fact is told in so few words, that only an intellect on the alert could perceive that there had been a tragedy at all. "The Great Pegram Mystery," which is a skit on "our mutual and lamented friend Sherlock Holmes," "The Predicament of de Plonville," and "The Sixth Bench," are perhaps in their several ways as good as any of the stories.

The clever audacity of *The Green Carnation* undoubtedly takes the reader by storm, revolted though he must needs be by the constant, entirely unnecessary, and often spiteful allusions to various worthy persons who are each striving to amuse or instruct the world in his or her own way. From the first instant when Lord Reggie admires himself in his glass before going out to dinner, and looks "like some angel in a church window designed by Burne Jones, some angel a little *blasé* from the injudicious conduct of its life"—from that instant to

the last, when he drives away with Esmé Amaranth to take up again "his marvellous scarlet life in London"—the brilliant narrative runs on, wearisomely brilliant sometimes, but never ceasing to be smart, cutting, and absurd. You enjoy it, you cannot lay the book down; but when at last you close it, you ask yourself: To what end? It is but a caricature of an affectation in life and literature, of an abnormality, a worship of abstract and "scarlet" sin, which must of its very nature pass away with the personality that first flaunted it before a wondering, half-attracted, half-revolted world. Was this worth caricaturing? Only the cleverness of the performance saves the answer from being emphatically—"No."

If the author of *Both Worlds Barred* had introduced fewer personages into his book, and had centred the interest a little more strongly on his hero and heroine, it would have been a story more at one with itself. As it is, the heroine is merely seen and is no more than a sketch. Of the hero we learn more, and one feels an irresistible sympathy with Fred Dlear in the troubled workings of his mind and under the temporal ills that beset him. Excellent glimpses there are, too, of various phases of Scotch character and manners, which none but a Scot could have drawn. That Mr. Kean is a Scot a little pardonable confusion of "would" and "should" very plainly shows. Was it quite necessary, one must ask, that Fred Dlear, after all his struggles and ups and downs, should find no satisfaction on earth at last?

One of the chief features of *An Artist's Fate* is the combining in one tale of two stories that have nothing to do with each other. The artist in one of them might have fallen in love with the girl in the other, though he didn't. But that girl's story involves some pleasant descriptions of the Danes, and their land and ways, so it is not wholly amiss. It should be said, too, that the writer of the book is genuinely interested in both sets of his people, which is a step towards making a reader interested. His local colour is, perhaps, a little consciously laid on. One of his characters ingeniously remarks: "It would take a cleverer Swedish girl than I am," &c. Now would Mr. Clarke say: "It would take a cleverer Englishman than I am to do so and so"?

Miss Symington's *Hollyberry Janet* is an excellent addition to a charming series. Without any preaching or thrusting of morals down throats, the children who read it will learn many good lessons and have much right feeling instilled into them, nor will they dream that they are doing more than enjoying an interesting story. There is nothing, of course, that children and *Alice in Wonderland's* White Queen cannot believe; but the average "grown-up" is a little surprised at a young woman of ten who owns to having read *The Wandering Jew*, *Monte Cristo*, *the Life of Peter the Great*, *Wallenstein*, Macaulay's *Essays*, *Aurora Floyd*, and *Faust* during the last month, and who also protests that she "makes a practice of never reading anything published by the Religious Tract Society!"

Miss Barr's story, *The Lone House*, is a study of the character of a strong and deeply religious Scotchman. Spiritual pride in his own rightness and uprightness is his virtue and his vice. Terrible disgrace and trials fall upon him, and Miss Barr's delineation of their effect is excellent. To English readers there may be a strangeness in the uncompromising earnestness with which some Scotch people regard the small details of religious life, but with this earnestness there are mixed flashes of humour that only the Scotch character can produce.

Conscience makes the Martyr is a story of efforts to be noble, of humble but true love, of equally humble and equally true villainy, with the usual ingredients of ungrammatical conversation, beer, and rustic stupidity and wisdom. Its sensationalism is of a healthy kind; and it contains fairly natural portraits of folk, good, bad and indifferent, among what we are pleased to call the lower classes.

GEORGE COTTERELL.

SOME BIBLIOGRAPHICAL WORKS.

Dated Book-Plates. By Walter Hamilton. Part I. (A. & C. Black.) Mr. Walter Hamilton is chairman of the Ex Libris Society, and we fancy that the present work is mostly reprinted from that Society's *Journal*. It by no means deals only with its special matter of dated book-plates; for by far the greater portion of Part I. consists of a treatise on the origin and development of *ex libris*. Here may be found, written in a gossiping style but with abundant knowledge, little essays on such subjects as—French and German *ex libris*; styles of English book-plates; notes on armorial bearings; hints on selecting a book-plate; an apology for collecting, &c. This introductory treatise fills no less than eighty-five pages, and is illustrated with numerous full-page plates and engravings in the text. Then follows a table of all book-plates dated before 1700. As is well-known, all the earliest book-plates are of German origin. For the whole of the sixteenth century, England can only show two dated examples: those of Sir Nicholas Bacon, the father of Francis (1574), and of Sir Thomas Tresham (1585). There are, however, also included here the label (dated 1589) on the books given by Bishop Andrewes—not Andrews—to the library of Pembroke College, Cambridge; and a spurious plate issued by Spiers of Oxford about the middle of the present century with the date 1590! Two future Parts will catalogue dated book-plates of the eighteenth and nineteenth centuries, when English examples will naturally occupy a more prominent place.

THE University of Leyden has undertaken the pious task of issuing a bibliographical catalogue of all the works of its professors, from the date of its foundation, to be compiled by Mr. Louis D. Petit, the university librarian, and to be published by Mr. S. C. Van Doesburgh. The mode of publication is in five volumes, each consisting of four or five parts, and will extend over about six years. The first part, which is now before us, is devoted to the professors of the theological faculty, for the period between 1575 and 1619. The most familiar names are those of Francis Junius, Jacob Arminius, and G. J. Vossius. The compiler has been careful to state where a copy of every work mentioned is to be found, which is sometimes in London, Oxford, or Cambridge. The book is printed on hand-made paper, in a

form that recalls the "Anecdota Oxoniensia" series. We could have wished that the introduction had been written in Latin!

WE ought to have noticed before this two very similar Catalogues of Academical Dissertations which we received a good while ago from Germany. One is a second edition of Prof. Varnhagen's well-known catalogue, continued from 1877 to 1893, by Dr. J. Martin, of the Royal Gymnasium at Erlangen. It omits Varnhagen's introductory essays on the history and importance of "program-literature"; but otherwise it follows the original plan. It is divided into four parts, with numerous subdivisions; (1) general philology and literature, including writing and folk-lore; (2) Romance philology and literature; (3) English; and (4) pedagogy and cognate subjects. As a sample of the results, we may mention that nine pages are devoted to Shakspeare, while Corneille and Molière each have nearly three, but Dante only two. The other work is more in the nature of a sale catalogue, representing the extraordinary extent of the collections of this kind formed by Gustav Fock of Leipzig. It is confined to classical philology, in which department of learning alone it enumerates no less than 18,300 dissertations. It is divided likewise into four parts, each with a separate pagination and numbering of the lots: (1) Greek; (2) Latin; (3) miscellaneous, including epigraphy, palaeography, dialects, music, &c.; and (4) history and archaeology. Here, again, it is enough to record that Homer has 800 entries, and Cicero more than 500. At the present time, when academical dissertations are so freely interchanged, the utility of such catalogues as these cannot be overestimated.

MR. LEO S. OLSCHKI, of Venice, has issued a second catalogue of the Incunabula he has for sale, the lots being numbered on continuously (567-645) from his former catalogue, which was noticed at the time in the ACADEMY. There are appended about forty of the choicest Aldines. As we said before, though this purports to be only a sale catalogue, the rarity of the books and the pains that have been expended upon their identification raise it to the rank of a valuable contribution to bibliography. In his preface Mr. Olschki quotes with natural pride the praise bestowed upon his former catalogue of Incunabula by Mr. W. A. Copinger; nor is he ashamed to reprint the list of minor errors which Mr. Copinger's skilled eye detected. To the present catalogue he has added illustrations, consisting of photographic facsimiles of title-pages, &c. We may specially mention: Dante's *Divina Commedia*, with the commentary of Landino (Venice, 1491), with woodcuts and initial letters; Petrarch's *Sonnets*, &c. (Venice, 1497), also with woodcuts; The Revelations of Saint Bridget (Nuremberg, 1500), with seventeen engravings by Albert Dürer; Laurentius Valla's Latin translation of Herodotus (Venice, 1494), the title-page of which has a magnificent bordering in black and white; and the Aldine Theocritus (Venice, 1495), with initial letters and vignettes. Mr. Olschki promises more catalogues of the same sort.

THE latest of the Linguistic Bibliographies, compiled by Mr. James C. Pilling for the Bureau of Ethnology in connexion with the Smithsonian Institution, deals with the languages of the Wakashan family, spoken by scattered tribes on the coast of British Columbia. The name seems to be due to Captain Cook, who heard some Indians in Nootka Sound use the word *waukas* = good, and thought that it was their tribal appellation. This bibliography has been compiled with the same exhaustive industry and minute accuracy as its predecessors; but it contains less of general interest. We are given facsimiles of two title-pages: (1) of a

book describing the sufferings of an English sailor, John Jewitt, who was kept captive for nearly three years by the savages of Nootka Sound in the first decade of the present century; and (2) of a translation of Matthew's Gospel into *Qa-gutl* or *Kwagiutl*, made by the Rev. A. J. Hall, of the Church Missionary Society, in 1882.

MR. C. G. LUZAC, the publisher, has compiled a second Bibliographical List of English Books on Africa and the East, and dedicated it to Dr. Reinhold Rost. As the former covered the period between the eighth and ninth Oriental Congresses, so the present one is carried down to the recent meeting at Geneva. If these two years have not been marked by any oriental publications of the first importance—at least, in England—they have certainly been prolific in popular works, all of which are duly recorded here. To take one of the most trivial, we believe that May Edwood's story of Anglo-Indian life was entitled *The Story of a Spin*, and not "Spur" as here printed. Some objections might be urged against Mr. Luzac's principle of classification, which is according to subjects, and also to his practice. Some books refuse altogether to be classed with any others, and are left under the author's name. Ancient Egypt and Hieroglyphics ought not to be two subdivisions; and if they are, Prof. Mahaffy's edition of the Petrie Papyri should come under the first, and not under the second. But, on the whole, this fault is cured by means of cross-references, and an author's index—which should not, by the way, be called an "index of private names." A useful feature is the appending of the published prices; but we should have been glad to see the publishers' names as well.

MESSRS. MATTHEWS & BROOKE, of Bradford, have begun the issue of a sale catalogue of modern second-hand books, which, judging from the first instalment (A—C), is rather more carefully compiled and classified than such productions usually are. We notice a set of Audubon's works on American ornithology.

NOTES AND NEWS.

AN English translation of the text of the Old Syriac Gospels, as contained in the Sinai Codex, has been prepared by Mrs. S. S. Lewis, and will shortly be published by Messrs. Macmillan & Co. Mrs. Lewis has made the Authorised Version the basis for her choice of English phrases, so as to bring out more clearly the points of resemblance between the Sinai Codex and the text of the Revised Version, to which references are given on the margin, as also to Cureton's text, and to that of the Codex Bezae, as a representative of the Old Latin. The volume will be also furnished with an appendix, giving a list of words and phrases in the Textus Receptus which have no equivalent in the Sinai text, of which conciseness is a leading characteristic. This, it is hoped, will make the volume more useful to Greek scholars unacquainted with Syriac.

ALL those who read a series of papers on wild animals in confinement, which have been appearing from time to time in the *Spectator*—especially those describing the results of experiments with music, entitled "Orpheus at the Zoo"—will be glad to hear that the author, Mr. C. J. Cornish, has collected them into a volume, together with some unpublished chapters on such attractive subjects as "The World from the Animals' Point of View" and "Criminal Animals." The book will be published next week by Messrs. Seeley & Co., under the title of *Life at the Zoo*, illustrated with reproductions of instantaneous photographs by Mr. Gambier Bolton, and of Japanese pictures.

A MEMOIR of the author of "East Lynne" has been written by her son, Mr. Charles W. Wood, who succeeded her in the editorship of the *Argosy*. It will be published by Messrs. Bentley, with photogravures and other illustrations.

THE sixth edition of Mr. Herbert Spencer's *Data of Ethics* in its original form having been exhausted, the author has decided to discontinue the dearer edition of the work, and to issue a cheap edition, which will be ready early next week.

MR. THOMAS O'FLANNAOILE, the well-known Celtic scholar and lecturer in Irish to the London Irish Literary Society, is engaged on a volume to be called *For the Tongue of the Gael*. It will be a collection of essays, literary and philological, on Irish-Gaelic subjects. Several of them appeared originally in London and Dublin journals, and were highly spoken of; but most of them will be new. These will include a biographical and critical sketch of "Michael O'Clery, Chief of the Four Masters," besides essays on "Mediaeval Irish Tales," "Finn and the Solar Myth Theory," "Irish Surnames," "Irish Dictionaries," "Dialects of Irish," &c. The book will be brought out by a London firm, and may be expected early in December.

UNDER the title of *Days of a Soldier's Life*, Messrs. Chapman & Hall will shortly publish a volume by General Sir C. P. Beauchamp Walker, made up mainly from his diaries and letters written during active service in the Crimean, Chinese, Austro-Prussian, and Franco-German Wars. The book will be illustrated with a portrait.

MR. S. S. THORBURN, of the Bengal Civil Service—who wrote some years ago an admirable account of the Punjab frontier district of Bannu—has a new book in the press, on a wider frontier question. It will be entitled *Asiatic Neighbours*, and will be published by Messrs. Blackwood & Sons, in one volume, illustrated with four maps.

MESSRS. MACMILLAN & Co. announce for early publication *Rhymes of Rajputana*, by Colonel G. H. Trevor, who at present holds the same post of Governor-General's Agent in Rajputana which formerly afforded inspiration to Sir Alfred Lyall.

MR. E. T. DILLON—a pupil of Prof. Bickell, of Vienna—will publish shortly, through Messrs. Isbister, a volume of *Studies on the Books of Job and Ecclesiastes*, some anticipations of which have already appeared in the *Contemporary Review*. The book is to be called "The Sceptics of the Old Testament."

MR. FISHER UNWIN has ready for immediate issue a short sketch of Irish history, by Mr. Bouverie-Pusey, of Pusey House, Berkshire, who has interested himself for thirty years in Celtic questions as a member of the Anthropological Institute.

THE next volume to appear in the "Story of the Nations" series will be *The Crusades*; or, the Story of the Latin Kingdom of Jerusalem, written conjointly by two representatives of the young Oxford school of historians—Mr. T. A. Archer and Mr. C. L. Kingsford.

EDNA LYALL'S new novel, *Doreen*: the Story of a Singer, will be published by Messrs. Longmans, in a single volume, at the end of next week.

EARLY in November, the four "Pseudonyms" contributed by John Oliver Hobbes to Mr. Fisher Unwin's popular library will appear in one volume, with the author's latest revisions, and a portrait by Mr. Walter Spindler.

MR. MAX PEMBERTON'S new story of adventure, *The Sea Wolves*, will be published this week by Messrs. Cassell & Co., with full-page illustrations.

MESSRS. WELLS, GARDNER, DARTON & Co. will publish immediately a pictorial edition of Grimm's Fairy Stories, containing over 150 drawings and decorative designs by Mr. Gordon Browne, whose father, the famous "Phiz," illustrated the same work many years ago. The Rev. S. Baring-Gould has written an introduction to the present volume.

MESSRS. HACHETTE & CIE. will shortly publish an edition of Schiller's *Der Geisterseher*, by the Rev. Dr. C. Merk. This is the third time that the novel has been edited for the use of English schools. In the present instance, the text has been considerably abridged; and the introduction contains an inquiry into the various sources of which Schiller made use.

MR. ELLIOT STOCK announces the following volumes of verse for immediate publication: *Seven Love Songs*, by Ellis Walton; *Themes and Variations*, by Mrs. Wilson Glenny; *The Islet o'er the Sea*, by H. H.; and *Sea Spray*, by Jeannie Bednall.

MR. STOFFORD BROOKE'S *Tennyson: his Art and Relation to Modern Life*, has already reached its fourth thousand, in a not very cheap form.

THE first number of the *Realm*, "a comprehensive weekly review of politics, society, and the arts," is announced to appear on Friday, November 15, under the joint editorship of Lady Colin Campbell and Mr. Earl Hodgson. Each number will contain a complete story; and it is proposed that an interview with some personage on a subject of the day, and a signed article by some authority, shall appear in alternate weeks. We are also told that the leading articles are to be "opinionated."

THE forthcoming number of the *North American Review* (London: Heinemann) will contain the following articles: "The Fight of the Yalu River," by the Secretary of the United States Navy; "The War in the Orient," by the Japanese Minister; "Possibilities of an Anglo-American Union," by Captain Mahan and Lord Charles Beresford; and "French and Anglo-Saxon Immorality," by Max O'Rell.

THE annual session of the Edinburgh Philosophical Institution will be opened on Wednesday next with an address by Mr. Hall Caine, who has chosen for his subject "Moral Responsibility in the Novel and the Drama." Among the other arrangements are: "Climbing in the Himalayas," by Mr. W. Martin Conway; "Lakes and Lochs," by Dr. H. R. Mill; and "Life and Scenery in Bosnia and Herzegovina," by Dr. R. Munro—all with lime-light illustrations.

UNIVERSITY JOTTINGS.

SIR HENRY ACLAND has intimated his intention of resigning shortly the regius professorship of medicine at Oxford, to which he was appointed so long ago as 1853, having previously been for thirteen years Lee's reader in anatomy.

IN Convocation at Oxford next Tuesday, it will be proposed to confer the degree of M.A., by decree, upon Mr. Robert Warrington, the new Sibthorpean professor of rural economy.

MR. F. DARWIN, reader in botany at Cambridge, has been appointed deputy to Prof. Babington for a second year.

MR. G. F. STOUT, of St. John's, the editor of *Mind*, has been appointed university lecturer in moral science at Cambridge for a term of three years.

SEÑOR MOREL FATIO has been appointed Taylorian Lecturer at Oxford for this year. The subject of his lecture, to be delivered on November 21, will be "Don Quixote regarded as a Reflection of Contemporary Life and Manners."

THERE are two candidates for the curatorship of the Bodleian Library, vacant by the death of Mr. Mowat: Prof. D. S. Margoliouth, and the Rev. H. A. Wilson. The election will take place in Congregation next Thursday.

THE Rolleston memorial prize, awarded every alternate year for original research in biology, has been divided between Mr. Marcens S. Pembrey, of Christ Church, and Mr. Edwin S. Goodrich, of Merton.

MR. H. H. TURNER, the new Savilian professor of astronomy at Oxford, proposes to deliver a lecture, illustrated with lantern slides, on Thursday next, upon "The Transit of Mercury."

MR. ARTHUR J. EVANS, keeper of the Ashmolean Museum at Oxford, announces a course of lectures upon his discovery of a pre-Phoenician system of writing in Crete and the Peloponnese, upon which he read a paper at the recent meeting of the British Association. The first lecture, entitled "Cretan Photographs," was to be delivered on Friday of this week.

ON the invitation of Prof. Margoliouth, Mrs. S. S. Lewis will deliver a lecture at Oxford on Tuesday next, illustrated with lantern slides, under the title of "Through the Desert to the Library on Mount Sinai."

IN connexion with the teachers' training syndicate at Cambridge, a course of twelve lectures, on "The Theory of Education," is being delivered this term by Mr. W. E. Johnson, of King's College.

A REPORT of the Council of the Senate, on degrees for advanced study and research, is printed in the *Cambridge University Reporter*. It recommends the appointment of a syndicate on the subject, with power to confer with Oxford and other universities, and also to consult the professors and heads of departments at Cambridge. In an appendix are printed: (1) the resolutions adopted at Oxford last term; (2) the draft ordinances made by the Scottish Universities Commission; and (3) a letter from the Minister of Education at Ontario, complaining that Canadian students are deterred from pursuing a post-graduate course at Oxford or Cambridge by the necessity of a preliminary examination. Attention is also called to the proposals in the report of the London University Commissioners, and to the scheme for post-graduate studies already in operation at Harvard.

A LETTER from the Curators of the University Chest is published in the *Oxford University Gazette*, calling attention to the present state of the corporate finances, and suggesting that any schemes of new expenditure should be postponed. A table of receipts and payments for the last thirteen years is given, from which it appears that an average surplus of £2000 was turned into a deficit in 1893. The gross income has been fairly maintained, a decrease in rents being compensated by an increase in dues and fees. More fortunate than Cambridge, Oxford still derives a handsome revenue from its corporate estates; but the net income from this source has fallen from £10,375 to £6038, despite the development of a building estate at Bexley, in Kent. The degree fees fluctuate in an unaccountable way; but the matriculations show a tendency to increase, the minimum having been 749 in 1885, and the maximum 813 in 1893. The Clarendon Press can be relied upon for an annual profit of at least £5000. As to the expenditure, the chief increase is shown under institutions and buildings, which have risen from £10,046 to £12,926, and in interest and sinking funds, which have risen from £4193 to £5882. It is against any further augmentation on these

two accounts that the appeal is specially directed.

FROM the published list of matriculations at Cambridge, it would appear that about eleven are natives of India, including a fair proportion of Mahomedans. There are also two Japanese names.

MR. W. R. SORLEY, of Trinity College, Cambridge, has been elected to the vacant chair of moral philosophy at Aberdeen.

THE Royal University of Ireland has conferred the honorary degree of LL.D. upon Mr. William John Fitzpatrick, author of several historical works relating to the Union.

MR. J. J. FINDLAY has been appointed by the College of Preceptors to the principalship of their Day Training College for Teachers in Secondary Schools, to be opened next year. Mr. Findlay studied educational theory and method at Jena under Prof. Rein, and took his doctor's degree at Leipzig with a thesis on theory of education.

ORIGINAL VERSE.

IN MEMORIAM: PROF. JOHN NICHOL.

(Obit October 11, 1894.)

O FIERY heart, now still for evermore!
O keen and active brain now lulled to rest!
Too fiercely burned life's fire within thy breast,
Too large thy spirit for the flesh it bore.
O well-loved voice, that thrilled all to the core,
Who heard its wondrous tones, so rich and sweet,
Now hushed in death! Ah! we shall never meet
Those flashing eyes, through which there seemed
to pour

The ever-changing passions of the mind.
Inspiring Teacher of the poet's art,
Thyself a poet; critic, who couldst see—
What lesser men thro' blindness fail to find—
The thoughts that dwell within the poet's heart,
The truths that rule the world and make us free.

C. M. A.

MAGAZINES AND REVIEWS.

THE current number of *Mind* is a particularly good one. Psychology is given a prominent place, yet the wider field of philosophy is not lost sight of. The most remarkable article is the second instalment of a study of "Assimilation and Association" by Dr. James Ward. Readers who know this writer's views only through the medium of his article, "Psychology," in the last edition of the *Encyclopaedia Britannica*, will be surprised to find how full a knowledge he possesses of biology, and especially of the physiology and pathology of the nervous system, and how well he understands how to apply this to psychological questions. The essayist deals with assimilation, or the recognition of sensations, in an original and instructive fashion. He is quite certain that there is a distinct psychical function answering to these terms, and opposes Lehmann and others, who would say that there is nothing but sensation and the revival of ideas by these through contiguous association. He is as clear as Dr. Bain that, before the hearing of a person's name can call up the image of that person, the name must be assimilated, identified, or, as he is disposed to say, "appereceived." Only he will not allow that this is a case of a sensation calling up the image of a past sensation which fuses with it. He rather follows Höfding, who describes recognition as experiencing a sensation which has as its mark or concomitant familiarity (Bekanntheit). He seeks to establish his position by a very careful investigation of the pathological phenomena of psychical blindness. These, he contends, go to show that sensations, recognitions of sensations,

images proper, and general images, are different psychical processes, connected with distinct central nervous tracts or seats. It seems plain that, if a woman can mentally picture a common object, as a fork, so as to give a fair description of it, and yet not recognise it when it is shown her, recognition does not depend on imaging the thing as seen before. We know, too, that in the development of mind recognition precedes imagination: we may be able to recognise faces and yet unable to picture them. Dr. Ward's article is one of the most thorough bits of psychological work that we have seen for some time; and we congratulate him on what may perhaps, in view of the account here taken of neurological facts, be regarded as a new departure in psychological investigations. Its significance lies in the fact that it moves away from the old-fashioned standpoint from which mind was regarded, as a thing having contents, to the biological standpoint, from which it is seen to be a complex of functional activities. Another good psychological study in this number is "An Analysis of Attention," by A. F. Shand. It aims at establishing a process of attention, of which he maintains (in opposition to Ward) we are immediately conscious, and at criticising the common view that attention increases the intensity and the clearness of sensations. So far as this is effected, it is due to motor adjustments of the sense-organ, and not to attention. Attention does not make our sensations more intense or clear, but gives us a fuller and clearer awareness of such intensity and clearness as they actually have. Attention seems thus to be identified with Herbert's apperception. There is also a curious "Dialogue on Time and Common Sense," from the pen of Prof. Sidgwick, in which, with a judicious admixture of "Dichtung" with "Wahrheit," he reports, in an entertaining yet suggestive way, a conversation he recently had with a Russian professor of philosophy. The remaining articles are—a careful attempt to define the boundaries and the relations of psychology, epistemology, and ontology, by S. H. Mellone; and a scholarly essay on the philosophy of Lord Herbert of Cherbury, by W. R. Sorley.

THE September number of the *Psychological Review* shows that the American Universities are busy in the new field of experimental psychology. Prof. Münsterberg, who is at present at Harvard, sends a group of studies from the psychological laboratory of that college; and Prof. Armstrong, of the Wesleyan University, contributes a report of some investigations, on the plan devised by Mr. F. Galton, into the mental imagery of certain American students. The impression made by this number is that America is busy just now collecting psychological data, and is not disposed to embark on theoretical excursions.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- AUN, F. Bibliographische Seltenheiten der Trublerliteratur. Leipzig: Harrassowitz. 1 M. 50 Pf.
ALGOVER, J. Antelm Feuerbach. Sein Leben u. seine Kunst. Bamberg: Buchner. 8 M.
BIBLIOTHEK älterer deutscher Übersetzungen. Hrg. v. A. Sauer. 1. Bd. Weimar: Felber. 8 M.
BLUM, H. Fürst Bismarck u. seine Zeit. 2. Bd. 1853–1863. München: Beck. 5 M.
BORDEAUX, H. La Vie et l'Art. Ames modernes. Paris: Didier. 3 fr. 50 c.
BAUINIA, J. W. Faust vor Goethe. I. Halle: Niemeyer. 2 M. 80 Pf.
CAGNAT, R., et H. SALADIN. Voyage en Tunisie. Paris: Hachette. 4 fr.
FOURRAU, F. Rapport sur ma mission au Sahara et chez les Touareg-Adzger, Oct. 1893–Mars 1894. Paris: Chailamel. 10 fr.
FRANCE, la, artistique et monumentale. T. V. Paris: Lib. Illustrée. 25 fr.
FRIEDRICH, J. Johann Adam Möhler, der Symboliker. München: Beck. 2 M.
LÜCKE, H. Die königl. Gemäldegalerie zu Dresden. I. Lfg. München: Haufstaengl. 12 M.

- MODES féminines, un siècle de (1794–1894). Paris: Charpentier. 8 fr. 50 c.
MÜLLER-FAUSTRICH, C. Die Ritter- u. Bambergermanen. Halle: Niemeyer. 2 M. 60 Pf.
PANZER, F. Lohengrinstudien. Halle: Niemeyer. 1 M. 60 Pf.
PEISER, K. Johann Adam Hiller. Ein Beitrag zur Musikgeschichte d. 18. Jahrh. Leipzig: Hug. 2 M. 40 Pf.
SCHÖNBACH, A. E. Ueb. Hartmann v. Aue. Drei Bücher Untersuchungen. Graz: Leuschner. 12 M.
WEISSERFELS, R. Goethe im Sturm u. Drang. 1. Bd. Halle: Niemeyer. 10 M.

THEOLOGY, ETC.

- BIBLIA veteris testamenti aethiopica. Ed. A. Dillmann. T. V. Berlin: Asher. 20 M.
BURL, F. Studien zur Topographie d. nördlichen Ostjordanlandes. Leipzig: Deichert. 1 M.
KLOSTERMANN, E. Analecta zur Septuaginta, Hexapla u. Patristik. Leipzig: Deichert. 3 M.
OLDENBERG, H. Die Religion des Veda. Berlin: Besser. 11 M.

HISTORY, LAW, ETC.

- ADLER, K. Zur Entwicklungslehre u. Dogmatik d. Gesellschaftsrechts. Berlin: Heymann. 4 M.
ALBUM academiae Vitebergensis ab a. Ch. MDII usque ad a. MDCLII. Vol. II. Halle: Niemeyer. 21 M.
BERGER, A. E. Die Kulturaufgaben der Reformation. Einleitung in e. Lutherbiographie. Berlin: Hofmann. 5 M.
BOCQUET, L. Le Célibat dans l'Antiquité, envisagé au point de vue civil. 5 fr. Le Célibat ecclésiastique jusqu'au Concile de Trente. 6 fr. Paris: Giard.
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CORRESPONDENCE.

"FORTUNA MAIOR."

Cambridge: Oct. 27, 1894.

In his *Troilus* (iii. 1420) Chaucer mentions the rising in the east of *Fortuna Maior*. This phrase is explained by Gawain Douglas, in a prose note upon his translation of Vergil, *Aen.* i. 223, as meaning the planet Jupiter: an explanation which I have adopted in my note on the passage, as I had no suspicion that it was wrong.

But it is certainly incorrect. *Fortuna Maior* does not refer to a planet or even to a single star, but to a certain cluster of stars. Mr. A. J. Butler kindly drew my attention to the corresponding passage in Dante (*Purg.* xix. 4); for it is clear that this is the particular passage which Chaucer imitates, as was long ago noted by Cary. Hence the question becomes, What does *Fortuna Maior* mean in Dante?

This has been, to a great degree, explained by the commentators; but they have not quite got to the bottom of the matter. They rightly say that *Fortuna Maior* is a figure in geomancy, and that Dante refers to a cluster of stars (situate in Aquarius and Pisces) which resembles this figure. This is all very true, but it is not sufficiently explicit. I longed to know more.

The sixteen geomantic figures are given by Cornelius Agrippa. Three of them are named Rubeus, Puella, and Puer. My notes on the *Knights Tale* (in vol. v.) will show Chaucer's use of these.

Two more of the figures are named, respectively, *Fortuna Maior* and *Fortuna Minor*. They present the appearance of groups of six dots or stars, arranged in a particular manner. Imagine the four of diamonds placed just above the two of the same suit, and you have a grouping of diamonds (or dots, or stars) which is called *Fortuna Maior*. Imagine the four of diamonds placed just below the two, and you have the group called *Fortuna Minor*.

The next step was to find a similar group in the sky. We are told that *Fortuna Maior* was to be found in the end of Aquarius and the beginning of Pisces in the time of Dante. Whether this refers to the constellation Aquarius or to the sign Aquarius, or (in some degree) to both, we are not informed. However, in such cases, we know that the reference is, primarily, to the signs.

Having got so far, I naturally desired to verify the result, wishing to see the cluster in the sky for myself. Accordingly, I put the question to our Cambridge astronomer, Sir Robert Ball, expressing it as clearly as I knew how.

From him I received a most kind and satisfactory answer. There are six rather bright stars, four of which form an irregular square, while two others, rather close together, form a sort of tail to it. They are clearly shown in Plate 63 of Ball's *Atlas of Astronomy*, and their names are as follows: the two at the "top" are θ Pegasi and α Aquarii; next come π Aquarii and γ Aquarii, whilst the tail is formed by ζ Aquarii and η Aquarii. "The lower group of four— π , γ , ζ , and η —is one of the most familiar asterisms," are Sir Robert's words.

I am bound to add that the figure is rather lop-sided and irregular; but it seems sufficient, and is clearly the one intended, some of the stars being in the sign of Pisces.

All that remained, before I could be quite satisfied, was to see these stars in the sky. Several nights have been cloudy, but last night (October 22) was beautifully clear, and I soon found them. One has only to look for the bright square formed by α Andromedae and α , β , and γ Pegasi, and to be guided by these to the six stars, by help of a star-map; and now

that I have seen *Fortuna Maior* for myself, I am satisfied that this is the group to which Dante refers. It is a pity that θ Pegasi is a little remote from its geomantic place, but it cannot be helped.

WALTER W. SKEAT.

THE SEPTUAGINT VERSUS THE HEBREW TEXT OF THE BIBLE.

Athenaeum Club: Oct. 27, 1894.

I must again thank Prof. Swete for his very civil letter. I think your readers who are interested in the Septuagint are under some obligations to me for drawing from so good an authority not only an emphatic appreciation of the kind of edition of the Septuagint we all need, but also for the information he has given us as to the scope of the intended new edition, which, it seems, is to include the collation of every available source, Jewish and Christian, and, it is to be hoped, will also include a collation of the Samaritan books, both the Pentateuch and the so-called Samaritan Targum, the Book of Jubilees, &c. We want, if possible, the whole of the accessible materials. Having said this, I must add that, although no one will be more pleased to see a really critical edition of the Septuagint than myself, it was not entirely with that end that I began these letters. It was rather for the purpose of arousing the attention of those in authority to the necessity of reconsidering the attitude they have so persistently taken with regard to the relative merits of the Hebrew and the Greek Bibles. To speak plainly, it was to champion, in my rough, untutored way, the cause of the Septuagint against the Masoretic text. That I have aroused at least one distinguished Hebrew scholar is plain from a breezy letter in your last number from Prof. Cheyne, in which he describes me in an unusual English phrase, which is, perhaps, a translation from the Hebrew. Prof. Cheyne seems to think that I am a kind of poacher in a field that ought to be reserved for a few pundits, and that I have in some way claimed to have made a discovery, which he and his brethren who have championed the Masoretic text will not hear of. I am no discoverer. I have merely tried to revive a very old story supported by some good old scholars. I hold the issue to be one of the highest moment, not merely for superior people, but for humbler folk; and I have done nothing more than exercise a little common sense and judgment upon materials which abound, and do not seem to me to present the stupendous difficulties which Prof. Cheyne speaks of. At all events, he and others must have made light of these difficulties when they so emphatically decided in favour of the Masoretic text being taken as the standard text by the late Revision Committee. Is not the stupendous difficulty that of men who have committed themselves to a wrong conclusion, and find it difficult to realise the fact?

I must remind your readers that it is not the Septuagint which has to justify itself, but the Hebrew text. The Bible appealed to by Christ and the Apostles in support of their teaching, and appealed to by Josephus in making his great apology for his people and their faith, and which was the Rule of Faith of Christendom for fifteen centuries, needs no other warranty until something better is forthcoming. Those who displaced it in the sixteenth century, and those who defend its displacement now by the Hebrew text, ought to make out their case, if they have one. The burden of proof is upon them, unless the Thirty-nine Articles are to be accepted as a proof, and we are to concede the inspiration of Cranmer and his friends in England, and of Luther and Calvin abroad. At the Reformation time, when men substituted

"the Book" for the Church as a Rule of Faith, it was very convenient, no doubt, to turn to the ready-made Bible of the Jews which had been extolled by Jerome, and to lean upon it instead of the old Christian Bible. It had the double advantage of being presumably written in the original language and of having been preserved, apparently without variation, by the checks and machinery of the Masorets, and those who wanted an infallible Book instead of an infallible Church took refuge here. It was easy for them to say that the variants of the Greek text were mere corruptions.

It was a rude shock to all this when, in 1650, Capelli, a Protestant, published his wonderful book, the result of thirty-six years' work—namely, the *Critica Sacra*—and showed that the variants in the Septuagint were no corruptions, but for the most part represented a different original text. What a curious story it is to read of the efforts made to suppress this book, which was virtually stifled for ten years by the Hebraists of the day! And what curious reading Buxtorf's reply—the *Anti-Critica*—is, with its extraordinary dogmatic statements! His main argument was, that inasmuch as the Hebrew codices were all alike and showed no variation whatever, therefore it must be concluded that the variants in the Versions are corruptions. This was Buxtorf's citadel. Presently it was stormed by a great English scholar, Kennicott, who showed, by an examination of over 600 MSS. of the Hebrew Bible, and by numerous references from the Talmud, &c., that the position of Buxtorf was in fact ridiculous: that the old MSS. abounded in various readings, and that, if it had not been for the very simple and efficacious method of creating uniformity—due to the Jewish doctors, who altered their MSS. without scruple in accordance with the Massora—the variants would be perhaps as remarkable as those in the MSS. of the Septuagint. This was a serious blow to the theories upon which the Reformers relied when they displaced the Christian Bible by that of the Jews. If the Septuagint has suffered from time and other causes, so has the Hebrew text; and it only increases the difficulty of the latter that the wounds have been so carefully concealed by the Rabbins.

This was not all, however. Men had for a long time seen that the variants between the Hebrew text and the Septuagint could not be classed among alterations caused by careless copiers. These interpolated paragraphs, these omitted verses, these rearranged books, these mutilations and alterations of verses useful in the great religious polemics, these changes so redolent of later Jewish exegesis and thought—all these pointed to something more than the decay caused by time. They pointed to deliberate editing and sophistications somewhere. Then it was remembered how the early Fathers had directly charged the Jews, on the appearance of Aquila's translation, with tampering with the documents in an anti-Christian sense. Of these quite a catena can be quoted, and they are well known, the most important being the earliest—namely, Justin Martyr and Irenaeus. Then came a more careful survey of the problem by scholars like Isaac Voss, Houbigant, Hody, Whiston, Jackson, Kennicott, and others, some of whom analysed the problem from another side by making use of the Samaritan Version as a touchstone to try the Hebrew text. When they showed that in 2000 places the Septuagint and the Samaritan text, which are completely independent, agree against the Hebrew text, the case against the latter seemed proved. Gesenius is often said to have demolished the case for the Samaritan text. I wonder how many people who repeat this state ment have studied his famous

dissertation. I confess that I never myself read an argument in which an *a priori* prejudice seemed so conspicuously the major premiss of an irrational conclusion. That anyone, in fact, should attack the problem at all without reference to what the Septuagint has to say to it, passes all belief; but I need not discuss him, for even Prof. Cheyne repudiates his defence of the Masoretic text. To my mind, Kennicott's masterly vindication of the Samaritan remains unanswered.

Then the more important passages in which the Septuagint and the Hebrew versions vary were subjected to closer scrutiny; and it was found, by the confession of very devoted Hebraists, that in a great many cases, I may say in nearly all the important cases, the reading of the Septuagint was to be preferred. This is the kind of evidence of which I have tried to present some samples in your pages. If it be of any value or purport—and it is not new—it assuredly does rest with the champions of the Hebrew text to come to its rescue, and especially with those who profess to teach helpless parsons how to meet the difficulties of the day—I mean the university professors. If the Hebrew text has been deliberately altered and sophisticated, there is no use hiding our heads in the sand and crying out that the question is really very difficult. It must be met; and the burden of proof, I repeat, is upon the champions of the Hebrew text. Prof. Cheyne complains that I have quoted old writers too much, instead of quoting new ones. But the fact is, I have a belief that there was some very good wine in old English bottles long before the Germans began their systematic criticism of the Old Testament; and I have preferred to take my examples from them where I could, not only in justice to our own neglected and forgotten scholars (quite as acute and learned as any now living), but because I have a prejudice that when it comes to questions of judgment, as distinguished from minute research, our race has some advantages over others. It would have been just as easy to buttress my case with the very latest German memoirs.

The story, I say, is a very old one, and my complaint against Prof. Cheyne and others who have influenced English opinion is that they have so very largely ignored it. Occasionally the Septuagint has been called in by them as a kind of Cinderella to help to explain a difficulty; but the great and fundamental issue raised so well as far back as the seventeenth century has been virtually ignored. In Prof. Cheyne's most valuable books (as also in Prof. Driver's *Introduction*), the unwary reader would hardly realise that a large and increasing school of critics not only give a much greater importance than formerly to the Septuagint, but are growing very suspicious indeed about the Masoretic text and the results so confidentially based on it.

The Hebraists have had it their own way very largely because they have had command of a bogey in the shape of a difficult language, which has frightened quiet people into acquiescence in their dogmatic assertions. The late Prof. Robertson Smith's caustic remarks about the way in which Keil (a great oracle among some English critics) treated the Septuagint, is a good warning from a Hebraist to his brethren.

I must repeat that, in view of the length of time the issue has been before the world, and the abundant materials for its examination which exist, and have lately been considerably used in Germany, it remains a discredit to English scholarship, and especially to its University representatives, that so little has been done here to settle it. We have had of recent years plenty of excellent scholars who have taken up the parable of the Higher Criticism: some of them, like Profs.

Cheyne and Driver, not only learned and patient investigators, but also courageous ones. Others have merely added large buckets of water to the condensed wine which they have imported from the Teutonic vineyard; but there has been an almost complete neglect of what some of us deem the fundamental problem of all: namely, the settling and securing of a text of the Bible as free as we can from mutilations and additions. What is the use of minutely criticising a text if it turns out to be a spurious one? If I have hastily said anything unfair in pressing this homily, I am most wishful to make amends; but I do not know where I have offended.

Does Prof. Cheyne think, with Delitsch, that the Masoretic text carries us back to the time of Ezra; or, with the older Hebraists, that it represents the work of that mythical body, the Great Synagogue; or does he think, with Lagarde, Kuenen, and others, that it is derived from a single MS. whose text was largely settled and fixed in the second century A.D., when (as Justin Martyr shows) the Jews turned their backs on the Septuagint, which they had previously spoken most highly of, and when they began to have a fierce polemic with Christianity? If so, does he dispute that, when the whole catena of variants involving actual change of sense is examined, many of them do not show what the Germans call a "Tendentz," a polemical animus, proving a preconceived motive? If he holds by the views of Keil in these matters, he is right, no doubt, in standing by the Masorets at all hazards. If he holds rather with Lagarde and Nestle, and others of our day, and with the old heroes Voss and Whiston and Houbigant, &c., he will do well, instead of waving his hand in real or affected patronage of unaccredited vagabonds like myself, to add the influence of his acumen, learning, and courage to secure for us as nearly as possible the Bible used by Christ, His early followers, and His Jewish contemporaries. He will also help us to displace a Bible from which apostolical quotations have been erased, and in which alterations have been deliberately made—some in order to equate the text with absurd and obsolete notions of propriety or literary taste and value, and some in order to undermine the Rule of Faith of Christendom—by a number of very partially competent Jewish fanatics, with most fantastic theories of exegesis, and as late as the second century A.D.

HENRY H. HOWORTH.

Trinity College, Cambridge: Oct. 27, 1894.

In Sir Henry Howorth's Letter VIII. on this subject, which appeared in the ACADEMY of October 6, there is the following statement:

"It is curious that throughout Joshua, as in the case of the Pentateuch, the name Gergashites has been changed to Gershonites in the Hebrew. The former name always occurs in the Samaritan and Septuagint versions of the Pentateuch, and in the Septuagint version of Joshua."

I have carefully examined the passages in the Pentateuch, seven in all, and the one passage in Joshua, in which "Gershonite" appears in the Hebrew; and in every instance I find that it is represented by an equivalent in both the LXX. and the Samaritan Version, and never by anything like "Girgashite." In the first sentence, therefore, which I have quoted from Sir Henry Howorth I should propose to insert "not," and, in the second, for "always" I would read "never."

Is this a consequence of bad handwriting, or—what?

WILLIAM ALDIS WRIGHT.

[In reference to Sir H. Howorth's inquiry about the Book of Jubilees, we ought to have remembered to state—what a correspondent recalls—that a translation of the text by the

Rev. R. H. Charles, based on two hitherto uncollated Ethiopic MSS., is appearing at the present time in the pages of the *Jewish Quarterly Review* (David Nutt).—Editor ACADEMY.]

THE FETHARD INSCRIPTIONS, COUNTY WEXFORD.

Holloden, Bagenalstown, Ireland: Oct. 18, 1894.

I have now before me not only photographs (taken quite recently by a friend of mine, Fleet-Surgeon R. W. Brereton, R.N.) of the Baginbun inscription, but also of the one in the yard of the Castle of Fethard, together with "rubblings" of both, which I made about six weeks since with the greatest care, with the view of clearing up, if possible, the very divergent interpretations given to them, and the connexion, if any, of the Fethard Castle inscription with that on the cross at Carew Castle in South Wales, a drawing of this inscription, traced from a rubbing, having also been kindly supplied me by Mr. J. Romilly Allen.

It may be best here to review the letters of Mr. R. A. S. Macalister, Mr. E. W. B. Nicholson, and Lord Southesk, which have appeared in the ACADEMY up to this date. And first let me remark that the copy of the Baginbun inscription, given in the ACADEMY of September 22, from a "careful tracing" by Mr. Macalister, appears to me to be a very good representation of the original. There are, however, two or three minor details that give room for conjecture in the outline of the letters.

In the second letter of the top line, the diagonal stroke on the side next the first letter is so indistinct, as to leave doubts whether it is part of the second letter or only a natural mark in the stone.

In the next three letters, my rubbing agrees perfectly with Mr. Macalister. In the fifth letter of this line, the short line he makes as going only half way across the bottom portion of this letter appears by my rubbing to go distinctly across the whole space. In the last letter of this line we agree, as we do also in all the letters of the second line, except that, after the closest examination, I fail to discover with any degree of certainty the short horizontal line at the beginning of this line as given by Mr. Macalister; if anything in the shape of a letter did exist here, it appears to have been a vertical line, the full length of the first letter, as given by Mr. Macalister, and forming, as it were, a round-headed A. In the sixth letter in this line, the bar across the circle appears to me clearly to extend from side to side, like the diameter of a circle and not as in the drawing.

In the third or bottom line, I have only to remark that I cannot find the mark joining the bar over the third letter of this line with the circle under it; and in the sixth and seventh letters as given by Mr. Macalister, both the photograph I have and my rubbing give a line joining these two letters, by continuing the loop line till it meets the sixth letter, nor have I found any depression to justify the turn to the right at the bottom of the sixth letter as given in the drawing in the ACADEMY.

The only difference I can observe in the final letter is the question of the chord-line extending below the circle; it may do so, but it is doubtful, so I have marked it and other questionable parts of the inscription with dotted lines in my rubbing.

The mixture of nondescript letters is very strange; but I should be sorry to consider the inscription what Mr. Macalister terms it, "a hopeless puzzle." Mr. Nicholson's letter contains matter of grave thought, and much of it would appear to be applicable to this inscription; but there appears to be an error in giving Hübnér credit for describing this

stone as a duplicate of a Welsh inscription. I have not Hübner at hand; but it is most probably the Fethard Castle inscription which Prof. Rhys referred to as so described by Hübner, and which I think is given by that writer in his *Inscriptiones Britanniae Christianae*.

As to either of the Fethard inscriptions—at the Castle, and at Baginbun Bay, about one mile from the village of Fethard—being forgeries, for my part I would, after the careful examination I have personally made of both, as soon call the Rosetta Stone a forgery. How such an experienced antiquary as the late Rev. James Graves came to the conclusion that both these inscriptions were forgeries I know not; and I much doubt whether, if he were now alive, he would adhere to that opinion. To my eyes neither inscription presents the smallest appearance in any one point of being recent, but quite the contrary.

I regret I cannot accept Lord Southesk's interpretation; and after his lordship has seen the rubbings and photographs (which I shall be happy to send him) I feel confident he will abandon the view he adopts in the *ACADEMY* of October 10.

Mr. E. McClure's theory, that the inscription as printed is "upside down," I cannot agree with. It begins near the upper rounded edge, and ends about the middle of the stone, leaving room for perhaps three additional lines or more of writing. The stone slopes away gradually till it enters the earth. The photograph and a sketch I have of it will show what I am endeavouring to describe.

Mr. Macalister gives the size of the upper surface of the stone as 45 inches by 33 inches.

As to the Baginbun Stone being part of an Ogham inscribed stone, the idea may at once be abandoned. The stone is a "boulder," perfect, so far as one can judge from what is overground; and apparently it is in its original position. I do not think it was ever upright.

Before proceeding to the Fethard Castle Stone, I would add that the first letter of the inscription as given by Mr. Macalister may, I think, be described under the head of "Gaulish," according to Petrie, and the sixth letter of the first line as an Irish S, and those like the Greek σ as a Welsh O or OL. The last letter in the inscription appears to be a compound one, perhaps containing two or more letters. There is only one "dot"—that shown in the third line; but under it is something like a horizontal line some two inches below the letters of this line, and extending about three inches in length, with a "dot" near its right-hand end.

There are no signs of "tooling" on this stone, except, of course, the lettering; the edges are round—none square. It is about ten feet from the edge of the cliff, which is, I believe, fast falling away. At present it is about 25 feet or 30 feet in height here.

With respect to both these co. Wexford inscriptions, it should not be lost sight of that they are close to the reputed landing-place of Fitzstephen in Ireland in 1169,* and of Strongbow two years later. While some say they landed in Bannow Bay, and others in Baginbun Bay, it is well to remember that these places are only two or three miles apart, and that the village and castle of Fethard lie between the two bays.

Reference has been made to the inscriptions on the St. Vigeian's Stone in Forfarshire, and to the Newton Stone, Aberdeenshire, as well as to others which I have not had an opportunity of seeing drawings of. It appears to me that the safest and best way to arrive at a truthful conclusion as to the meaning of these

inscriptions is to compare them with those that have already been deciphered—such as are represented in Petrie's Irish Inscriptions, Hübner's British Christian Inscriptions, Westwood's Welsh Inscriptions, and other like works.

I now come to the consideration of the inscribed stone in the wall of an outhouse in the yard of Fethard Castle. It is about three feet from the ground, and has been recently white-washed! A hole was also drilled in it (as seen in the drawing) near the second letter from the end, apparently to allow the end of the spindle of a grinding stone to revolve in. No doubt this ancient stone is no longer *in situ*. But where its original resting-place was after being taken from the quarry I know not, nor could I find out by inquiry.

The Castle of Fethard is within about forty yards of the present church, which was built on the site of a very ancient church or cell; but whether this stone was originally in the wall of the church or in that of the castle there is no evidence.

The author of the *Lapidarium Walliae*, in speaking of the inscription on the cross at Carew Castle, says, "It is remarkable that a not quite correct copy of this inscription has been found in Ireland on a block of sandstone at Fethard Castle, *belonging to the Carew family*" [the italics are mine]. He then gives the inscription correctly. I know no authority for calling the Fethard inscription a copy of the Carew one, and still less for the statement that Fethard Castle belonged to the Carews. I have searched in vain for any fact in support of this assertion. A correspondent, writing to me last August, says: "I never saw it stated anywhere that Fethard was a Carew castle, and I know no reason for saying so." The town of Fethard, it is true, is said to have been one of the earliest built towns of the Anglo-Norman colony in Wexford county. The castle belonged at an early period to the See of Ferns, in which diocese it is situated. Lewis, in his *Topographical Dictionary*, says that the castle was built by Raymond-le-Gros, and the reader is referred to this book for further particulars.

It is my intention to have the Welsh (Carew) and Fethard Castle inscriptions engraved side by side, and also the Baginbun one from the rubbings, &c., in my possession, by which means I think it will be easier to observe the differences and other points of importance.

The following differences are observable in the two inscriptions.

The first letter of the Fethard inscription [M] differs slightly from the corresponding one in the Welsh inscription, the third letter differs very considerably, and the fourth slightly. In the second line the first letter in both inscriptions has hitherto been taken as an E; but by my rubbing a top stroke appears which makes the letter much resemble a T, like the third letter in this line.

The horizontal strokes or heads of the T's in the Fethard inscription are curved, those of the Welsh are all straight.

There is a much larger space between the two T's in the last line on the Fethard Stone than on the Carew one, and the final letter in the latter inscription is not at all so well formed or distinct as the corresponding letter in the Wexford inscription.

The last letter but one on the Welsh stone appears to be clearly an E, whereas the letter in the same position on the Fethard Stone appears to me to be intended for F.

I omitted to notice that the two parallel lines at the end of the second line of the Fethard inscription are altogether wanting in the Carew Castle inscription.

The large circular mark near the final letter on the Fethard Stone is, as I have already

observed, a modern vandalism—being a hole drilled to receive an iron axle.

This stone is so rough on its surface and corroded by age and weather as to make the lettering indistinct in places; but with the aid of the late George V. du Noyer's drawing, made about thirty years since, one can, I think, arrive at a truthful representation of the lettering.

It is to be noticed that, with the exception of the one dot under the third letter of the Carew inscription, there do not appear to be any others; and while this particular dot is omitted on the Fethard Stone, it has two others, as it were, to divide the two T's in the last line.

As to the meaning of these several inscriptions, I do not feel myself capable of offering an opinion. We have first of all Du Noyer, in 1863, giving as the reading of the Fethard Castle Stone the following:—

| | | |
|-----|-----|------------------------|
| MAQ | for | Magister |
| GIT | „ | lies |
| CI | „ | ici, here |
| TRE | „ | Trefoncier [the owner] |
| CET | „ | this—T for tomb, and |
| FX | „ | fecit. |

Then we have Prof. Sayce reading the Welsh inscription as

| |
|----------|
| MARGIT |
| EUT DE |
| CETT FX, |

and rendering it thus:

"Margiteut Decett fecit Cruceem,"

and I understand that both Prof. Sayce and Mr. Romilly Allen attribute this cross to the ninth century—the latter gentleman, I think, makes the final letter a Y.

The representation of the Irish inscription as given in pl. 57 of either Westwood or Hübner is not correct, as can be seen by comparing it with my rubbing and Du Noyer's drawing.

Mr. Nicholson reads the Fethard Stone thus:

MAQ GIT — EV TRE = CET . T . EQU,

and the Carew Castle one

MAQY GIT — EUTRE — CET . TEQU.

He puts some letters as capitals and divides the words as above. He appears to agree with Du Noyer as to the name of the occupier being inscribed.

I am sending Mr. Nicholson my photographs and rubbings of these stones, and trust they may enable him to arrive at a satisfactory conclusion.

PHILIP D. VIGORS (Colonel).

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Nov. 4, 4 p.m. Sunday Lecture: "The Mediæval City," by Prince Kropotkin.

7.30 p.m. Ethical: "Mr. Kidd's Social Evolution," by Mr. J. A. Hobson.

MONDAY, Nov. 5, 5 p.m. Royal Institution: General Monthly Meeting.

7.30 p.m. Carlyle: "In Memoriam, John Nichol," by the President; Discussion, "Carlyle's *Chartism* in connexion with Kingsley's *Alton Locke*."

8 p.m. Royal Academy: Demonstration, "The Upper Extremity," I, by Prof. W. Anderson.

8 p.m. Aristotelian: Inaugural Address, "An Essential Distinction in Theories of Experience," by the President, Mr. Bernard Bosanquet.

TUESDAY, Nov. 6, 8 p.m. Anglo-Russian Literary Society: "Thoughts on Russian Folk-lore," by Miss Hodggets.

8 p.m. Biblical Archaeology: "The Hippopotamus in Egyptian Texts and Beasts-Gods," and "A Review of the Scientific Labours of the late Brugsch Pasha," by the President, Mr. P. Le Page Rénouf.

8.30 p.m. Zoological: "New Species of *Oedionychis* and Allied Genera of Coleoptera," by Mr. Martin Jacoby; "The Hydroid Arch of *Ceratodus*," by W. G. Ridewood; "Additions to the Batrachian Collection in the Natural History Museum," by Mr. G. A. Boulenger.

WEDNESDAY, Nov. 7, 4 p.m. Archaeological Institute: "English Municipal Heraldry," by Mr. W. H. St. John Hope.

8 p.m. Geological: "Some Recent Sections in the Malvern Hills," by Prof. A. H. Green; "The Denbighshire Series of South Denbighshire," by Mr. Philip Lake; "Some Points in the Geology of the Harlech Area," by the Rev. J. F. Blake.

8 p.m. Elizabethan: "Sir Philip Sidney and the *Arcadia*," by Mrs. J. M. Strachey.

* By some writers he is stated to have landed in Baginbun Bay, which is exactly at the stone.

THURSDAY, Nov. 8, 8 p.m. Royal Academy: Demonstration, "The Upper Extremity," II., by Prof. W. Anderson.

8 p.m. Electrical Engineers: "Electric Tramways in the United States and Canada," by Mr. H. D. Wilkinson; "Electric Traction, with special reference to the Installation of Elevated Conductors," by Messrs. R. W. Blackwell and Philip Dawson.

8 p.m. Mathematical. Annual Meeting; Election of Officers and Council; Address, "Mathematics," by the Retiring President, Mr. A. B. Kempe; "A Generalised Form of the Hyper-geometric Series, and the Differential Equation which is satisfied by the Series," by Mr. F. H. Jackson; "Certain Infinite Products," III., by Prof. L. J. Rogers; "The Kinematics of Non-Euclidean Space," by Prof. W. Burnside.

FRIDAY, Nov. 9, 5 p.m. Physical: "The Photographic Action of Stationary Light Waves," by Dr. J. Larmor; "Vapour Pressure," by Prof. S. Young; "The Luminescence of Glass," by Mr. John Burke.

SATURDAY, Nov. 10, 8 p.m. Irish Literary Society: "A Night with Goldsmith," by Mr. P. J. Kirwan.

SCIENCE.

The Forester. By James Brown. Sixth Edition, enlarged. Edited by John Nisbet. In 2 vols. (Blackwoods.)

MERELY to treat Mr. Nisbet's book as Lord Macaulay measured Dr. Nares's shows that it contains at least 150 more pages than the single volume which made up Brown's fifth edition of *The Forester*. Careful inspection discloses that its last editor has not only rearranged and re-written much of the book, but has also lopped off many of the previous editor's conclusions.

Mr. Nisbet is favourably known as one of the few English "woodwards" (to use the old term) who have studied the modern continental science of silviculture, and have grafted the rules of Gayer, Hess, and other German authorities upon the good old English stock of tree-culture as expounded by Evelyn, Selby, Michie, and others. The careful treatment of every question connected with the cultivation of trees, whether for aesthetic purposes or for profit, is very noticeable in Mr. Nisbet's pages. He has determined to be thorough, and he has succeeded. Draining, choice of land for timber-crops, methods and cost of planting, fencing, tending and pruning, and, lastly, the best modes of utilising timber, are treated at length and lucidly. Many subsidiary questions are answered. The formation of nurseries, the value and treatment of coppice-crops, the transport and sale of timber, the lifting and packing of specimen trees—these subjects are handled judiciously by a man of experience as well as of theory.

The book opens with a full description of English forest trees, well illustrated; and this is not the least useful part of the book. The pathology of forest trees, their parasitic foes and the injuries inflicted on them by beetles, moths, and butterflies, forms a most interesting chapter. The book ends with a system of book-keeping for the use of owners of woodlands, and the best modes of preparing working plans for managing forests, followed by a comprehensive appendix which reviews the chief forest districts of the world. The compendious character of *The Forester* therefore fits it to become the companion of the country gentleman as well as of the timber dealer. Mr. Nisbet is to be congratulated on the amount of minute pains which he has expended on every point treated in these two handsome volumes. A good index and numerous illustrations render them still more valuable.

As the editor has already expounded the principles of silviculture in his lectures delivered at Oxford in 1893 (see *ACADEMY*, September 8, 1894), little need be here said of it, save to remind the reader that it views timber-growing as a crop which will be harvested in due time like any other crop, and that the two great divisions of the subject relate to trees grown in mixed or in pure forest. Much experience concerning sunshine, rain and humidity, soil, drainage, and pruning, naturally centres round these two heads. With regard to the eventual profit to be expected from a timber crop, although scientific rules can be laid down, they are of course liable to be defeated by a thousand mischances common to agriculture in general.

"Vidi lecta diu et multo spectata labore
Degererare tamen."

Over and above the pressure of rent, taxes, rating of woodlands, high railroad rating and the like, the general depression in trade and agriculture, large importations of foreign timber, destructive gales, and the use of substitutes for timber, heavily weigh down the timber grower. Larch-crops, indeed, pay in thirty years; but he who plants oaks, plants for a very late posterity. In most cases timber-growing means hope deferred. Yet Mr. Nisbet states that England imports forest produce to the extent of over £20,000,000 annually, about one half of which might quite easily be grown in Britain. This reminds a reader of the enormous quantities of poultry and eggs which England annually imports, much of which she is told she herself could easily produce. Theoretically, this may be true; in practice, with the present modes, it will often be found impossible.

"It is to be hoped," says Mr. Nisbet, "that the time is rapidly approaching when the reformation of the woods that can be proved to have once existed naturally in England, and the planting and distribution of trees, will be undertaken with due regard to well-defined natural laws."

All will agree with the latter part of this golden future for forestry. Silviculture finds here her legitimate province. But it is vain to hope that much of the ground once covered with trees will again be planted in England: the spread of population and the urgent need of producing speedy food-crops will always prevent the realisation of this dream. Iron has proved of late years a most formidable rival to oak and ash. There is not the same demand for the finest timber that there was. But ornamental timber was never more grown than at present. In the last twenty years many coverts for game have been planted. Scotch fir is always in demand. There is in England as much taste and liking to plant as there ever was; but the necessity of waiting, if it be only a hundred years, for a timber harvest, indisposes a landowner to embark on timber-growing as a means of profit. To recommend forming extensive plantations of oak, elm, and ash is much like the nostrums so frequently urged upon farmers at present—jam-making, fruit-growing, and the like. Still, there is room on

most estates for plantations and aesthetical tree-planting; and here Mr. Nisbet's injunctions are of extreme value. Whether sowing the seed or transplanting the young trees be chosen, the suitable modes of trenching, draining, and protecting against cattle are carefully detailed. Cost and measurements and convenient roads are taken into account, with the mensuration of growing timber crops, preparation of working plans, and the best modes of book-keeping. In a word, the grower of timber will here find his desires for information on every possible point satisfied when he turns to Mr. Nisbet's *Forester*.

The chapters which treat of the diseases of trees and the injuries inflicted on timber by insect depredations will interest the naturalist as well as the tree-planter. They are well illustrated; so that those most ignorant of these branches of natural history will profit by their perusal. The exhaustive accounts of the deciduous and coniferous trees are most useful. An addition might be made here and there to the special use of the several trees: as, for instance, that the hawthorn is a wood much used in the machinery of mills, that the alder is largely fashioned into clogs and the like. The review of forestry on the continent has been extended, even since the publication of this edition, by the issue from the French Ministry of Agriculture of a report dealing at considerable length with the forestry statistics and administration of France. It may be gathered from this that, out of the eighty-seven Departments, there are eleven in each of which the forest-covered area exceeds 200,000 acres. The most productive district of French forests lies in the north-east, but there are a good many heath and boggy districts, like our Dartmoor, which carry neither timber nor coppice. It must be remembered that the planting of large areas of such waste land, even supposing it could be profitably accomplished, would almost certainly change the climate of the district. Here again Mr. Nisbet deals fully with the subject, showing the effect of clearing away forests and the influence of woodlands on the other hand in ameliorating climate. Even if the reader does not accept the conclusions of the modern school of silviculture which are here insisted upon, the value of *The Forester* as a practical manual of growing and disposing of timber is extreme. Cyclopaedic is the adjective that best suits these two copious volumes.

There is no purer pleasure in the country than to plant and tend woodlands. White, of Selborne, carried acorns in his pocket, which he planted in every suitable place during his walks; and some oaks of his undoubted planting are now shown to the pilgrim at Selborne. Sir Walter Scott's plantations were the delight of his leisure. Any book which, like *The Forester*, largely contributes to extending this rustic taste, and thereby increasing the happiness of country-dwellers, is much to be commended. To sit under the trees which a man himself has planted is to realise one side of Paradise:

"Aureus hanc vitam in terris Saturnus agebat."

M. G. WATKINS.

SCIENCE NOTES.

THE first annual meeting of the London Mathematical Society since its recent incorporation will be held at 22, Albemarle-street, on Thursday, November 8, at 8 p.m. The meeting is empowered to elect a council and officers, to frame by-laws, and to pass resolutions with regard to the affairs of the society. The following have been recommended by the present council for election for the ensuing year: president, Major P. A. MacMahon; vice-presidents, Messrs. M. J. M. Hill, Kempe, and Love; treasurer, Dr. J. Larmor; secretaries, Messrs. M. Jenkins and R. Tucker; other members of council, Messrs. Bassett, G. H. Bryan, Lieut.-Col. J. R. Campbell, Lieut.-Col. Cunningham, Messrs. Elliott, Glaisher, Greenhill, Hobson, and W. H. Hudson. An address will be delivered by the retiring president (Mr. A. B. Kempe), on "Mathematics," after which the meeting will proceed to the ordinary business.

THE following scientific societies will also hold their first meetings next week: the Zoological, on Tuesday; the Geological, on Wednesday; and the Institution of Electrical Engineers on Thursday.

PHILOLOGY NOTES.

MR. W. M. LINDSAY'S large work on Latin comparative philology is nearly ready. It will be called *The Latin Language: an Historical Account of Latin Sounds, Stems and Flexions*, and will be published by the Clarendon Press.

AT the first meeting of the Society of Biblical Archaeology for the new session, to be held at 37, Great Russell-street on Tuesday next, at 8 p.m., the president, Mr. P. Le Page Renouf, will review the scientific labours of the late Brugsch Pasha. He will also read a paper on "The Hippopotamus in Egyptian Texts."

DIWAN TEK CHAND—of Christ's College, Cambridge, and one of the selected candidates for the Indian Civil Service—has been awarded an Ouseley scholarship of £50, in connexion with the oriental school of the Imperial Institute.

The Theory of Conditional Sentences in Greek and Latin, for the Use of Students. By R. Horton Smith. (Macmillans.) It is by no means easy to give an account of Mr. Horton Smith's ponderous volume, and quite impossible within any reasonable limits to criticise it. The theory of the structure of conditional sentences is stated and illustrated by abundant quotations in 284 pages. Then follow nearly 400 pages of notes and sub-notes and sub-sub-notes on every imaginable point which is in any way connected with anything mentioned in the text, or contained in the quotations or the notes to them, ranging from the perils of kissing, or the moral character of those who within the last few years have shown a love for hair dyed yellow, to Luther and St. Paul or Dr. Rutherford's theory of ascripta. It is impossible to open the volume anywhere without finding something amusing or instructive, or both at once. It is almost equally impossible to do so without awakening strong feelings of doubt or of antagonism. One thing may be said with confidence, that Mr. Horton Smith's treatise in 600 pages will be much less serviceable to students than if it had been limited to 60; and not a few will be inclined to go further, and think it less helpful for its particular purpose than six pages of Madvig or Kennedy or Roby. So far as it is possible to disentangle what is original in Mr. Horton Smith's theory from what is generally recognised, it consists (1) in holding that *ἔν* means "really," so that *γίγνεται ἔν* = it happens

upon the actually existing state of things—i.e., it happens in very truth; (2) that in a sentence like *εἰ ἴσθη, τοῦτο ἐγίγντο ἔν*, the *ἔν* is appended to the whole of the sentence, not to the verb to which it is attached; (3) that *εἰ*, with the first subjunctive (= optative) may be translated "if soever"—e.g., *εἰ τις δοκῶν* = "if soever anyone was seeming." Elaborate tables are given, in which, apparently for the sake of theoretical completeness, we have such astonishing combinations as *ἔν ἔτυπεν ἔν*. Sometimes the English idiom is strained beyond all endurance, as when *εἰ feriret* is translated "if he were to have been striking." The collection of examples shows enormous diligence, and the translations appended are usually exact and at the same time vigorous. But to claim that the present essay and arrangement have done much to dispel the mists that surround the subject and to banish the confused and vague explanations of most grammarians, is to set up a claim which the struggling reader will be very slow to acknowledge. It may be added that Mr. Horton Smith's spelling of Latin is deliberately and consciously pre-scientific, and that his pages abound in impossible forms. The indexes are of most admirable fulness.

MR. G. F. NICHOLL, Lord Almoner's professor of Arabic at Oxford, has sent us a little pamphlet (W. H. Allen), containing metrical versions, in Arabic, Persian, and Sanskrit, of Mr. Lewis Morris's Ode on the opening of the Imperial Institute. The Arabic and Persian versions are on the Ramal base, the Sanskrit on the Upajati base; and each is furnished with copious foot-notes. How far any of them would satisfy a native poet we cannot say.

FINE ART.

THE EGYPT EXPLORATION FUND.

THE eighth ordinary general meeting of the Egypt Exploration Fund was held on Friday last, October 26, in the large room of the Zoological Society, 3, Hanover-square, the president, Sir John Fowler, Bart., being in the chair, supported by E. Maunde Thompson, Esq., C.B., acting vice-president of the society.

The usual election of officers having been made, with the addition of that of Mr. Arthur Evans, Keeper of the Ashmolean Museum, as a member of the committee, the financial report for 1893-4 was read by the hon. treasurer, Mr. H. A. Grueber. First dealing with the accounts of the Exploration Fund as apart from those of the Archaeological Survey (for which latter separate subscription has always been asked), Mr. Grueber pointed out that the expenditure for the year 1893-4 had been about £2415, and that this sum included the large outlay involved by the excavation of the temple of Deir el Bahari (the expenses under this item being the heaviest ever incurred by the Fund) the cost of publications, and ordinary and extraordinary office expenses. Since the total receipts for the same period had only amounted to some £1773, owing to the falling off of subscriptions from England, America, and abroad—but more especially from America—the expenditure for the year had exceeded the receipts by over £600. The receipts of the Archaeological Survey during this year had been about £681, and its expenses the same, one satisfactory item of expenditure having been the payment of an instalment of £104 towards the debt of £700 incurred by the Survey to the Exploration Fund proper during the year 1892-3. Mr. Grueber earnestly appealed for increased public support; for, since the committee had found it impolitic to delay the clearing of the temple of Deir el Bahari, the expenses of the forthcoming season must of necessity be as great, if not greater, than those of 1893-4.

In the unavoidable absence of the hon. secretary, Prof. R. S. Poole, LL.D., his statement was read by Miss E. Paterson, secretary. This statement announced the publication of an introductory volume on Deir el Bahari, being the Exploration memoir for 1892-3; of "El Bersheh I," being

the third memoir of the Archaeological Survey of the Egypt Exploration Fund, and issued to the subscribers for 1892-3; and of the *Archaeological Report* for 1893-4. Advance copies of the three publications were placed on the table. The *Archaeological Report* not only contains brief accounts of the society's own excavations, and of all others made in Egypt during the season of 1893-4, but also an editorial report by Mr. Griffith on the general progress of Egyptological research, together with papers by Mr. Cecil Smith on "Graeco-Egyptian Antiquities," by Mr. F. G. Kenyon on "Graeco-Egyptian Literary Discoveries," and by Mr. W. E. Crum on "Coptic Studies." Each article has its bibliographical appendix, and the *Report* contains maps, illustrations, and a plan of the temple of Deir el Bahari. The secretary also called attention to the fact that there are now three local hon. secretaries of the Egypt Exploration Fund in Egypt: at Alexandria, Mrs. Charteris; at Cairo, Capt. H. G. Lyons, R.E.; and at Luxor, Dr. Leigh Canney. She concluded by informing the subscribers that a representative series of negatives of photographs taken in connexion with the work of the society is now being made at the London office, so that anyone wishing to purchase such photographs on lantern slides may there make his own selection.

M. Ed. Naville, the director of the excavations at the temple of Deir el Bahari, gave a brief summary of his work there, of which the discoveries and immediate results have been duly recorded from time to time in the *ACADEMY* and in the publications of the Egypt Exploration Fund.

Mr. D. G. Hogarth, now one of the chief officers of the society, next addressed the meeting. He said his excuse for speaking about the temple of Deir el Bahari was that he was able to look at it from a different point of view to M. Naville. His experience in excavation had been gained elsewhere than in Egypt—partly in Greece, partly in Asia Minor, and partly in Cyprus—and he had gone out to Deir el Bahari last season partly as a critic and partly as a learner, for in Egyptology it was generally the rule for criticism to go before knowledge. The meeting was probably aware that certain attacks had been made upon the Fund for digging at Deir el Bahari, and upon the general policy of the Fund in excavating large temples. This criticism had been made by a critic for whom he had the most profound admiration and respect: in fact, he would almost go so far as to say that he would rather be wrong with him than right with anyone else. He never knew which to admire most: his extraordinary perspicacity, his power of observation, or, still more, his power of meeting any and every difficulty and emergency which arose. But it must be remembered that there was another public to be considered besides the public of Egyptologists, or specialists, or those who were only interested in the matter from the point of view of history. There was a very large public who went to Egypt in order to study the art of Ancient Egypt, and particularly to have their aesthetic senses excited; and for their sake it was well that the Fund had undertaken to excavate such a temple as Deir el Bahari. As M. Naville had said before, the site had been turned over and over again by previous explorers, with the result that the mound at the northern side of the temple was of all dates and periods. When he (Mr. Hogarth) had first gone there, he had thought that it would be possible to discover a certain amount of the history of the temple from the study of the stratification of the mound; but he should never forget his disillusionment. When they were about sixteen feet down they had come upon a small fragment of a German newspaper of the year 1875, and this was by no means a singular experience. Another objection which had been taken by the distinguished critic he referred to, was that this temple was all of one period. But it was nevertheless necessary that all these temples of one great period should be excavated. Another far more serious objection was the enormous expense of these excavations, to which the balance-sheet that had just been presented and read by the hon. treasurer testified. It was quite possible that the Egyptian Government ought to have undertaken the work, but it was safe to say that the Government would not have touched it for years to come; and he thought the Fund might take credit for unselfishness, therefore, in opening to the

world so splendid a monument of ancient Egyptian art. The case of Deir el Bahari was much the same as that of Philae. Everyone seemed to take the question of Philae as a question to be considered between engineers and archaeologists alone; but there was another party to the suit, viz., the ordinary world outside both these classes. It was not only a question for the archaeologists and the irrigators, but it was far more a question for everyone who was capable of being stirred by the sight of a scene of singular beauty. And so it was at Deir el Bahari. Coming, as he had, from Greek art, he had been astounded by the extraordinary beauty of the work at Deir el Bahari. Criticisms had also been passed on the methods of work adopted at their excavation of this temple. As many of those present were aware, there were two methods of digging in Egypt. One was to pay your men as you would in England, to put over them overseers, and over the overseers yourself; to give your men only occasional backhish for what they might find, and to trust to a rudimentary sense of honesty that they would bring you all. The other system was the one upon which Mr. Petrie worked; and it was to pay the workmen the market price for everything they might find, which made it to their own interest to hand over all. This was the most satisfactory way of working where possible, but at Deir el Bahari it was not possible. Here they dug within three miles of Luxor, which was visited by an enormous number of tourists, and was a market for antiquities, real and forged, which exceeded anything he had ever imagined to exist. Everyone there seemed to buy something, particularly scarabs. The principal small things found at Deir el Bahari were scarabs, and how could the excavators there hope to outbid a market where from £1 to £5 was frequently given for what was often not worth five shillings? Moreover, there was another argument which bore upon himself more than upon M. Naville; and this was that, in consequence of being so close to Luxor, they were in danger of having forgeries and articles of very small value palmed off upon them. For example, directly he had begun to give backhish last season the increase in the number and the decrease in the quality of the scarabs were remarkable. But as many small things as possible must be secured from the soil at Deir el Bahari; for in archaeology small things are of as much, and sometimes more, value than large ones. If history was, as he understood it, the study of the young life of the world, with the view of judging under simpler conditions the motives and actions of the modern complex age, and if archaeology was, as he understood it to be, the building up, stone by stone, of the conditioning circumstances of that young life, then every relic of antiquity, however small, had its value. Mr. Petrie had shown them what an enormous amount of knowledge could be obtained from the study of small objects: therefore he thought they should take the utmost pains to secure as many of these small objects as possible, as he believed they had done last season. He was afraid that in the future they would not get very many small objects at Deir el Bahari, except in the northern part of the central platform. Here there was still an enormous mound, which had been fifty feet and was now twenty feet high, and at the western end of this there was still an apparently almost untouched part of the temple. While that mound was being removed two pairs of eyes must be incessantly upon the watch. When that was finished they would come upon a piece of ground which had been worked over and over again, and was, in fact, absolutely honeycombed with holes, there being no two feet of earth which had not been dug. But, whatever was or was not found, he thought there would be no reason to regret having dug the site, if only for the sake of the magnificent publications which would be issued by the Fund. Mr. Hogarth then briefly referred to his schemes of future work.

After alluding to the previous addresses, the chairman referred to the question of the proposed Nile reservoirs, and authoritatively stated that there was little danger of the destruction of the temples of Philae, Philae being now under the protection of the whole civilised world, including the Egyptian people, and its preservation not being, as was at first supposed, in any way incompatible with proper measures for the irrigation of Egypt. Sir John Fowler then asked the consent of the

meeting to the following presentations:—To the British Museum: Fragment of limestone from the excavations at Tell Bakliak (1892), inscribed in sunk hieroglyphs with the name of the ancient Egyptian city of that site—*Bah*, in the nome of Thoth—and dated XXXth Dynasty; a fine bronze from Bubastes, inscribed round base, and representing the cat-headed goddess Bast and four kittens. To the Museum of Fine Arts, Boston, U.S.A.: Fragment of limestone slab inscribed with hieroglyphs in relief, and coming from the excavations at Tell Mokdam (1892), a site which M. Naville has identified with the Leontopolis of Strabo; a fine unused mummy-case from the embalmers' quarters in the temple of Deir el Bahari, inscribed for Na-Menkhet-Amon, a prophet of Amon, connected with the royal family of the XXIIInd Dynasty, one of his ancestors having been son to an Osorkon, and brother to a Takelothis.

The meeting terminated with the usual votes of thanks.

In the evening, in the same room, and to a large audience, M. Naville gave a full and interesting lecture on his work at Deir el Bahari, illustrated with admirable limelight photographic views of the excavations in progress, and of the beautiful halls and sculptures which he has restored to the knowledge of the world. The chair was occupied by Major-Gen. Sir Charles Wilson.

CORRESPONDENCE.

"ANCIENT SHIPS."

London: Oct. 27, 1894.

In to-day's ACADEMY you call attention to a review of "Ancient Ships" in the *Literarisches Centralblatt*, in which, as you observe, a good many of my theories are rather sharply criticised. As you have thought the review worth mentioning, I should be glad if you would allow me to say that, so far as I can see, the reviewer's criticisms are based upon a series of mistakes.

For instance, I said that the triremes could not carry more than fifteen tons; and he says that I have given them a displacement of only fifteen tons. But the displacement is not the weight that a ship carries; it is the weight that a ship carries *plus* the weight of the ship itself.

I have written a brief *Entgegnung* upon the leading points; and this is shortly to be published in the *Literarisches Centralblatt*.

CECIL TORR.

NOTES ON ART AND ARCHAEOLOGY.

IT is now announced that the famous Rembrandt—"Reiner. Ausloo and his Mother," of which mention was made in the ACADEMY of last week—has been sold by Lord Ashburnham to the Berlin Museum, and has already left this country.

THE collections, literary and artistic, of the late Mr. J. M. Gray, first Curator of the Scottish National Portrait Gallery, are to be sold next week at Edinburgh, the entire proceeds of the sale, together with the major part of Mr. Gray's modest estate, going to increase the funds of that public institution to which he was devoted, and which for years he ably served. No less than three days will be occupied in the dispersion of the miscellaneous treasures—no one thing, perhaps, exceedingly valuable by itself—which are comprised within the nine hundred and fifty-one lots of which the sale consists. Mr. Gray was the possessor of certain interesting manuscripts, of a few ancient bindings, of a considerable number of miscellaneous engravings, of a few works in oil, of groups of etchings by Geddes and by Whistler, of first editions of those literary contemporaries who were his friends, and of here and there some specimens of blue and white china. In connexion with the sale of Mr. Gray's effects, it may be of interest

to add that a brief biographical account is in preparation, to be published within a reasonable time.

MR. HEINEMANN announces an authorised English translation of Prof. A. Furtwängler's *Meisterwerke der Griechischen Plastik*, which was reviewed in the ACADEMY of April 21. It will be edited by Miss Eugene Sellers; and will be illustrated with about twenty photogravures and more than two hundred engravings in the text, most of which reproduce monuments either unpublished or but little known.

A THIRD series of pastels of "Wild Animals studied from the Life," by Mr. J. T. Nettlehip, will be on view next week at the Rembrandt Head Gallery, in Vigo-street. Another exhibition to open next week will be one of drawings in black and white at Mr. Mendoza's Gallery, in King-street, St. James's.

THE Alpine Club proposes to hold an exhibition of pictures, drawings, &c., illustrating mountain scenery, at the 19th Century Art Galleries, Conduit-street, from December 11 to December 22. Owners of such works, especially by Turner, are requested to communicate with Dr. W. A. Wills, 58, Upper Berkeley-street, W.

THE first meeting of the new session of the Archaeological Institute will be held at 20, Hanover-square, on Wednesday next, at 4 p.m., when Mr. W. H. St. John Hope will read a paper on "English Municipal Heraldry," illustrated with an exhibition of the arms, seals, &c., of various boroughs.

DR. BLISS, who is conducting excavations for the Palestine Exploration Fund in Jerusalem, has sent home a report of recent work, in which he states that he has found, at a depth of a few feet, the foundations of a wall which may be those of the actual first wall of the city, and are certainly on the site of that wall. In the course of the work he has uncovered three large square towers. He has also found a gateway, the door-sill of which is still *in situ*, with the holes of the door-posts and the holes for the bolts. This sill was four feet above the ancient paved road, which passed through the wall at this point; but on digging deeper Dr. Bliss found, four feet below (and therefore on a level with the ancient road), the sill of an older gateway. Of less importance, but still very curious, is a discovery reported by Herr Schick, who has found a postern in the north wall on the exact spot where the Leper's Gate is placed by writers of the twelfth century—a fact which seems to show that the present position of the wall is what it has always been, and that the city never extended farther north than this wall.

A ROMAN milestone has lately been discovered near Carlisle, close to the Roman road which runs south towards Penrith. It has been used twice, once for Constantius or Constantine, and once (probably earlier) for another Emperor, as yet unidentified. Chancellor Ferguson has acquired it for the Tullie House Museum.

THE STAGE.

THE last nights of Mr. Grundy's successful "Bunch of Violets," are, as we write, running their course at the Haymarket; and before Mr. Tree departs for his first visit to America he will produce Mr. Haddon Chambers's new piece, which, if report speaks rightly, has of late been subjected to a certain measure of manipulation, the parts of Mrs. Tree and of Mrs. Patrick Campbell (who joins the Haymarket Company) having, presumably, gained in importance.

THE return of Mr. Irving to the Lyceum is this winter looked forward to with even more than customary interest, as he brings with him a new part and a new piece. Dr. Conan Doyle's little one-act play, dealing with the latest episodes in the life of a veteran of Waterloo, is believed—is indeed declared by those who, in the provinces, have already beheld it—to afford to Mr. Irving the opportunity of an impersonation singularly picturesque and dramatic. The piece, of course, will be played along with some longer drama of more established importance, but possibly by no means of greater charm.

MUSIC.

RECENT CONCERTS.

THE thirty-seventh season of the Popular Concerts commenced last week. The programme opened with Beethoven's Quartet in E flat (Op. 74). Mlle. Wietrowetz was leader, and her associates were Messrs. Ries, Gibson, and Whitehouse. The reading of the work was excellent, if not inspired. Mlle. Wietrowetz has been trained in a good school, and time will mature her feelings, and experience will give her full control of them; she shows much promise for the future. Mr. Leonard Borwick played Beethoven's Sonata in C minor (Op. 111). This *sonata-testament* of the composer's is becoming quite a favourite with pianists. And no wonder! It is one of the grandest and one of the most poetical of the master's works, and yet it affords opportunities for technical display. With the composer technical difficulties were merely means towards an end, and that end was the expression of his thoughts; and the pianist must interpret in a similar spirit. Mr. Borwick never forgot this, and his reading was therefore most acceptable. There was perhaps a little too much of the *brio* in the Allegro; apart from this, the pianist deserves nothing but praise. His performance was received with enthusiasm, and we only wish that he had resisted the foolish demand for an encore. He is a rapidly rising artist, and can help powerfully towards the removal of a nuisance. Miss Helen Trust sang two clever though tricky songs, by Max Stang, with skill and charm; both songs and singer pleased greatly.

ON the same evening the first of a series of British Chamber Music Concerts was held at the small Queen's Hall, under the direction of Mr. Ernest Fowles. He wishes to make the public acquainted with, and interested in, works "worthy of the highest attention," and to encourage native composers "to consecrate their genius to the cause." Mr. Fowles's aim is excellent; but in the future he must take care lest by excess he defeat the very object which he has in view. As a beginning, however, the exclusively British character of his programmes may serve as a vigorous protest against the essentially German character of those of the Popular Concerts. Mr. Fowles's first programme included Dr. Stanford's excellent Quartet in A minor (Op. 45) and Dr. Parry's Duo in E minor for two pianofortes, played by Miss Agnes Zimmerman and Mr. Fowles. But we can only say a few words about the last piece—viz., the Quintet in E minor, No. 2, for pianoforte and strings, by Mr. Alvern Ashton. This is a thoughtful and clever work; the thematic material, especially of the second and last movements, is interesting. In the development of his subject-matter the composer is apt to indulge in too much storm and stress, and he is occasionally dry; but the Quintet is well worthy of a hearing. Mr. Fowles was efficiently supported by Messrs. J. and W. Sutcliffe, A. Hobday, and W. H. Squire. Miss Hilda Wilson was the vocalist. Mr. Fowles not only

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In connexion with these concerts we may notice a prospectus issued by Mr. E. Van der Straeten of a "Society for the Cultivation of Modern Chamber Music." Here the scheme is international: the criterion for selecting works will be "originality of invention and good workmanship." There is plenty of room for such a society, and it certainly deserves support; it has, for president, Mr. Ebenezer Prout. The first season of the society's meetings will be held at Messrs. Brinsmead's concert room.

Mr. ERNEST KIVER gave a concert at the small Queen's Hall on Wednesday evening. The programme opened with a new Sonata in D, for pianoforte and violin, by Miss Ellicott. The work consists of three movements, of which the first two, an Allegro brillante and an Andante Pastorale, are the best: the writing shows skill and taste, but the music savours of the past rather than the present. The Sonata was admirably interpreted by Messrs. E. Kiver and E. Sauret. Some new violin solos, "From the North," by Dr. A. C. Mackenzie, proved highly attractive novelties. The pieces, three in number, are based on old airs of Scottish origin. No 1 Andante has a plaintive theme, which receives tender treatment; No. 2 Andantino is charming, though perhaps the middle section is a trifle too long; No. 3 Allegretto is full of quaint humour. They were rendered in a most sympathetic manner by M. Sauret. Dr. Mackenzie himself was at the pianoforte; and at the close a cordial reception was given to both the composer and the interpreter. No. 3 was, in fact, repeated. Mr. Kiver played Mendelssohn's Variations Sérieuses—some of them exceedingly well. Miss Hilda Wilson was the vocalist.

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London: SAMPSON LOW, MARSTON & COMPANY, Ltd.,
St. Dunstan's House, Fetter Lane, E.C.

SATURDAY, NOVEMBER 10, 1894.

No. 1175, New Series.

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LITERATURE.

"CAMBRIDGE HISTORICAL SERIES." — *The Revolutionary and Napoleonic Era, 1789-1815*. By J. H. Rose. (Cambridge: The University Press.)

THE "Cambridge Historical Series," edited by Prof. G. W. Prothero, promises well, if I may judge from the first of its parts before me. This sketch of the Revolutionary and Napoleonic Era, from the pen of Mr. Rose, is, for its size, a book of no common merit. I certainly do not altogether concur with the views of the author on some passages of that marvellous drama of human nature. Some of his conclusions are perhaps without warrant; he has omitted considerations that should have been made prominent; here and there, I think, he has run into paradox. But he has admirably worked out the central idea, which he has made the cardinal feature of his work; he has grouped his facts around it with remarkable skill; he has, for the most part, placed events in their true proportions and just significance; and he has described the actors, in the great scenes he sets out, well. His narrative is well arranged and attractive; his information and research are copious; and much of his work is of sterling value, especially his account of some facts in the obscure and ill-known politics of the time, of the everchanging negotiations of 1795-1815, and of the Congress of Vienna and its many intrigues. I have detected only a few errors; and these are not of much importance, bearing in mind the general scope of the volume. The style of Mr. Rose is keen and vigorous; but I have noticed a few words and some phrases which Macaulay and Whewell would have branded as unfit for Cambridge.

The chief purpose of Mr. Rose is to show how the revolution which passed over France caused a revolution which shook the continent: how each were parts of a stupendous whole. This conception of the period is not new; but it has not hitherto been worked out with equal skill and judgment, at least in a book of small compass. Three main causes enabled France to overthrow the old order of Europe, and to send forth her ideas, amid war and terror, to triumph over the wreck of the decaying feudal monarchies. The German Empire had never recovered from the disasters of the Thirty Years' War; the long strife between Prussia and Austria had paralysed the chief states of Germany; and the blind foreign policy of the leading German powers, looking towards the East and not towards the West, made them disregard the storm when it broke out in France, and unable to quell

it even if they had the will. Again, feudalism in France was completely effete, though its institutions were far from gone. It was odious to the mass of the French nation; and this aversion to it found much sympathy in Germany, in Italy, and in other parts of the continent, though feudalism in them still had power, and even retained, in appearance, much of its vigour. Nevertheless, the soil in Central and Southern Europe was ready to receive the seeds of a great change, even though wafted from a distant clime; and this tendency had been distinctly increased by the benevolent despots of the eighteenth century. Finally, the intellectual ideas of France had been dominant for many years: these, whether they flowed from Voltaire or Rousseau, from Diderot, Helvetius, or even Turgot, were all hostile to the Ancient Régime, as it existed from the Po to the Oder; and the old continent was largely swayed by their power.

Mr. Rose has described all this very well, though he has, perhaps, exaggerated the force of the new French philosophy. His account of the Revolution, in its first years, in France is, on the whole, exceedingly good. I can only indicate points in which it may be questioned. He makes too much, perhaps, of the extreme unwisdom of the Court when the States-General met, and of the Conservative tendencies of the *Tiers Etat*. Society and government fell to pieces at once in France; and if the Revolution need not have been what it was, it was inevitable to a very great extent. He justly remarks that the political work of the National Assembly was an evanescent phantom—he has fairly sketched this creation of conceited theory; but I much doubt if he is correct in saying that its essential tendency was to centralise, though he is certainly right in showing that its social work in abolishing feudalism and all that belonged to it had enormous and far-reaching effects. He sets forth, in the main well, the succession of follies, faults, and crimes—no party in France is free from grave blame—that led to the horrors of 1793-4; and he clearly points out that it was the ambition and greed of Austria and Prussia, and of that Machiavel of women, Catharine, which, fixing on their hapless prey, Poland, gave the Revolution time to arm itself for the field. I think he overrates the importance of the Terrorist rule as the means of saving France from her foes. It gave to her forces, no doubt, an energetic impulse; but she owed more to the blunders, the selfishness, and the half-hearted weakness of the divided and jealous Allies, to the heroism of her military chiefs and her armies—nay, to the old soldiers of the fallen monarchy. The power, too, of her ideas was at this crisis immense. The evangel she proclaimed of the rights of man had prodigious influence in old Europe, before it felt the weight of her sword. It contributed largely to her success in 1792-3. It should be added that, in this part of his work, Mr. Rose has ably vindicated the foreign policy of Pitt, from the beginning of the Revolution until the time when England was unhappily forced into war with France.

The war, after the Peace of Basle, had

been, to a certain extent, transformed: it had begun to resemble one of the old wars of Europe. The onset of the coalition had failed; the Revolution in France had become less violent; the exhaustion of disenchantment had arrived; France was fighting a league of discomfited enemies. In these circumstances she came, by degrees, under the influence of the extraordinary man whose destiny it was to give to the Revolution, and to all that was best and most solid in it, an extension it would not have acquired otherwise. Mr. Rose's picture of Napoleon is vivid and striking. He does full justice to his marvellous powers; but he has hardly brought out the human side of his character. Mr. Rose, too, I believe, is quite wrong in describing Napoleon as, at any time, a Terrorist: he hated the Terror and its bloody cruelty. It is probable that he never knew Robespierre; and if he ever stooped to Jacobin rant, he abhorred Robespierre's fanatical crimes. I entirely differ from Mr. Rose, who has drawn a disadvantageous contrast between the "opportunistic" conduct of Bonaparte at the outset of his astonishing career, and the "principles" of the men in power in Paris: the first exhibited the keen insight and strong common sense of a statesmanlike mind, the second was the craze of half-blind enthusiasts. It is a mark of Napoleon's commanding powers that from the first moment he tried to reconcile revolutionary France with old Europe, and to stifle the "ideology" he properly despised. But, as Mr. Rose points out very well, he fastened on what was really sound and beneficent in what the Revolution had done; he stood out from the beginning as the strong destroyer of feudalism and exclusive privilege, and as the champion of social equality, of the liberation of the soil, of the extension of just laws to all orders of men. Mr. Rose, following the confuted falsehoods of Jung, has not done justice to Napoleon at Toulon; but he has sketched the magnificent campaigns in Italy and the campaign of Egypt extremely well. He has rightly shown that Napoleon's genius as a great captain shone out from the first, but that his ambition as a conqueror was also made manifest. There can be no greater proof of Napoleon's supreme influence than his easy triumph of the 18th Brumaire. The Revolution seemed about to perish; France was menaced by a most formidable league; she was in a state of prostration, discord, and anarchy; and she turned, with a true instinct, to the deliverer she found.

Mr. Rose, as usual, has clearly sketched the great deeds of war which saved France from defeat, and made her the queen of the continent at the Peace of Amiens; but I must pass over this part of his narrative. He has described very well how Napoleon baffled Siéyes, and changed the constitution of the year VIII. into an instrument to make a great despot supreme; and, on the whole, he has done justice to the noble and creative reforms of the Consulate. He has not, however, placed in sufficient prominence the immense superiority Napoleon showed over all other Frenchmen in these conceptions; nor has he exactly indicated the nature of the results. Napoleon was the last of the

great beneficent despots; but he was far greater than his predecessors; his work has stood the infallible test of time; and if he banished "ideology" from the renovated state of France, he secured the interests the Revolution had formed; and this, and his extraordinary genius in war, were the causes of the omnipotence he long possessed in France. Mr. Rose has fairly described the events which led to the rupture of the Peace of Amiens. I think with him that England deserves the least blame; but he might have indicated that the ruling powers in England, an aristocracy of privilege and wealth, were certain to come into sharp conflict with the democratic despotism now supreme in France. Mr. Rose's account of the preparations made by Napoleon to descend on our shores, and of the naval defence of England, ending in the crowning day of Trafalgar, is one of the least satisfactory parts of his book. He inclines to the belief that Napoleon's projects were, more or less, in the nature of a feint; but this view is impossible, if his Correspondence is fairly read. It should be specially noticed that Napoleon's idea that England would overthrow her government and set up a democratic Republic, should the feared army effect a landing, shows how little he understood England, though he was well aware of her formidable power. This is the most striking instance of the inborn contempt for patriotism and national passions and instincts which was perhaps his most conspicuous fault, and which contributed so much to his tremendous fall.

I pass over Mr. Rose's account of the tragic death of the Duc D'Enghien, and of the negotiations which led to the Coalition of 1805, described remarkably well in this volume. Nor can I dwell on the triumphs of Ulm and Austerlitz. I can only glance at the two great facts: the French Empire set up in 1804, and the settlement of Germany after the Peace of Presburg. It seems to me that Napoleon had much more than personal and dynastic views in placing the imperial crown on his head: he perceived the isolation of France in Europe; and his policy was to bring her into line with the old monarchies that still held sway on the continent. On the other hand, there can be no doubt that France had no sympathy with his gigantic dream of reviving the domination of Charlemagne. Here his powerful imagination overbore his judgment; here his ambition exceeded all just limits. Mr. Rose has indicated very ably, following out the leading idea of his work, how ripe, at this period, Germany was for a great political and social change; and how, under Napoleon's auspices, she accepted what he had made permanent and vital in the Revolution in France. The course of events, since the Peace of Lunéville, had been to break the old Empire up, and to dissolve it into chaotic fragments; and German feudalism and aristocratic privilege could no longer contend against the influence of the social equality, and the material welfare, which the institutions of the Consulate and its firm government had made completely secure in France. The results were seen in the Confederation of the Rhine, and in the extension of parts of

the new order in France over whole tracts of Western and Southern Germany; and if the existence of the first was very brief, the second has been a lasting possession.

Mr. Rose, as always, has described well the complicated negotiations of 1806-7, which ended in Jena, Friedland, and Tilsit. He does full justice to the marvellous statecraft and ability of Napoleon in those events; but I do not think they give proof of the insight and wisdom he exhibited at an earlier period. Tilsit was a gigantic mistake: the alliance between an oriental despot and the crowned soldier of the French Revolution, founded on a plan to partition Europe, was in opposition to the nature of things; and the French Empire had already become an impossible portent that could not endure, a defiance to the laws that rule the world. Mr. Rose places the apogee of Napoleon's power at this moment of his career; but the Empire had far overpassed its climax. It was already creating discontent in France; it was committed to the ruinous Continental System, with its necessary results, universal conquest and the ill-will of every subject race from the Vistula to the Po and the Scheldt; and it had completely failed in its struggle with England. Yet it would be a mistake to suppose that, even in these years, Napoleon's system of internal government was a scheme of unmixed and harsh despotism. Mr. Rose ought to have given us a description of this; but he has scarcely attempted to touch the subject; and this omission is a grave shortcoming. He has probably made it because he has alleged that Napoleon's method of ruling France resembled that of the Committee of Public Safety—at least in the machinery employed—a paradox on which I shall not comment.

This volume sets forth, in the main correctly, the causes that led to the fall of Napoleon. I shall not follow Mr. Rose in detail, but shall notice positions of his that seem open to question. He has pointed out, rightly, how Napoleon's statecraft and tyranny led to the rising of Spain, the stirring of Austria in 1809, when victory hung for months in suspense, and the mighty upheaval of down-trodden Prussia; and there can be no doubt that the Continental System contributed largely to these events. He has clearly shown, too, that the Continental System was the principal cause of the quarrel with Russia, which ended in the catastrophe of 1812, and this precipitated at least Napoleon's ruin. But he has hardly made it sufficiently plain how the Continental System was itself due to the supremacy of England in every sea; and how England, therefore, from this very circumstance, became a chief author of Napoleon's fall, for she made his rule almost universally odious. On the whole, Mr. Rose, I think, overrates the effects of the rising of Prussia in 1813, and underrates the enormous power of England in bringing about the collapse of the Empire. We may accept in this matter Napoleon's judgment: "England was his greatest and most persevering enemy." Mr. Rose, too, has not dwelt enough on the consequences of the Penin-

sular War in wearing away Napoleon's military strength, and on the ambiguous, perhaps perfidious, policy of Austria at the crisis of 1813, which led the Emperor fatally astray. We must not forget his own emphatic words: it was the "Spanish allies and the Austrian match" that "really lost me the Imperial throne." The contest, too, with Rome, and the exhaustion of France, after many years of devouring war in which the nation had no interest, were potent agencies in producing the ultimate result; and to this should be added the greatest weakness of revolutionary despotism in the hour of misfortune. Mr. Rose, in considering this whole period, has hardly indicated with sufficient clearness how the principle of nationality exerted itself in Germany, and even in submissive Italy, and how this mighty force, despised by Napoleon, ran directly counter to his imperial system of power.

I shall not dwell on the gigantic contests of 1813 and 1814—the embodiment, so to speak, of the mighty forces combined to effect Napoleon's overthrow; they are very finely narrated in this book. Europe was in arms against one man, backed only by a single worn-out nation; and the ultimate result could not be doubtful. All the usual forces, as Mr. Rose shows, so powerful in war had changed sides: they upheld France in 1792-3; they were arrayed against her at the later period. The influences of the Revolution were now overborne by patriotic and national passions; and these, combined with overwhelming material power, made the efforts of Napoleon's genius fruitless. I have exceeded my limits, and must pass over the events that culminated in the fall of Paris, the sudden restoration of the house of Bourbon, and the negotiations at Vienna of the famous Congress; these are all well described in this volume, especially what occurred at Vienna. Nor can I dwell on the return from Elba, the memorable period of the Hundred Days, and the last struggle on the field of Waterloo. As to this Mr. Rose is, I believe, wrong in making the fall of La Haye Sainte as late as 6 p.m.; and he does not take sufficient account of the state of Napoleon's health in its effects on the result, especially on the operations of June 19. Things like these, however, are of no importance compared to the moral of the great events of which Mr. Rose has traced the outline. He has pointed this moral, in the main, rightly; his conclusions are, for the most part, just. The Revolution, spreading from France, was extended by Napoleon as far as the Oder, in all that was best and most fruitful in it. He leavened the continent with its most useful principles. In the extravagance of his overgrown power these influences were for a time checked; the Holy Alliance and the rule of Metternich were the successors of the Napoleonic Empire. But the seeds that were sown remained vital; they ultimately reappeared in the improved order we see over a large part of the continent, freed from feudal privilege and under equal law. The Revolution first produced these; Napoleon saved them and

made them prolific, giving them an expansion they would not have had without him—and this is not the least of his titles to renown.

WILLIAM O'CONNOR MORRIS.

The Life of Daniel Defoe. By Thomas Wright, Principal of Cowper School, Olney. (Cassells.)

THERE was certainly room for a new biography—at once sympathetic, critical, and complete—of Daniel Defoe. If the previous Lives had been satisfactory, a new biographer had the pretext of a good deal of fresh material, which has come to light since the publication of Mr. Lee's work in 1869. Even without such an excuse, readers would willingly be interested in another attempt to treat systematically a career so mysterious, and to estimate justly gifts so striking, activities so indefatigable and so versatile, morals so questionable, as those of the author of *Robinson Crusoe*. Mr. Wright says, with truth, at the outset of his preface: "With the personality of no eminent man of letters of the seventeenth and eighteenth centuries is the public less familiar than with that of Daniel Defoe."

But the previous biographies were not satisfactory. Wilson's, with all its merits, was inevitably superseded by that of Mr. Lee. The latter, the standard authority because the best compendium of material up to date, had two serious blemishes: it was an uncritical panegyric, and it was not well written. A badly written biography of one of the absolute masters of English prose is a solecism which English people could not endure for ever, even if they could be taught to look on Defoe as a flawless hero and martyr. Prof. Minto's monograph, excellent in style and painstaking in criticism, was, of course, too slight either to supersede or to supplement Mr. Lee's work. Mr. Wright, therefore, had a fair and promising field for his efforts.

The chief difficulties which confront the critic of Defoe arise out of the prodigious and many-sided energy of the man. The traits of his personal character are lost in his activity, and especially in his literary activity, like the outlines of a wheel in its rapid revolution; and it is impossible to consider him closely without bewilderment. It is the business of Defoe's biographer to remove or, at least, to lessen that bewilderment, not so much by the discovery of fresh facts as by the discovery, if possible, of some unifying principle, some dominant note of temper, some irresistible compulsion of circumstance, some hidden persistency of motive, which may help to explain the career. The task is extremely difficult; for not only were Defoe's "principles" somewhat inconsistent, but his temper was sweet, and he was not egotistic, in any deep sense of the word. He committed no resounding sins; and he was always advertising other people and things rather than himself. If *Robinson Crusoe* be as autobiographical as Mr. Wright thinks, it came towards the close of Defoe's life, when his reputation was well established.

The true key to Defoe lies in his identification with the period in which he lived. He was so true a servant of his time that he would have no principles far beyond its reach; and so able a servant that none of its interests lay outside the range of his activity. It was a great economic and commercial epoch; and Defoe was a master of economics. It was the time of the formation of Great Britain; and Defoe was the ablest English advocate of the Union. It was the time when opinion on current events began to be freely and rapidly registered; and he was the real founder of English journalism. It was the time when men were ready to find in an expansion of the essay an artistic substitute for the comedy of manners; and Defoe is the real founder of the English novel. His peculiar genius, the means by which he carried out his self-identification with his time, was in his style, in his unrivalled gift of realising and representing everything with which his mind had contact.

The satisfactory biographer of Defoe would be he who should use some such key in going through the story of his life. It must be said at once that Mr. Wright has not done so, and that his work therefore fails to be what it might have been. As we have already indicated, he announces in his preface that his object was to exhibit Defoe's "personality"; but he seems to have been led astray by that indefinite term. One's understanding of the personality of such a man as Defoe, of the unifying principle which gave to his character such self-consistency as it possessed, is not much helped when one has seen pictures of all the houses he ever inhabited; when one can refer to a ground-plan of his garden; when one knows the approximate length of his walking-stick; or even when one has been told that in his childhood he was "sometimes naughty, like other little boys." Mr. Wright announces again that two chief features of his work will be the identification in detail of the story of *Robinson Crusoe* with the story of Defoe's own life, and the exhibition of Defoe as an eminently religious man. To those features, and especially to the former, he certainly does full justice. *Crusoe*, in fact, he has as much on the brain as had Mr. Gabriel Betteredge in *The Moonstone*. One of the many illustrations of the book is a portrait of the Rev. Timothy Cruso, an old schoolfellow of Defoe, whose name may have suggested that of the immortal hero. The "key" which Mr. Wright uses is the supposed fact that every cardinal event in the novel happened just twenty-seven years before a corresponding cardinal event in Defoe's life. The arithmetical process involved in using the key hangs on the corrected date of Defoe's birth (1659, instead of 1660 or 1661), ascertained by Mr. G. A. Aitken, and which therefore could not have been properly performed by previous biographers. Mr. Wright's readers must judge as to the validity of the process and the importance of the results. There is no doubt that, in the preface to the *Serious Reflections*, *Crusoe* is described (by *Crusoe* himself) as an autobiographical allegory; but, on the whole, we agree with Prof.

Minto, that "it would be rash to take what he says too literally."

As to Mr. Wright's other contention, that Defoe was pre-eminently "a man of God," and a kind of veiled Puritan divine, one feels that the new biographer has stumbled into the old pitfall of uncritical panegyric. Full of religious feeling and aspiration Defoe probably was; but no evidence brought forward by Mr. Wright will convince the world that his character was a sublimated one. In spite of *Religious Courtship* and the *Family Instructor*, in spite of the unmistakably sincere piety of the last pathetic letter, our complete and final impression of the man cannot be that of a saint. It can only be that of a man much better than many of his contemporaries, a patriot and a friend of humanity as well as a man of genius.

The first part of Mr. Wright's book, which he styles "Pamphleteer and Poet," deals with the more public and varied aspects of Defoe's career down to the publication of *Crusoe* in 1719. Through this period Mr. Wright conducts us in an easy, chatty way. The chapters are broken up into short sections, each of which is named in a lively and suggestive manner, e.g. "The Occasional Conformity Struggle: Playing Bo-Peep with God Almighty"; "At Newgate, Horrid Place: Te Denm Laudamus." It was during this part of Defoe's life that he was most closely connected with the historical events of his time; and Mr. Wright would have done well to mark the connexion more fully and with greater accuracy. Had he done so he would scarcely have described Harley in 1702 as *facile princeps* among the Whig (!) leaders; and he would have been a little more thorough in his treatment of the Union and Defoe's Scottish missions. Still, it is pleasant to go, under any kind of faithful and genial guidance, through a record of labour so incessant, of cheerfulness so undaunted, of versatility so unlimited, of literary readiness so unprecedented. Every reader must feel that he is in contact with one of the most irrepressible workers and buoyant optimists whom the world has known.

The second part of the book is headed "Novelist and Historian." This title is a little puzzling, inasmuch as a plain man, if he thought of Defoe as an historian, would think of him as the author of the *History of the Union*, with which Mr. Wright deals in his Book I. But Mr. Wright, always with *Robinson Crusoe* on the brain, has convinced himself that Defoe's novels were history and not fiction; and he can, of course, support his opinion by pointing to the "histories" of Jack Sheppard and others, including the Devil. In all this Mr. Wright seems to make the mistake about Defoe's romances which was made by "High-fliers" and Dissenters alike about the *Shortest Way*—he takes them too seriously. Defoe's power and method in fiction are defined by the *Journal of the Plague Year*, in which the verisimilitude of immediate perception is given to what had been obtained by hearsay and imagination.

Mr. Wright's method of dealing with the novels shows a characteristic of his

criticism throughout: namely, his tendency to give other people's opinions rather than his own. Thus, *Crusoe* runs a gauntlet extending from Dr. Johnson to M. Zola; and Mr. Wright is never tired of quoting from Prof. Minto, Mr. Lee, and especially Mr. Saintsbury. Such self-effacement seems a little excessive.

The chief moral puzzle of Defoe's public life, his retention in the camp of Jacobite journalism by the Ministries of George I., is treated by Mr. Wright with the charity which it deserves. We might, indeed, have expected more trenchant criticism than this: "Whether [Defoe] is to be blamed or not different persons will have different opinions. If it is dishonourable to be a spy, Defoe's conduct cannot be defended; if it is not dishonourable, let no stones be cast at him." Defoe is to be as much or as little blamed as any man who has been fortunate enough to make himself indispensable at political headquarters; and who, at a time characterised by a low standard of public honour, and in presence of a great and treacherous danger to the state, suffers himself, with views transcending those of any party, to make a living by party journalism.

The chief merits of Mr. Wright's book, besides its gossiping liveliness, are its embodiment of the latest material on the subject, and its bibliographical accuracy and fulness. Mr. Wright gives the story of Defoe's meeting with Alexander Selkirk at Bristol, and the acquisition of his papers as a basis for *Crusoe*. He hardly realises the novelty of the doctrine that these "papers" had any real existence, else he would have been more explicit as to the evidence by which it is supported.

To each section of the biography is prefixed a list of Defoe's works published within the period with which the section deals; and in the appendix Mr. Lee's list is printed with additions. Minor merits are that the book is well bound and well-printed, pleasant to handle and easy to read, and that it abounds in illustrations of all sorts.

Some blunders need correction. Louis XII. for Louis XIV. (p. 55), and Hoardley for Hoadley (p. 217), are probably printer's errors. If Mr. Wright will look into *Redgauntlet* he will find that Skiddaw's Scottish *vis-à-vis* is now called Criffel, not "Scruffell" (p. 143).

Of the style it is not necessary to say much; and it would be unfair to give specimens of it, either at its best or its worst. Readers not unduly sensitive will pardon its eccentricity for the sake of its cheerfulness, and forget its occasional bad taste in its unflinching good nature.

DAVID WATSON RANNIE.

Co-operative Production. By Benjamin Jones, with a Prefatory Note by A. H. Dyke Acland. (Oxford: Clarendon Press.)

THE problem of how to secure for the worker a fair share in the produce of his labour, is recognised as the essential feature in all the various social movements of our time; and there seems a general agreement that the solution is to be looked for in the application of the co-operative

principle in some form or other. Hence nothing can be more opportune than the appearance of the two volumes before us, which furnish a detailed history of the experiments in co-operative production which have been made during the present century, and of the success or failure by which they have been attended in each case. The subject is one which has never been adequately treated before. What has been written on the topic, in this country at least, has mainly had reference to societies of distribution, such as the Rochdale Pioneers, whose story has been so well told by Mr. Holyoake; but the more important department of co-operative production remains, as Mr. Acland says in his preface, "on many sides an unexplored field." It was well that the movement should find a chronicler who has some practical acquaintance with his subject. Mr. Acland says of our author:

"Those who have taken an interest in the co-operative movement among working men and working women in this country are well aware of the capacity of Mr. Benjamin Jones to give information on the subject. . . . I have little doubt that the historical value of this book is, and will be, very considerable."

As we have said, this history of co-operation in England is almost entirely confined within the limits of the present century. Possibly, if Mr. Jones had gone deep into medieval antiquities, he might have lighted on some anticipations of modern experiments; for, as he quotes from Prof. Marshall:

"The co-operative productive society in its rudimentary form is a product of all ages, and all races, and all places, and the independent productive societies which we find now scattered over the whole of Great Britain are representatives of a very ancient race."

However, the first attempt in this line which Mr. Jones notices is that made by the Levellers, in the early days of the Commonwealth, to form an agricultural community in Surrey. They asserted that

"all the liberties of the people were lost by the coming of William the Conqueror; and that ever since the people of God had lived under tyranny and oppression worse than that of our forefathers in Egypt. Their intention was to restore the creation to its former condition. That as God had promised to make the barren land fruitful, so now what they did was to restore the ancient community of enjoying the fruits of the earth, and to distribute the benefits thereof to the poor and needy, and to feed the hungry and clothe the naked. That they intended not to meddle with any man's property, but only with what is common and untitled, and to make it fruitful for the use of man. That the time will come when all men shall willingly come in and give up their lands and estates and submit to this community. And for all such as will come and work with them they shall have meat, drink, and clothes."

Interesting as this movement is, by reason of the close analogy which it presents to the aspirations of modern Socialists, it bore no fruit at the time, and met with summary suppression.

Modern co-operation may be said to date from the closing years of the eighteenth century, when we read of several associations of consumers being formed for the purpose of working corn-mills. Of these,

several "still remain with us in a more or less flourishing condition." This trade seems to have been one to which the co-operative principle has been most successfully applied; but always "from the consumer's side," there being "no instance where the workers have started a co-operative corn-mill."

Mr. Jones gives an interesting account of the theories and experiments associated with the name of Robert Owen, of New Lanark, to whose services as a pioneer he does full justice. Many of Owen's ideas were decidedly crude, and particular schemes, such as the Labour Exchange of 1832, ended in failure; but the impulse which his teaching and example gave to the co-operative movement in general can hardly be overrated. The same may be said of the Christian Socialists of 1850, though their efforts seemed at the time to have been utterly fruitless.

Mr. Jones notes the great disadvantages under which co-operators laboured while the old law of unlimited liability was in force, and the advantages gained by the Joint Stock Companies Act of 1862, of which they largely availed themselves.

"Without this privilege every shareholder—regardless of the amount of his holding, whether large or small—remained under an unlimited legal obligation to the full extent of his means to pay the creditors of the association in which he held shares in case the association failed to do so. Those persons, therefore, who had most to lose shrank from such a risk; and hence the practice of association would have been kept within very narrow bounds indeed if the law had remained unaltered."

Simultaneously with the great extension thus given to the movement, we remark a change in its character. It has become less ideal and more practical. "The old notion of forming and living in communities which in past years had acted so powerfully on the imaginations of many thousands of co-operators had now died out." It is true that attempts have more recently been made to revive schemes of this description, but history does not offer much encouragement in this direction. The great successes of co-operation have been achieved on quite different lines.

"Co-operators had realised the fact that half a loaf was better than none; and they had begun to see with a fair approach to unanimity that it was quite possible to apply the principle of co-operation, bit by bit, in sections, to all the circumstances of their lives, until a system of complete co-operation should finally be evolved. They had further begun to see that the effective force of machinery, with the necessary consequence of a still more minute division of labour, was altogether irresistible; and that the idea of little self-supporting colonies must give way to the infinitely grander idea, that the whole world is one family with members mutually dependent on their industrial exertions and mutually benefiting by the exchange of products."

Mr. Jones gives a full account of the co-operative efforts which have been made in every branch of industry. The successes seem to have been greatest in the corn, the cotton, and (of late years) the shoemaking trades; while in the iron and coal industries the history has up till now been "mostly one of disaster." In agriculture, which has

always fascinated the imagination of co-operative theorists, many endeavours have been made, but as yet with but moderate success, though it cannot be said that the prospect is by any means hopeless.

In the last four chapters of his work the author states the main conclusions to which his studies and experience have led him as to the future of co-operation. He considers the relative merits of the autocratic and democratic principles, and decides in favour of the latter.

"The attempts at autocratic justice by people possessed of the power to act in such a manner have not been sufficiently numerous or successful to inspire confidence among the masses of the people in the principle of autocratic action; and the comparative lack of unselfish effort on the part of the overwhelming majority of those who, by their knowledge, position, and wealth, would be pointed to as natural autocratic leaders, has not only failed to inspire confidence, but has inspired positive distrust."

After a discussion of various systems of organisation and management, Mr. Jones decides

"that the best form of democratic organisation is where the people are combined together on the basis of consumption; where for their services as capitalists or as workers the members are remunerated by the payment of such fixed interest and wages as the majority of the members of these organisations consider to be just; and where all the members receive the goods produced or the services rendered at the exact cost of producing the goods or supplying the services."

In working out this theory, Mr. Jones arrives at the conclusion that its logical consequence is a system of state and municipal socialism.

"The nation, being itself the consumer or user, should undertake to perform for itself, as part of the ordinary functions of government, everything that is required to be done, if the thing required is wanted in sufficiently large quantities to justify the formation of an establishment for doing it."

This includes the nationalisation of railways, ports, and docks. Other industries will to a large extent be municipalised, and "the voluntary co-operative associations of consumers, both individualistic and federal, come into use to fill up the gaps and vacancies that have been left." Manifestly these proposals open out too wide a field to be discussed here; but they must be received as the opinions of a thoughtful and well-informed writer, by no means devoid of practical experience.

R. SEYMOUR LONG.

Under the Red Robe. By Stanley Weyman.
In 2 Vols. (Methuen.)

My Lady Rotha: a Romance. By the Same.
(Innes.)

To the many who, upon the appearance of *A Gentleman of France*, hailed Mr. Weyman as a second Dumas, the comparative failure of his later efforts must come as a considerable disappointment. In that book Mr. Weyman proved himself a master of heroic incident, and, in a lesser degree, of a certain heroic type of character. His story hung together, too: was a rounded and complete whole; and this is a merit by no

means apparent in the later romances we are now considering. The truth is, perhaps, that Mr. Weyman is writing too much. To plan so many exciting adventures has given him, it may be supposed, no time for considering his plot; and so, while *A Gentleman of France* remains a living, sensible book, a picture, to some extent, of its time and manners, *Under the Red Robe* interests one mainly as a study in a somewhat sordid and yet sympathetic type of character, and *My Lady Rotha* compels in every chapter comparison with the best work of Mr. Henty.

It is the great Richelieu himself who pulls the strings to which Mr. Weyman's hero dances in *Under the Red Robe*; and so Gil de Berault, "bully, common bravo, gamester," breathes the very air which inspired the four great creations of Dumas. But here the resemblance ceases. Not even Aramis can be likened to this hero, whom the reader comes gradually to love, despite his duplicity. There are episodes and chapters that certainly equal any in the author's earliest book. And it must not be forgotten that in *Under the Red Robe* Mr. Weyman has, by the choice of such a hero, made it far more difficult to gain the sympathy, and keep the interest, of his readers. It is not in scene or incident that this new book falls short of the standard we had a right to expect: it is from the general scheme that dissatisfaction arises. Berault owes more of his infirmity of purpose to the indecision of his creator than to his own temperament. And yet Mr. Weyman's difficulty is one easy to understand. He has made his hero worm his way unhesitatingly into the confidence of two women, the relatives of one whom he can only hope to make his prisoner by trickery. But once within their house procrastination becomes necessary. Even when Berault can almost lay his hand upon the man, he lingers; and when at last he is driven to arrest him and is on the way back to Paris, indecision again steps in, and he sets his prisoner free. The ending is unsatisfactory, unexplained; and one finishes the book convinced that, while the author has been entirely successful in his choice and treatment of individual episodes, his plot has been spun out as chapter after chapter came to be written.

With *My Lady Rotha* this same fault becomes even more prominent. Here, indeed, Mr. Weyman seems to have had no higher aim than to lead his characters into all sorts of adventures, for which the Thirty Years' War made a fitting background. There is absolutely no reason why the romance should end where it does, nor why Rotha should ultimately choose Count Leuchtenstein for her husband, instead of the Waldgrave. The plot has, in fact, no consistency; it leads up to no inevitable and proper climax.

The infinite variety of incident in Scott and Dumas—to name but these—might make one think that nothing remains except to ring the old changes again and again. But it can at least be said that in this respect both these books are originally and admirably conceived. Occasionally, however, Mr. Weyman lays himself open to the charge of repetition. Twice in *My Lady Rotha* do the same

characters escape in the dead of night by a way whose narrowness is one of its chief dangers. And when Count Leuchtenstein retorts to an accusation of the Waldgrave's that he "had never dreamed of, never heard of, never conceived such a bargain," the reader who remembers just such an incident in *Under the Red Robe* will smile.

GRANT RICHARDS.

The Land of the Sphinx. By G. Montbard.
(Hutchinson.)

I WAS staying a few weeks ago at a little town in France. The tiny inn where I lodged was seldom visited by foreigners, but the courtyard made a brave show of carts and waggons on market days. Each evening a few gendarmes, the verger of the cathedral, and a well-to-do tradesman would come into the kitchen for a glass of wine. These visitors, ignorant of Parisian politics, were most friendly to the stranger; the conversation, though graciously inquisitive, was kindly and courteous. One evening I pulled out of my pocket a copy of the *Daily Telegraph*, for the son of my hostess was something of an English scholar; and I translated, badly enough, an account of the doings of the Licensing Committee of the London County Council. My audience, though good-tempered, was intelligent, and refused to take me seriously. To these quiet French people the conduct of our metropolitan wiseacres was a vast joke, and a good one: their only comment, "What wags you English are." Not unnaturally I conceived a royal notion of Gallic wit. Taking up M. Montbard's book with a solid certainty of pleasure, the result was unfortunate, unexpected.

I acknowledge, quite willingly, that no lover of Egypt can afford to be without the book; but I must admit, too, that he will regret the necessity that compels him to buy it. For it is very bad, and also very good. Were one to judge by the pictures, it were easy to prove M. Montbard an enthusiastic admirer of the Nile Valley and the *fellahin*. No artist has caught more cunningly the indescribable charm of the river as seen from Bulaq; no draughtsman has more completely seized the aspect of the Great Pyramid looming above the horizon beyond the narrow ribbon of green fields and waving palm clumps. In his portraits, at least, the artist has paid to the mummied faces of the Pharaohs the respect due from courtier to prince. He has understood, again, that the mere hewers of wood and drawers of water are not without dignity and grace, calling forth the best and most reverent pencilling. To look through the illustrations is to see the real Egypt—bright, unique, exquisite. The heart leans to the enchanter who, even in the grey London of October, can warm us by perfect glimpses of "that long summer which still girds the Nile." The tiny sketch of the Port of Alexandria disseminates a real heat, for which we are the happier. So one turns to the words of the magician with excited hope.

Can it be that M. Montbard is untrue to France, fearful lest his enthusiasm render

him ridiculous? As a writer he becomes unintelligible, if not infinitely absurd. He can draw the Sphinx with notable skill and rare poetic feeling; he can call her "that monster which possesses nothing remarkable but its size." He laughs laboriously at the "Cookites," yet speaks of the Valley of Kings with a flippancy unknown to the most personally-conducted of tourists. His drawings convey the grandeur of the obelisks; he babbles, straying far from grammar and sense in his wanton abuse: "Those stupid landmarks, those pales of Titans." His reader may never forget that the author is a Frenchman; yet has no man of ability made France appear in so absurd a rôle. We have believed, it would seem, too long in a legend that vaunts the keenness and potency of French wit. M. Montbard has failed to destroy the legends and mysterious beauty of Egypt; he has only shaken our faith in a later but quite honourable delusion. His narrative is infantile, his personages a libel on his own countrymen. Had an Englishman designed them, war, with some reason, were inevitable. There is a grim satisfaction in realising that Englishmen have not a monopoly in the trick that compels an audience to yawn. Humour of the newest contains not so much of mandragore as these foolish pages. It is impossible to be angry; great faults affect the heart, not the temper. That a man of a nation, to which artists and writers owe so huge a debt, should have builded up a jest thus stupid and irreverent is matter for tears. Had the joke succeeded, it would have deserved contempt. A cathedral is not a music hall; Egypt is sacred. But no one, save M. Montbard himself, can laugh at these pages. Even he, we may hope, is now ashamed of them. And his pictures make it easy to pardon him.

PERCY ADDLESHAW.

NEW NOVELS.

Highland Cousins. By William Black. (Sampson Low.)

Appledore Farm. By Katherine S. Macquoid. In 3 vols. (Ward & Downey.)

6,000 Tons of Gold (Innes.)

A Husband of no Importance. By Rita. "Pseudonym Library." (Fisher Unwin.)

Romances of the Old Seraglio. By H. N. Crellin. (Chatto & Windus.)

The Mill on the Usk. By Mrs. Arthur Treherne. (Kegan Paul & Co.)

An Unfinished Martyrdom, and other Stories. By A. St. John Adcock. (Bristol: Arrow-smith.)

BEGINNERS in literature are generally supposed to be ardent students of the utterances of their reviewers; and it is reported that a critic in the most obscure provincial paper has power to transport them to a seventh heaven of bliss. Were Mr. Black a beginner, a really competent critic might honestly praise *Highland Cousins* in a way that would make him happy for a week. He might speak of its graceful style, of its pleasant bits of description, of its gleams of insight; and he might make various other eulogistic

remarks which would prove very agreeable reading. But, then, nobody expects anything from the beginner, while from Mr. Black we expect a good deal, and, what is more to the purpose, we feel that we have a right to expect it. It may be unfair to complain of him for repeating his background. If his heart is in the Highlands, by all means let his stories be there also; but, if he insists on taking us these long journeys northward, he is really bound to give us something as good as he has to give at the end of it. In the new novel he is certainly a long way below his best. Its story of the worthy young man who foolishly ignores an equally worthy young woman, and lays his heart before a pair of "pathetic eyes" with nothing but ugliness behind them, is terribly worn and frayed; and it is not commended anew by Mr. Black's treatment of it. Neither the characters nor the drama in which they play their parts ever arouses really strong interest; there is a want of life everywhere, a suspicion of manufacture—the one thing which the author's really characteristic work never suggests. Allan Henderson and Jess are admirable in a wooden way that does not charm; Barbara is wicked in an equally wooden way that does not convince. Her shop-lifting, for example, is introduced mechanically, as if Mr. Black felt it necessary to make her do "something bad," and did not know what else to hit upon, for he never makes us feel that the petty thefts are an inevitable outcome of her character: it is simply a push given to a story that has no vital movement of its own. Nor do the minor personages—with the single exception of the excellent Mr. MacFadyen—atone for the weakness of the principals; for Mrs. Maclean's malapropisms and the drunken MacIntyre's denunciations of whisky become mere Dickens'-like tricks. And so it would seem as if the book were unsatisfactory all round. As a matter of fact, it is so because it is written by Mr. Black, not by the beginner: it owes to the temperament of which Mr. Black cannot denude himself certain pleasant qualities which recall better work.

Mrs. Macquoid is another novelist whose latest story does her much less than justice. Middle-aged and elderly readers will remember the time when musical young ladies used to play pianoforte "pieces" consisting of a setting of some popular melody with what were called "variations." *Appledore Farm* may be described as a variation of "Auld Robin Gray"; but, as in some of the melodious disguises the original air was hardly recognisable, save by a very painstaking listener, so in the novel the old ballad is "translated" to such an extent that some readers may fail to discern the familiar features. The new Robin Gray who comes to the rescue of the distressed farmer, Mr. Bryant, is not old at all; and though he acts with exceeding folly in the third volume of the story, he is a manly, honourable, kindly, and most estimable fellow, with whom no girl need be ashamed to fall in love. The new Jamie, on the contrary, is a thorough-going cad and an unmitigated blackguard, of whom it is possible to say only one good thing—that he is perfectly free from the vice of

hypocrisy. Indeed, so brutally frank is his revelation of himself to Ruth Bryant that sympathy with the love-lorn damsel is simply impossible; and the worthy Clifford, who might have a claim to such sympathy, renders the claim invalid by his really incredible lack of common sense. Mrs. Macquoid must really look to her laurels.

The anonymous story, *6,000 Tons of Gold*, is evidently the work of an author who likes plenty of elbow room. One thousand tons would have served his purpose as well as six, but he is perhaps to be congratulated on his moderation in not making it six hundred. To invent a credible story to account for the possession of such a treasure by one man is clearly impossible; but the writer's scheme is probably as satisfactory as any that would have occurred to Mr. Rider Haggard, or any other great inventive expert. The narrative of the finding of the gold—good as it undoubtedly is in its impossible way—is, however, subsidiary to the other narrative of the spending, or rather the manipulation of it; and the record of the financial operations of Richard Brent in the American money-market is always spirited, and at times really exciting. Though his aims, instead of being selfish, are entirely benevolent, he manages to make a positively unique mess of things; and, in the final chapter, what remains of his millions is solemnly shot into the sea to the immense satisfaction of everybody concerned. The financial terminology is at times a little too technical; but even the most unlearned reader will not miss the thread of a very ingenious and well-told story.

A Husband of No Importance is emphatically a book of no importance, though it will probably achieve a *succès d'estime* in virtue of that journalistic rather than literary quality which is known as "up-to-dateness." It deals principally with the doings and the sayings—especially the interminable and unspeakably wearisome sayings—of Mrs. Hex Rashleigh, a dreadful woman who writes novels intended to reform her race, goes much into society, where she delivers herself of multitudinous moral platitudes, and of course neglects her house and her husband, whom she considers a most insignificant person. Indeed, he seems so to others besides his wife, but like the immortal parrot, he thinks the more; and finally he writes a play in which Mrs. Rashleigh is held up to scorn—a proceeding which so impresses her that she bursts into tears and on the spot renounces all her new-womanish ways. Other people come into the story; but the only one who is not rather tiresome is the young Irishman, Blake Beverley, and even he is somewhat ineffective. *A Husband of no Importance* is too obviously made to sell.

Simple-minded people who like stories which, while scrupulously moral, are entirely unburdened with a moral, or indeed with any purpose whatsoever beyond the provision of light entertainment, will find in Mr. Crellin's *Romances of the Old Seraglio* something to suit them. His previous volume, *Tales of the Caliphs*, is unknown to me, and I regret my ignorance; for if the *Tales* are

as good as these *Romances* they must be very good indeed. Mr. Crellin's name seems to proclaim him a fellow-islander of Mr. Hall Caine; but he might be an Oriental, so completely has he absorbed the spirit and feeling of the Eastern story-teller. Freshness of structure, fertility of invention, and briskness of narration are all manifest in these lively pages, in which the plots and jealousies, the comedies and tragedies, of an Oriental court are treated as they might be treated by one native and to the manner born. The stories well deserve the success they are certain to command.

In her preface to *The Mill on the Usk* Mrs. Arthur Treherne writes thus:—

"I think the tale may have an especial interest to the public mind, as the scene in which the events narrated occurred in one of the loveliest valleys in South Wales, where also H.R.H. the late deeply lamented Duke of Clarence spent three days during the last autumn of his brief life."

This prepares the reader for a good deal of absurdity, but hardly for so much as is to be found in the story. It is, however, a very fair sample of "English as she is wrote" in Mrs. Treherne's pages. Detailed criticism would be waste of space.

Mr. St. John Adcock's short stories come with a kind of guarantee of quality, inasmuch as they are reprinted from certain magazines and journals which do not generally give harbourage to clumsy incompetent work. There is nothing remarkable about "An Unfinished Martyrdom" and its companion tales; but they are constructed in a business-like sort of way and in a literary manner which somewhat recalls the quieter manner of Dickens. The title-story, which tells how two elderly people took the total abstinence pledge for the sake of example, and found it too much for them, is as good as anything in the book.

JAMES ASHCROFT NOBLE.

CURRENT LITERATURE.

An Outline of English Local Government. By Edward Jenks. (Methuen.) This little volume supplies a much-needed want. Prof. Jenks tells us that he has attempted

"to state in Christian English and in concise form, the outlines of a subject usually relegated to the fathomless abysses of those professional treatises which Charles Lamb (had he been required to pronounce judgment upon them) would assuredly have classed as *biblia abiblia*—books which are no books."

The author's modest claim is fully borne out by the pages that follow; and it may be hoped that the book will do something to give to the general reader clearer ideas about a subject which, dry though it may seem, does, as Prof. Jenks says, "very substantially affect daily life." Our author begins with the smallest unit of administration, the township or parish, and gives an excellent summary of the chief features of the new organisation which has been bestowed upon it by the Act of the present year. He then deals with the intermediate areas between the parish and the county, grouping them under the head of the oldest division among them, whose functions are now almost obsolete as "The hundred and its analogues." The third section of the volume is devoted to the county, and the last to the borough. Prof. Jenks has, in general, abstained from going into the history of English local institutions

further than is necessary to explain their present forms. His book certainly gains in conciseness by this course, but possibly it loses something in interest. It might, for instance, have been worth while to point out how many of the most recent changes have been but a falling back upon very old precedents. Notably is this the case with the more popular character now given to local government. Our author does notice the old town-moot; he might have shown how strikingly it has been revived in the modern parish meeting. So, too, the district council may be considered as representing the ancient hundred-moot and the county council the shire-moot, both originally popularly elected bodies. Prof. Jenks does not seem very clear as to the origin of the term "shire"; and as to whether all counties are shires or not he might with advantage have consulted Mr. Freeman's essay on the "Shire and County" in which it is shown that our English counties fall into two well-marked classes quite different in their origin. The West-Saxon counties represent for the most part tribal settlements older than the kingdom of England or even of Wessex, and were not made but grew. In Mercia, on the other hand, the ancient divisions were obliterated by the Danish occupation, and the country was portioned out anew after the English reconquest. It is to these latter divisions alone that the appellation of "shires" (i.e., things shorn or parted off from a larger unit) properly belongs, though it is now (with a few exceptions) used indiscriminately for both classes of counties. Hence Prof. Jenks' statement that the "boundaries were not fixed arbitrarily, in the way that a modern colony is mapped out, nor even by natural geographical features," is true only of the former class; the latter seem, as Mr. Freeman argues, to have been systematically arranged around the local capital as a centre.

From Spring to Fall. By A Son of the Marshes. (Blackwoods.) Since Jefferies' lamented death his mantle has fallen upon the "Son of the Marshes." Both evince the same sympathy with nature, the same poetical appreciation of her homely moods, and a similar power of winning the confidence of bird and beast. A dozen chapters here paint the glory of the Surrey woodlands for nine months of the year, and let the reader into many secrets of their inhabitants known only to those who have carefully watched and studied their habits at all hours. Two of these essays, "In Summer Heat" and "From Weir to Mill," are admirable. The first treats of nature in the heat and drought of 1893. The author does not notice, however, that most plants flowered that year a fortnight sooner than usual. The second shows that the "Son of the Marshes" has most carefully noted the habits of otters. It would be difficult for the most watchful naturalist to add a touch to his picture. More pleasant pages dwell upon the traits of our game-birds. Few sportsmen will peruse them without knowing more of the life history of these birds. Hares only held their own in the past because of the game laws, now they are rapidly becoming extinct for want of a little more protection. A gale in winter is described with much power. The book is edited, as usual, by Mrs. Owen. All the author's many admirers must be thankful to see no diminution, whether of observation or literary skill, in this charming book.

The Building of the City Beautiful. By Joaquim Miller. (Elkin Mathews & John Lane.) Mr. Miller's is not an unknown name, for he has won a good deal of honour as a poet and hunter; some of us, too, feel friendly towards him as the author of *Memories and Rhyme*. His work has been, generally, rough, and even wilfully faulty; but something very

like genius often illumined it. Then, too, the man himself, or our fancy-woven picture of him, made us amiable critics. The words of anyone who has really lived acquire a certain potent charm, a certain unique value. Many of his admirers will no doubt like this book, because it is full of colour and force and earnestness. But the harder-hearted and more cynical of us will refuse to take it seriously. It is difficult to believe that the religious novel can ever be worth writing; it is certainly never worth reading. That the religious opinions of Joaquim Miller have an interest of their own is conceivable, but he has not in this book given himself a chance. It is as dull as a "silent woman" who speaks for many pages can make it. The story is wandering and incoherent; the ideal republic uninteresting and impossible. The whole book is a mistake, though it has passages of wonderful colour and charm. No one, save a few fanatic admirers, will read it who is not obliged to do so; and some of those who are expected to peruse its pages will not be greatly blamed if they shirk the task. We grow tired of literary men who desire to pose as preachers: the two attitudes are seldom compatible. And a man who is a hunter as well as a poet should not sink to such base ambition.

A King of Dreams and Shadows. By Salik. (Fisher Unwin.) The doom of the fairy tale was signed when Kiug Moral ascended the throne. The days of the irresponsible, volatile, illogical, and real fairies are over. They have passed with William the Conqueror into the dust of history. Somehow this little book seems to plead earnestly for the truth of our assertion. No child could care for it; and when a child renounces the elfa and pygmies introduced to him, the self-respecting adult must do likewise. Yet Salik writes prettily, sometimes quite well, and—though the advice may seem foolhardy—should try to put his ideas into verse. The best things in the book are the occasional scraps of poetry, which have a rare quaintness and fancy. The stories are good, although too sombre, too obviously pregnant with lofty desire and serious meaning. But Salik has done sufficiently well to make us curious about his next book.

General Gordon and Lord Dundonald. (Chambers.) The lives of heroes are never out of place; and these are written soberly and carefully, doing full justice to the characters and exploits of the undaunted soldier and sailor. Every boy's library ought to possess this little volume. It abounds in admirable teachings of duty and gallantry. There is no need to dwell upon Gordon's career; but the chapter which depicts his home-life at Southampton is full of interest, and throws much light upon his earnest character. Full justice is done to the numberless daredevil victories of Dundonald, who invariably acted up to the spirit of the advice given him by Nelson in regard to naval warfare: "Never mind manoeuvres; always go at them!" By this means he captured with the *Speedy* in thirteen months fifty vessels, 122 guns, and 534 prisoners. Lord Dundonald's innocence in regard to the great Stock Exchange fraud of 1814, and the uninterrupted felicity of his married life, form the climax of a heroic life. This book is much to be commended. May England in her need find many such brave souls!

Tales from Scott. By Sir Edward Sullivan, Bart. (Elliot Stock.) This is a fascinating little volume to which Prof. Dowden has added an introduction. We consider the present experiment has abundantly justified itself. As Prof. Dowden aptly says, these "Tales from Scott"

"quickly and easily marshal my recollections, and

as I read them many things revive in my memory, gather round his narrative and enrich it. To peruse Scott's novels once again would be undoubtedly better than to read these tales; but life is not of unending duration, and leisure is a good deal shorter than life."

The memories of eight of Sir Walter's delightful books are revived by these Tales—*Waverley*, *Guy Mannering*, *The Antiquary*, *Rob Roy*, *The Black Dwarf*, *Old Mortality*, *The Bride of Lammermoor*, *A Legend of Montrose*, and *Ivanhoe*. We miss from this list Scott's masterpiece, *The Heart of Midlothian*; but as these tales are written for children, there may be reasons for its exclusion. We are glad that room was found for *Old Mortality*, the "Marmion" of the novels, as Lockhart named it.

The Russian Jews. By Leo Errera. (David Nutt.) This is a translation from the French, by Bella Löwry, of a work which was noticed at the time in the ACADEMY. The author is a Professor at the University of Brussels, and he writes with marked moderation. His pen cannot command the dramatic power of the author of *The New Exodus*, but his work is the complement to Mr. Harold Frederic's. He says, truly enough, that in persecuting Jews, Christians show themselves oblivious of the origin and the principles of their own religion. Humane solidarity, he pleads, should not be a meaningless word. The book has been well translated, and is an authority on one of the saddest scenes in this "Human Comedy."

NOTES AND NEWS.

PROF. MASPERO's long-expected work, *Les Origines*, will be published at the end of next week, simultaneously in Paris, London, and New York. It is an attempt to describe, in a manner at once interesting and accurate, all that the monuments have revealed to us concerning the earliest civilisations in the two valleys of the Nile and the Euphrates. The period dealt with covers the history of Egypt from the earliest times to the XIVth Dynasty, and the history of Chaldaea down to the twenty-fourth century B.C. The most recent discoveries of the present year have been included. The English translation has been made by Mrs. McClure, under the editorship of Prof. Sayce, who adds a preface; and will be published by the Society for Promoting Christian Knowledge. It forms a handsome demy quarto volume of more than 800 pages, with a map and 470 illustrations specially engraved for the work.

MR. T. FISHER UNWIN will shortly issue a translation of Prof. Pasquale Villari's History of Florence, giving a general outline of the various constitutions and forms of government, from the origin of the Commune down to a few years after the death of Dante. It has been translated by the author's wife, Mme. Linda Villari.

MESSRS. SAMPSON LOW, MARSTON & CO. will publish early in December a work in defence of the House of Lords, by Sir William T. Charley, Q.C., entitled *The Crusade Against the Constitution*.

MESSRS. WILLIAM BLACKWOOD & SONS will publish, before the end of the present month, *Behind an Eastern Veil*, being a plain tale of events occurring in the experience of a lady who had an unique opportunity of observing ladies of the upper class in Persia. The book has been edited by Mr. C. J. Wills, author of "In the Land of the Lion and Sun."

MR. R. L. STEVENSON is enthusiastic in his determination to make "The Edinburgh Edition" of his works worthy alike of the unique character of the publication and of his own reputation. For he has written a new section

of *Underwoods* and an introduction to *The Master of Ballantrae*, which are both to be included in the edition. The introduction, which may be followed by others, recalls the manner of Sir Walter Scott; and the scene is laid in the house of the author's friend, Mr. Charles Baxter, W.S., Edinburgh. The edition will possibly be enhanced by the reproduction of *The Graver and the Pen* and other rare booklets, which Mr. Stevenson and his stepson, Mr. Lloyd Osbourne, executed wholly themselves, setting the type, engraving the woodcuts, and doing all the other work. Of the quaint sketches in these literary curiosities remarkably good facsimiles have been obtained; and if they are used, the type will be presented, letter for letter, as in the original. It has been arranged to issue the first of the "Edinburgh" volumes on December 15. The edition is edited by Mr. Sidney Colvin, of the British Museum; but for the numerous excisions, alterations, and additions the author is alone responsible. The edition is, in fact, not a mere reprint, as few papers are left untouched, while much new matter is added.

MR. HEINEMANN will publish immediately a dainty little volume, entitled *A Century of German Lyrics*, translated by Mrs. Freiligrath-Kroecker. Beginning with Goethe, it contains a selection, in chronological order, of the principal lyrical poets of Germany, including not a few who are still living, and who are not so well known in England as they deserve to be.

MESSRS. HUTCHINSON have nearly ready for publication a translation, by Mr. Edward Vizetelly, of Alphonse Daudet's novel, *Fromont Junior and Risler Senior*. The ordinary edition will contain eighty-eight wood engravings, by Fromont and Hamel, from drawings by George Rouse; and an edition on large paper, limited to one hundred copies, will contain in addition twenty full-page etchings by Fernand Desmoulin.

MR. T. FISHER UNWIN announces, as the forty-fourth volume of his "Pseudonym Library," *Helen*, by Oswald Valentine, who made his first appearance in *A Passing of a Mood*, in the same series.

MR. FISHER UNWIN will also publish shortly Louis Couperus's *Majesty*, translated from the Dutch by A. Teixeira de Mattos. The hero of the book is heir to an empire, and the chief interest of the story lies in the analysis of his character.

MR. ELLIOT STOCK announces the following novels as nearly ready for publication: *Killeen*: a Study of Girlhood, by Miss O'Connor Morris; *The See-Saw of Life*, by W. A. Morley; *Max Reichner*, by H. O. Ward; and *Raymond's Folly*, by E. St. John Leigh.

THE "Home Words" publishing office are about to issue a series of cheap stories, entitled "Home Words" Library of Tales for all Readers. The first two volumes, *Almost a Crime*, by the Rev. T. S. Millington, and *A Black Diamond*, by Mr. Edward Garrett, will be ready in the course of a few days.

MESSRS. JARROLD & SONS have in the press a new book by Dr. Gordon Stables, entitled *Shireen and Her Friends*: the Autobiography of a Persian Cat, with illustrations by Mr. Harrison Weir.

TOWARDS the end of the present month, a new volume is to be added to Mr. Walter Scott's series of "Canterbury Poets,"—*Cradle Songs and Nursery Rhymes*, edited with an introduction, by Mrs. Ernest Rhys.

MR. H. R. ALLENSON will publish immediately a new volume of sermons by the Rev. F. Warburton Lewis, entitled *The Unseen Life*. The book is divided into two parts: "The Crowning of Love" and "The Life Eternal."

THE first edition of Mr. Gordon Browne's illustrated *Fairy Tales from Grimm* being exhausted, a second edition will be issued shortly by Messrs. Wells Gardner, Darton & Co.

MESSRS. W. H. ALLEN & Co. will publish next week a new edition of *Light and Shadows*: being Examples of the Supernatural, by the Rev. S. G. Lee.

MESSRS. JARROLD & SONS announce a revised edition of *The Golden Milestone*, by Mr. Scott Graham.

THE centenary of Gibbon's death will be celebrated next week: (1) by an exhibition at the British Museum of portraits, manuscripts, and relics, to be opened on Monday and to remain on view for a fortnight; and (2) by a meeting to be held on Thursday, at 4.30 p.m., at the Museum of Practical Geology, Jermyn-street, with Sir M. E. Grant Duff, president of the Royal Historical Society, in the chair, at which addresses will be delivered by Mr. Frederic Harrison and others. It is hoped also to publish a memorial volume, containing a catalogue of the objects exhibited, a report of the addresses delivered, and possibly some of Gibbon's unpublished writings—though these last, we fear, are not of any great value.

AT the meeting of the Library Association of the United Kingdom, to be held at 20, Hanover-square, on Monday next, at 8 p.m., Mr. S. Foskett, of the Camberwell Public Libraries, will make a formal reply to some views advanced by Mr. Charles Welch at the last meeting regarding the educational value of the public library movement.

MR. A. F. ETHERIDGE, sub-librarian at All Souls' College, Oxford, has been elected librarian of Lincoln's-inn, in succession to the late Mr. Nicholson.

MAX O'RELL (M. Paul Blouët) starts at once on a fourth lecturing tour in the United States and Canada. He will be absent about six months.

AT the annual meeting of the Edinburgh Bibliographical Society, held last week, Mr. John S. Gibb was elected president, and Mr. William Brown vice-president. The papers for the past session, printed for issue, with accompanying facsimiles, to the members, comprise: "Bibliographical Gleanings, 1890-93, being Additions and Corrections to his *Annals of Scottish Printing*," by Mr. J. P. Edmond; "The Ballad MSS. of C. K. Sharpe and James Skene of Rubislaw," by Mr. William Macmath; "The First Book printed by James Ballantyne, Kelso, 1799," by Mr. George P. Johnston; "Thomas Finlason and his Press, with a Hand-list of his Books," by H. G. Aldis; "Bibliographical Notes on Bishop Laud's Prayer Book, 1637 (known as Laud's Liturgy)," by Bishop Dowden.

UNIVERSITY JOTTINGS.

THE University of Oxford proposes to confer the honorary degree of M.A. upon the following: Mr. George Smith, publisher of *The Dictionary of National Biography*; Mr. George Fox, F.S.A.; and Dr. Charles Wells, the newly appointed reader in Turkish.

THE University of Cambridge has conferred the honorary degree of M.A. upon Major Henry Earle, adjutant of the University Rifle Volunteers.

THE following have been elected members of the new board of studies at Oxford for the honour school of English language and literature, in addition to the official members: Mr. D. B. Monro (provost of Oriel), Sir Frederick Pollock, Prof. W. P. Ker (of University College, London), Prof. A. A. Macdonell, Mr.

F. York Powell, the Rev. A. L. Mayhew, Mr. C. H. Firth, and Mr. H. T. Gerrans.

MR. BERNARD P. GRENFELL, Craven fellow, has been elected to a fellowship at Queen's College, Oxford, under a clause of the statutes which empowers the election of a person who shall undertake definite literary, scientific, or educational work. Mr. Grenfell will study Greek papyri in England or abroad, or will explore in Egypt with a view to the discovery of fresh documents, or will undertake other palaeographical work of importance to be approved by the college.

DR. EDWARD CAIRD, the new master of Balliol, has been elected an honorary fellow of Merton; and Prof. Bywater has been elected an honorary fellow of Queen's.

AT Cambridge, Prof. J. J. Thompson has been elected president of the Philosophical Society, in succession to Prof. T. McKenny Hughes; and Mr. W. M. Fawcett has been elected president of the Antiquarian Society, in succession to Mr. Jenkinson.

A MEETING of graduates in Divinity, and other graduates interested in theological studies, will be held in the library of the Divinity School at Cambridge on Monday next, when a paper will be read by the Rev. W. R. Churton on "The Word *ἀρρέτιος* in the Decree of the Council of Chalcedon."

ON Thursday of this week, the Rev. Dr. Mills was to deliver a public lecture at Oxford, in the Indian Institute, on "The Zoroastrian and Jewish Religions"—a subject which, it may be remembered, has attracted the attention both of Prof. Cheyne and of the late James Darmesteter.

AT the last meeting of the Cambridge Antiquarian Society, Mr. Bowes described a copy of Linacre's translation of *Galen De Temperamentis*, printed at Cambridge by John Siberch in 1521, which he had found in the library of Trinity College, Dublin. It differs from all other known copies in not having the second treatise, the *De Inequali Intemperie*, and consequently having eight fewer leaves. It would seem as if, after the book was printed, but before it was issued, it had been determined to include this treatise; and to do this, the last two leaves (Q 5 and 6) were cancelled, and two additional sheets (R and S) added, and the title and contents (being printed last) are made for the whole volume. The two cancelled leaves have never been noticed before, and the Dublin volume is probably unique.

FOR a meeting of the Oxford Architectural and Historical Society, to be held next Tuesday, Mrs. Moe has promised a paper on "The History of Kettle Hall," which was built in the first half of the seventeenth century by a president of Trinity, and which has recently come into the possession of that college.

THE University of New Zealand has been admitted to the privileges of a colonial university at Oxford.

MR. THOMAS RALEIGH, the new Quain professor of law at University College, announces a course of six lectures, to be delivered on Wednesdays, at 4.30 p.m., at Lincoln's Inn. The subject of the first lecture is "The British Empire: a Field for Comparative Law."

THE *Oxford Magazine* gives, as on previous occasions, an elaborate table, showing the places of education of the successful candidates at the recent examination for the Indian Civil Service. Out of the total of 61, Oxford has 30, Cambridge 12, and Dublin 4, while Edinburgh, Glasgow, and the Royal University of Ireland have each one. The six natives of India are widely distributed, coming from Baroda, Bombay, Calcutta (2), the Panjab, and Sindh.

ORIGINAL VERSE.

TO DR. PATRICK WESTON JOYCE, IRISH FOLK-
LORIST, HISTORIAN AND MUSICIAN, IN DEDICA-
TION OF THE FORTHCOMING IRISH SONG-BOOK
IN THE NEW IRISH LIBRARY SERIES.

DEAR JOYCE, who erst so unlucked the lore
Delightful of Erin's templed shore,

That Cahir and Cashel and Cloon and Curragh
Thrilled with Her ancient past once more,

Who then so held our hearts in fee,
Of old Romance arch-shenachie,

That each, turned child amongst his children,
Saddened or smiled around your knee.

Who last the historian's full renown
Have compassed, crowning with equal crown

The dread defenders of leaguered Derry,
The fiery warders of Limerick town.

Who yet, the while, with purpose strong,
Lest famine's fierce, far scattering thong,

Lest false new fashion or party passion
Should slay or sully our ancient song,

Still fondly gleaned its failing gold
From the faltering strings of the blind and old,

From lamenting crone and crooning mother,
The whistle and drone of the field and fold;

But gathered still pure strain on strain,
So generous free from thought of gain,

No minstrel brother has asked you ever
Of your abundance, yet asked in vain.

Therefore and since of that *clairseach* crew
I most have studied to mint anew

To measures olden your treasures golden,
This garland of song is your guerdon due.

ALFRED PERCEVAL GRAVES.

MAGAZINES AND REVIEWS.

THE *Expositor* for November gives a fair idea of the varieties of tendency among theological students. Prof. Lumby contributes an orthodox essay on Ps. cx., overlooking the fact that the strictest Messianic theory of that Psalm is only tenable on the critical principles of Stade. Mr. G. B. Gray gives a really helpful and instructive introduction to some of the questions most recently raised in the criticism of Isaiah and in Biblical theology. Prof. Boet seeks to refute, on Biblical grounds, certain widely held millenarian views. Mr. John Watson gives an eloquent plea for religious optimism (with one sad misprint in the name of the author of the "City of Dreadful Night"). Prof. Cheyne protests against the assumption that the "Doctrine of Scripture" in Robertson Smith's controversial defences of 1879-80 is his final legacy on the subject, and against Prof. Lindsay's uncomprehending criticism of the Broad Church School. Prof. A. Harper has a short and by no means trustworthy essay on "Archaeology and Criticism." Lastly, Prof. A. S. Wilkins gives Part I. of an attempt to consider the evidence adduced by Mr. Rendel Harris for his new theory respecting the Western Text of the Greek Testament.

THE *Theologisch Tijdschrift* for November indicates very clearly the differences that exist between advanced liberal theology and historical criticism in Holland and the forms of theology and of criticism which in Germany might receive the same epithets. Dr. Bruining discusses the last editions of the dogmatic theological treatises of Hermann Schultz and the late R. A. Lipsius, showing how, in spite of considerable divergencies, they agree in taking up what may be called an *a priori* principle, as compared with the more revolutionary views of Dutch theologians. Dr. Herderschee gives a sketch of Bornemann's "Elementary Lessons in Christianity"—a work which fails to satisfy in all points its rather radical critic, but which he finds highly suggestive. Dr. H. Was gives a new explanation of Plato's "Symposium." A wild but learned work on the history of the

Israelites, by C. Niebuhr, is reviewed by Prof. Koster; Harnack's sketch of the history of dogma, and H. L. Oort's dissertation on the title "The Son of Man," by Dr. Bruins. There are also shorter notices of German and English books, by W. C. van Manen.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DAUDET, Alph. Kose et Ninette. Paris: Flammarion. 8 fr. 50 c.
FSANZ, A. Kunstarchiologische Aufnahmen aus Mähren. Brünn: Knauth. 8 M. 50 Pf.
HAYARD, H. L'Œuvre de P. V. Galland. Paris: May & Motteroz. 40 fr.
LE ROUX, Hugues. Notes sur la Norvège. Paris: Calmann Lévy. 3 fr. 50 c.
MAER, P. Mer bécie: mœurs maritimes. Paris: Firmin-Didot. 8 fr. 50 c.
PIRST, G. Curiosità popolari tradizionali. Vol. XIV. Teatro popolare lucchese, a cura di G. Gianini. Torino: Loescher. 5 fr.
PIZZI, J. Storia della poesia persiana. Torino: Loescher. 10 fr.
ROGER-MILLET, L. Le paysan dans l'œuvre de J. F. Millet. Paris: Flammarion. 6 fr.
SCHMIDT, E. Reise nach Südinien. Leipzig: Engelmann. 8 M.
SÉAILLER, Gabriel. Ernest Renan: Essai de Biographie psychologique. Paris: Didier. 3 fr. 50 c.
WYZEWA, Todor de. En Allemagne: l'art et les mœurs. Paris: Didier. 3 fr. 50 c.

THEOLOGY, ETC.

- HAUPT, E. Die eschatologischen Aussagen Jesu in den synoptischen Evangelien. Berlin: Reuther. 8 M. 80 Pf.
MÜLLER, D. H. Ezechiel-Studien. Berlin: Reuther. 3 M.
RÉHORE, V. Science des Religions du passé et de l'avenir, du judaïsme et du christianisme. Paris: Pedone-Lauriel. 7 fr. 50 c.

HISTORY, LAW, ETC.

- BACK, S. R. Meir ben Baruch aus Rathenau. Gedenkschrift zur 600. Jahreswende seines Todes. 1. Bd. Frankfurt-a.-M.: Keuffmann. 3 M. 50 Pf.
FONTES rerum austriacarum. 47. II. Pius VI. u. Josef II., 1782-1791. Von H. Schlitter. Leipzig: Freytag. 3 M. 40 Pf.
FOURNIER, Marcel, et Ch. ENOEL. Les Statuts et privilèges des universités françaises depuis leur fondation jusqu'en 1789. 2e Partie. Seizième Siècle. T. IV. L'Université de Strasbourg et les Académies protestantes françaises. Fasc. I. Strasbourg: Paris: Larose. 30 fr.
HAUKE, F. Die geschichtlichen Grundlagen des M. narchenrechts. Wien: Braumüller. 3 M.
KÄMMELEIN, R. Die Stadt Hamburg. 7. Bd. 1555-1584. Von K. Koppmann. Hamburg: Gräfe. 10 M.
KLEINPAUL, R. Das Mittelalter. 1. B. Leipzig: Schönb. u. Günther. 18 M.
MITTEILUNGEN aus dem vaticanischen Archiv. 2. Bd. Eine Wiener Briefsammlung zur Geschichte d. Deutschen Reiches u. der österreichischen Länder in der 2. Hälfte d. 13. Jahrh. Leipzig: Freytag. 7 M. 20 Pf.
MOLLVO, G. Die ältesten libanischen Zirkel. Lübeck: Schmidt. 1 M. 50 Pf.
PLATH, K. Die Königsalpen der Merowinger u. Karolinger. I. Disparium. Berlin: Siebert. 6 M.
PUBLICATIONEN aus den k. preussischen Staatsarchiven. 60. Bd. Hessisches Urkundenbuch. 2. Abth. 3. Bd. 1359-1376. Leipzig: Hirzel. 24 M.
RICARD, Mgr. Le Concile de 1811, d'après les papiers inédits du cardinal Fesch. Paris: Dentu. 3 fr. 50 c.
SCHULZ, H. Peter v. Murrhorne (Papst Coelestin V.). 1. Thl. Berlin: Weber. 1 M. 20 Pf.
VOCABULARIUM jurisprudentiae romanae iussu instituti Savigniani compoerunt O. Gradenwitz, B. Kuebler, E. Th. Schulze. Fasc. I. a-accipio. Berlin: G. Reiner. 8 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BAUMHAUER, H. Die Resultate der Aetzmethode in der kystallographischen Forschung, an e. Reihe v. kystal-lisierten Körpern dargestellt. Leipzig: Engelmann. 16 M.
BRANCO, W. Schwabens 125 Vulkan-Embryonen n. deren tauffüllte Ausbruchsröhren. Stuttgart: Schweizerbart. 12 M.
BUSSE, L. Philosophie u. Erkenntnistheorie. 1. Abth. 1. u. 2. Th. Leipzig: Hirzel. 8 M.
DRIESCH, H. Analytische Theorie der organischen Entwick-lung. Leipzig: Engelmann. 3 M.
ELERNHANS, Th. Wesen u. Entstehung d. Gewissens. Eine Psychologie der Ethik. Leipzig: Engelmann. 7 M.
HELM, G. Grundzüge der mathematischen Chemie. Leipzig: Engelmann. 3 M.
KITTEL, E. Die Gastropoden der Schichten von St. Cassian der südlichen Trias. 3. Th. Wien: Holder. 14 M.
PENCK, A. Morphologie der Erdoberfläche. Stuttgart: Engelhorn. 32 M.
ROTHPLATZ, A. Geotektonische Probleme. Stuttgart: Schweizerbart. 8 M.
WETTERHAN, D. Das Verhältnis der Philosophie zu der empirischen Wissenschaft v. der Natur. Leipzig: Engelmann. 2 M.
WRZESNICKO, R. Der Grundgedanke der Ethik des Spinoza. Wien: Braumüller. 1 M. 40 Pf.

PHILOLOGY.

- GABLENZ, G. v. der. Die Verwandtschaft des Baskischen m. den Berbersprachen Nord-Africas nachgewiesen. Braunschweig: Sattler. 12 M.

CORRESPONDENCE.

A CHARGE OF PLAGIARISM.

Pencilic, Midlothian: Nov. 5, 1894.

Mr. William Wallace's review of my novels in the *ACADEMY* of November 3 contains the following passage, which I must ask you to reprint:

"Before I leave *The Lilac Sunbonnet*, I must say that Mr. Crockett would do well to deal with the serious charge of plagiarism which has been made against him in Scotland, and which, so far as I have seen, he has not hitherto attempted to meet. That charge is to the effect that his most notable and most distinctly Hardy-esque exhibition of the humour of Scotch rusticity, the chapter entitled '*The Culf before the Session*,' has been to all appearance lifted without acknowledgment from '*Jockey and Maggy's Courtship*, Part III.," a chapbook of Dugald Graham, the Skellat Bellman of Glasgow, who died in 1779, and whose works were reprinted in 1883. It has been pointed out that in the chapbook there is a dialogue which runs on thus:

"'Mither, I hae been three or four times through the Bible and the New Testament, and I never saw a repenting stool in't a'. . . . But a daft history book tells me that the first o' them was used about Rome among the Papists. . . ."

Mr. Crockett's chapter contains this:

"'Mother, I've been through the Teataments mair nor yince—the New Testament mair nor twice—an' I never saw nethin about stools o' repentance in the house o' God. But my son Saunders was readi' to me the ither night in a fule history buik, and there it said that among the Papists, &c.'"

The "serious charge" has already done duty in the *Glasgow Herald* and in the *Literary World*.

"I have said it thrice:

What I tell you three times is true!"

says another Bellman, whom I do know—him of *The Hunting of the Snark*. Mr. Wallace, or some one, has told the universe three times that I am a plagiarist. How true the remark is you may judge. I never saw or, to my knowledge, even heard of the works of Dugald Graham, the Skellat Bellman of Glasgow. I saw his name printed for the first time in the accusation of plagiarism itself.

But I did read, a year or so before writing the *Lilac Sunbonnet*, an old anonymous chapbook, one of a multitude such which I then studied; and in that tract, as in my novel, and as in a familiar ingle-nook tale told in every farm-kitchen in Galloway, a man gets his mother to plead his cause before the Kirk Session.

The extract from the "Bellman" refers to a daft history book for the Catholic origin of stools of repentance; so do I. The book in question is the *Scots Magazine* for February, 1757, pp. 80, 81: "Reasons for abolishing Stools of Repentance."

I conceive that, without the aid of literary and traditional sources of information—chapbooks, sermons, magazines—a writer on old times in Scotland would be in Mr. Wallace's own state of ingenuous ignorance, and would suppose, for example, that the Covenanters did not claim the power of working miracles.

As Mr. Wallace talks of "my most distinctly Hardy-esque exhibition," I may remind or inform him that he is more accurate than he wots of, and that a charge precisely parallel to that which he brings against me was urged against Mr. Thomas Hardy. He was said to have "lifted" a description of certain military manoeuvres from a forgotten old book about Georgia. This kind of thing is always going on, and I do not think that Mr. Hardy took any further notice of his Mr. William Wallace. And in this, having said my say, I propose to follow his example.

S. R. CROCKETT.

COVENANTING MIRACLES.

London: Nov. 5, 1894.

Mr. Wallace, in his review of Mr. Crockett's novels (November 3), says that, among the claims of the Covenanters, he is not aware that the working of miracles was included. Mr. Wallace may be informed that miracles of healing, of prophecy, of discerning spirits, of exorcism, and of producing, as one may say, death by denunciation, are as common as blackberries in Covenanting hagiology. Madness like Sir Uchtrede's is not more difficult to produce than sudden death! I do not think it necessary to trouble you with examples, but, if required, I can supply them to any extent.

A. LANG.

THE SEPTUAGINT VERSUS THE HEBREW TEXT OF THE BIBLE.

Oxford: Nov. 4, 1894.

Sir H. H. Howorth much mistakes me if he supposes that I implied anything injurious to him in styling him a "volunteer," or that I regarded the "eagerness" of his advocacy of far-reaching conclusions as an unqualified disadvantage. I think it fortunate that we still have a few versatile students who do not disdain subjects which to most laymen are repellent and distasteful. The *ACADEMY* has published not a few valuable suggestions of Sir H. H. Howorth, which, though (happily) not always new, proceed from independent study. In particular, I took note at the time, with interest, of his much-needed protest against the too confident identification of the "Pharaoh of the oppression" with Rameses II.; and, in spite of the great difficulties in Sir H. H. Howorth's own solution of the problems of Ezra and Nehemiah in the series of letters with which he opened his Septuagint campaign in 1893, I think that he deserves gratitude for raising these questions in this country as a pioneer, and I shall have occasion to state my own opinion on the subject (which connects itself with the study of several post-Exilic writings) in print elsewhere.

I am also most happy to express agreement with Sir H. H. Howorth so far as the thesis of the origin of our Hebrew text from a single archetype is concerned; but I have hitherto been inclined to believe, with Kuenen and Prof. de Goeje (who first introduced Kuenen's masterly discussion of the subject to the English public in the pages of the *ACADEMY* in 1871, and again in an important review in 1874), that Lagarde's idea of a considerable Jewish falsification of the Hebrew text was erroneous. I hope that this will appear to Sir H. H. Howorth a straightforward answer. There is plenty of room, I know, for investigation, and my friend, Mr. Charles, is not the least valuable of recent acquisitions to the cause of progress: his translation of the Book of Jubilees will by this time be in the hands of Sir H. H. Howorth, and his critical appendices will, I hope, not be too long delayed. Altogether, I see great, but not "stupendous," difficulties; and if I think more highly of German opinion than my critic (having seen again and again the evil consequences of relying on imperfectly trained "common sense"), I hope I may be pardoned. I have myself found continental scholars (as someone lately stated in these pages to be his own experience) "bad to follow"—simply because no scholar, English or German, is good to follow blindly; but I have also found them excellent fellow-workers.

I am sorry that Prof. Robertson Smith's name has been introduced. He never addressed a "caustic" hint to his colleagues in Old Testament research that I can recall, and he would, I think, have resented being styled distinctively a Hebraist, as I for a short time

resented it myself. Surely an Old Testament scholar will, as a general rule, become in due time an archaeologist and an historian, without, of course, ceasing to be a Hebraist and a text-critic. I cannot accept the antithesis in which Sir H. H. Howorth places me and other scholars to himself. Nor can I think his description of my own attitude towards the Massoretic text (which is that of critics in general) accurate; and when he goes on to hold me and others responsible for the plan of the Revised Version of the Old Testament, I am fairly baffled. It seemed unfortunate (to use a mild word) that such a faulty version of the Hebrew text should continue to be read in churches, and it was a duty for university scholars, when called upon, to waive any minor objections and take part in the work of revision. But I for one have constantly maintained that nothing short of a new translation from a critically revised Hebrew text was adequate to the wants of thorough Bible students: in short, that we wanted two English Bibles, one for church and the other for home use.

I will gladly co-operate with Sir H. H. Howorth, as well as with Prof. Swete, in pressing the claims of the Septuagint on Hebrew students; but were I to advocate my respected critic's theory as a whole, it seems to me that I should be helping to inflict a serious injury on critical Bible-study. Could we recover the Hebrew MSS. used by the different Septuagint translators, that would indeed be a find, and would lead, in the hands of critics, to surprising results. But, so far as we can judge of the Hebrew text used by the Septuagint translators, can we say that it is, upon an average, more satisfactory than the Massoretic text in general? Must we not apply critical methods both to the received Hebrew text and to the Septuagint? Sir H. H. Howorth would perhaps say, "Wait till you have got a thoroughly critical edition of the Septuagint." But surely this is most impractical advice. We cannot afford to wait; and even with our present Septuagint good results are every year being attained. Prof. Paul Haupt has therefore done well in encouraging the critical use of the Versions, and of a rational method of conjectural emendation, in his new English and Hebrew edition of the Old Testament, to be published by Mr. David Nutt (see detailed programme in *Johns Hopkins University Circulars*, vol. xi., No. 29, May 1892).

I wish I could write more fully, but must now withdraw from this controversy. I heartily appreciate Sir Henry Howorth's zeal, and fully accept his assurance that he could quote "the latest German memoir." It certainly had appeared to me that he fell into oversights from what I have called his "eagerness," both in minute points of detail and in grave matters of critical theory, from which more attention to "German memoirs," and, above all, a training in the methods of conscientious "pundits," might have delivered him. And I still think that he has, quite unintentionally, been unfair to the class of scholars of whom an admirable representative was the late Prof. Robertson Smith, no mere "pundit" nor mere "Hebraist," and yet no despiser of the methods and the judgments of the best continental and English critical workers.

T. K. CHEYNE.

Cambridge: Nov. 6, 1894.

I regret to find that the last words of my letter in the *ACADEMY* of November 3 have been supposed to be capable of a meaning which it was certainly not my intention to convey. In endeavouring to be brief I have apparently been worse than obscure; for it was not in my thoughts to attribute to Sir Henry Howorth anything approaching to conscious misstatement. If I might be allowed to fill up the

aposiopesis indicated by the —. I should do so in this way: "Is this a consequence of bad handwriting, or what two names ought we to suppose were intended by Sir Henry Howorth when he wrote 'Girgashites' and 'Gershonites'?"

This is all I thought, and, I believe, all I said.
W. ALDIS WRIGHT.

THE FETHARD INSCRIPTIONS, COUNTY WEXFORD.

Torridge, Cambridge: Nov. 3, 1894.

I thank Col. Vigors for his kind criticisms on my transcript of the Baginbun inscription. As he says, the points in which his copy differs from mine are all trivial, with the exception of my error at the commencement of the second line, which he will find I had already corrected and explained in the ACADEMY for October 20.

When I visited the stone last month I took four rubbings—two with heelball and two with damp grass; I also went over my transcript, comparing it letter by letter with the original. My observation at the time, as well as all my rubbings, corroborate my version of the fifth letter of l. 1 and the concluding letters of l. 3. Perhaps the short line in the former letter goes a little more than half way across; but I feel certain that it does not go the whole way across the circular part of the character. Two of my rubbings show a distinct bar between the horizontal stroke and the circle of the third line of l. 3. On the other hand, Col. Vigors is undoubtedly right in making the cross-bar of the second θ in l. 2 a complete diameter, and in his addition of a line, approximately, but not absolutely, horizontal underneath the inscription. I noticed both these features, but did not think them sufficiently important to bring forward in the letter already mentioned.

When Col. Vigors places the three inscriptions side by side he will notice a very remarkable fact: that not only are the Carew and the Castle legends practically identical—the differences between them sink into insignificance when compared with the points of resemblance—but also that the Baginbun and the Castle inscriptions have more than a superficial similarity.

Here is a rough diagram representing the two Fethard inscriptions placed with their lines alternating one with the other. The letters are, of course, merely shown by the nearest approximations which ordinary founts of type will admit; for their true shapes I refer to the published copies (B signifies the Baginbun Stone, F the Fethard Castle Stone, and the three lines of each are represented by the Roman numerals):

B I. Z m a ϕ g i t
F I. m a ϕ g i t
B II. u θ y t ϕ θ Z
F II. e u t p e Ξ
B III. ϕ θ t λ t p *
F III. [c] e t t p *

The differences here also are comparatively small when compared with the points of resemblance. The first two lines of the Baginbun Stone commence with characters peculiar to that inscription; otherwise the two inscriptions differ only in minor varieties of the form of some of the characters. I am doubtful about the first letter of line F III.; it is much injured in the original. The nondescript characters at the ends of the inscriptions, whose positions I have represented by asterisks as they cannot be reproduced in print, are not exactly alike, but they have a very strong family resemblance.

The fact that an epigraphist of the high attainments of Prof. Rhys mistook Hübner's copy of the Fethard Castle Stone for a transcript of the Baginbun Stone is especially noteworthy in this connexion.

R. A. S. MACALISTER.

Bedford Park, Chiswick: Nov. 5, 1894.

With reference to the interesting question of the Fethard Castle inscription and its relation to that on Carey Cross, may I point out that Lewis's Topographical Dictionary (quoted by Colonel Vigors) is certainly wrong in stating that "the place was given by Strongbow to Raymond Le Gros"?

The mistake arose in this way. In the Anglo-Norman poem on the Conquest of Ireland which I have recently edited for the Clarendon Press, under the title *The Song of Dermot*, it is stated in l. 3064 that Earl Richard gave Raymond, among other places, *Fethard*. This has been wrongly taken to be Fethard in co. Wexford, whereas it can conclusively be shown to have been the district now represented by the barony of Forth, co. Carlow. (See my note to the above passage.) Fethard was probably included in the grant to Hervey de Mont Maurice, consisting of two cantreds next the sea between Wexford and Waterford (Girald. Camb. v., 233; Hoveden, i., 134). Hervey gave some of these lands, including, apparently, Fethard, to the monks of Christ Church, Canterbury, who in the year 1245 transferred them to the Cistercian Monastery De Voto (Tintern, co. Wexford). A transcript of this latter deed is set out in the *Journal of the Kilkenny Archaeological Society*, 1854-5 (pp. 217-9), and from the grant the town and church of Fethard are excepted in the following terms:

"Salvis tamen epi copo et capitulo ffrenensi villa et ecclesia ffherede [probably a misprint for *ffherede* = Fethard] cum suis pertinenciis que fuerunt eis a nobis per amicabilem compositionem et confirmationem aliquando concessa."

Two years earlier, in a ratification by John St. John, Bishop of Feros, of the lauds of Dumbrody (another grant of Hervey's), a similar reference is made to a portion of land lying near *manerium nostrum de Fethard* (Chart. St. Mary's Abbey, Dublin, ii., 171). From about this time Fethard belonged to the Bishop of Ferns; and it seems very probable that the castle, which was afterwards, for centuries, an episcopal residence, was erected by one of the Bishops. Hervey de Mont Maurice, who appears to have been the first Norman grantee, was, of course, not a Carew; but he married Nesta, daughter of Maurice Fitzgerald, and cousin of the first Carew, who was a brother of Raymond le Gros.

GODDARD H. ORPEN.

THE REV. GEORGE HORNER AND THE COPTIC VERSIONS.

Liebigstrasse 9, Leipzig: Nov. 12, 1894.

Mr. Miller, in his fourth edition of Dr. Scrivener's *Plain Introduction* (vol. ii., p. 91), has given me a mingled panz of joy and pain, by mentioning his obligations to Mr. Horner for aid in respect to the Coptic Versions. I rejoice to see a good man get his due; and I grieve that the modesty of my friend compelled me to strike his name out of the proof-sheets of the *Prolegomena* to Tischendorf, and to offer to the reader all sorts of valuable Coptic research in an anonymous and impersonal form. Now that he really has been "exposed" in all the vastness of his concealed lore, kindness and modesty, I cannot deny myself the pleasure of tearing away another veil, and saying to the world of scholars that Mr. Horner helped me also in the most self-denying way.

CASPAR RENÉ GREGORY.

AN UNKNOWN (?) HYMN IN HONOUR OF ST. PATRICK.

Lycens: Nov. 2, 1891.

In the ACADEMY for October 20, Mr. Warren publishes a hymn in honour of St. Patrick, which he believes to be inedited.

It may be found (without the last verse) on p. 189 of Colgan's *Triadis Thaumaturgae* (Louvain, 1647); and M. Ulysse Chevalier also refers to it in his invaluable *Repertorium Hymnologicum*, under No. 5120.

HUGH VAGANAY

(Librarian at the Free University).

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Nov. 11, 4 p.m. Sunday Lecture: "Some Animal Defences," by Dr. Andrew Wilson.

7.30 p.m. Ethical: "How shall we Teach Religion?" by Mr. J. H. Muirhead.

MONDAY, Nov. 12, 4 p.m. Asiatic: "The Life of Ch'ü Yüan, Author of the Li Shā," by Prof. Legge; "The Stress Accent in the Modern Aryan Vernaculars of India," by Dr. G. A. Grierson.

5 p.m. London Institution: "Primitive Egypt," by Prof. W. M. Flinders Petrie.

8 p.m. Royal Academy: Demonstration, "The Lower Extremity," I., by Prof. W. Anderson.

8 p.m. Library Association: "The Educational Value of the Public Library Movement," by Mr. E. Foekett.

8.30 p.m. Geographical: "British Central Africa Protectorate," by Mr. H. H. Johnston.

TUESDAY, Nov. 13, 8 p.m. Colonial Institute: "Colonial Expansion," by Miss Flora L. Shaw.

8 p.m. Civil Engineers: Address by the President, Sir Robert Rawlinson; Distribution of Medals, &c.

8.30 p.m. Anthropological: "Korea and its People," by Mr. H. Saunders.

THURSDAY, Nov. 15, 4.30 p.m. Historical: Gibbon Commemoration, Addressed by Mr. Frederic Harrison and Others.

6 p.m. London Institution: "Wonder-working Plants," by Dr. D. Morris.

8 p.m. Royal Academy: Demonstration, "The Lower Extremity," II., by Prof. W. Anderson.

8 p.m. Linnean: "A Revision of the British Copepoda belonging to the two Genera *Bradya* and *Ectinosoma*," by Mr. Thos. Scott; "Recent Observations on the Plant Yields Bhang (*Cannabis sativa*)," by Dr. D. Frazer.

8 p.m. Chemical: "The Alkaloids of *Corydalis*," by Prof. J. J. Dobbie and A. Leitch.

FRIDAY, Nov. 16, 8 p.m. Civil Engineers: Students' Meeting, "The Economics of Direct-Current Central Stations," by Mr. John F. C. Snell.

SCIENCE.

CATULLUS AND HIS MODELS.

Catulle et ses Modèles. Par Georges Lafaye. (Paris.)

THE general object of M. Lafaye in the present work seems to be to free Catullus from the charge of being an "Alexandrian," and to prove that his work is in reality inspired by the literature of classical Greece; in other words, that Catullus, while unable to free himself entirely from more modern influences, was yet at heart in sympathy with the old Greece rather than with the new. This general view, it may be said at once, is sustained throughout with great force and lucidity; at the same time it must be confessed that in matters of detail the author is not always equally convincing.

At the commencement M. Lafaye lays down, as a general principle, that the models of a poem are mostly to be found among earlier poems in the same metre. Acting on this principle, he accepts the ordinary division of the poems of Catullus into five groups: the lyric poems, the epyllion and the elegies, and the epigrams, further subdividing the first of these groups into iambic, melic, and hendecasyllabic. In examining his views it will be most convenient to follow the same arrangement.

"The iambic poetry of Greece belongs to two main schools, the classical and the Callimachian, the latter being a somewhat short-lived reaction against the indecencies and the personalities of the former."

The history of this reaction in its main features is recounted with admirable clearness, though one might perhaps have wished a little more stress to be laid on the external influences which induced Callimachus to make his satires general instead of personal, and to treat of dead rather than of living celebrities. After all, the real reason why Callimachus wrote short pieces,

ridiculing or praising people like Thales or Simonides, was probably that these pieces were composed impromptu for recitation at entertainments, as Prof. Reitzenstein has shown was the case with the epigrams in elegiac metre. Just as one poet would be called upon to recite an epigram on some Trojan or Greek hero whose name began with A, while the next had to cap it with one on someone beginning with B, so these iambic trifles of Callimachus were in all probability extemporary effusions on various philosophers, poets, etc., whom he was called upon by his rival versifiers to celebrate. Similarly, when one thinks of the way in which most of the Alexandrian epigrams came to be written, one will perhaps be chary of accepting, as seriously as M. Lafaye seems to do, the criticisms on Archilochus contained in the two epigrams ascribed to Dioscurides and Meleager in *Anth. Pal.* vii. 351, 352: they read very much like mere replies to a couple of epigrams (since lost) in praise of Archilochus, and as such cannot be taken as at all conveying the real views of their authors.

"Of these two schools of iambics, Catullus, like other Romans before him, was attracted most by the earlier; and though his work shows, as was indeed inevitable, traces of more modern influences, it is with the classical satirists, and more especially Archilochus, that he has most affinity, at any rate of spirit—and affinity of spirit is more than the mere imitation of words or turns of expression."

The parallel between Catullus and Archilochus is worked out in detail, and the points both of likeness and unlikeness dwelt upon with care, the passage in which the buoyant hopefulness of the Greek is contrasted with the consistent pessimism of the Roman being particularly interesting.

But though everyone will be ready to agree with his conclusions, it must be said that M. Lafaye has hardly emphasised as much as one could have wished the real cause of that despondency in the Latin writer, which makes a poem like Catull. 52 so entirely different in spirit from anything in his model. After all, what really made Catullus despair of Rome and the world was Lesbia. He took an interest in the events of the period, as anyone living then could not fail to do; but his heart was never really in politics: if Lesbia had treated him otherwise, he would not have been anxious to die because Vatinius was likely to be elected consul. And here is, of course, the great difference between the Roman and the Greek. Archilochus was never in love in any real sense of the term—that a man should be at all seriously in love with a woman was an unknown thing in his time and for a long time afterwards; and hence that feeling which is, after all, the basis of Catullus' work was necessarily absent from that of Archilochus. Again, it may be doubted whether it is not somewhat far-fetched to dwell on the "modern" melancholy of such a passage as the end of Catull. 4, "sed haec prius fuere." It is surely unnecessarily "modern" to find anything melancholy in it at all. There are days sometimes when the words "armaque fixit Troia, nunc placida compostus pace quiescit," seem to one the most pathetic in all the Aeneid; but there is no reason to suppose that Vergil meant them to be so. The temptation to read more into Catullus' work than he ever intended is very great; all the more, therefore, must one guard against it.

Passing from pure iambi to scazons, M. Lafaye maintains that in these Catullus must to some extent have been influenced by Hipponax, though no direct evidence of such imitation can now be adduced. More unmistakable is the influence of Archilochus. The thoroughly Archilochian nature of Catull. 37 is brought out at some length and with great clearness, though the suggestion that the Glaucus of

Archilochus Fr. 57, &c., is the prototype of Egnatius, is not very convincing.

Nor, again, is it very probable that there was ever in Archilochus anything like the passionate outburst of affection for Lesbia which breaks into the middle of Catull. 37. There is little reason to believe that the poetry of Archilochus contained any favourable reference to Neobule whatever. There is no evidence of erotic passages dealing with her at all, except Fr. 71 and 72; and these, if one reads on to the end instead of breaking off in the middle, are hardly as charming as M. Lafaye would have us believe. To suppose that Archilochus was driven to write his satires by disappointed love, is to suppose an anachronism. There is in this respect an essential feature of Catullus' poetry lacking in his models. Whether Catullus found this feature in any Alexandrian iambic writer, or whether it is an addition of his own genius, cannot now be known; but one thing may be said for certain: he did not find it in Archilochus.

"Catullus is a thorough follower of the classical school in his forcible and straightforward language, which gave to his invectives such popularity and political importance, and in his 'open-air' love of nature; but in the actual construction of his verse he is much stricter than his models, and seems to have followed the Alexandrians in the symmetrical division of his poems and in his use of the refrain."

This one will probably be ready to admit, for both these are characteristic features of Alexandrian work, though it is a little bold to say that they are "foreign to classical Greek art" and "an invention of the Alexandrians." The refrain one meets with long before the fourth century, while surely the symmetrical division of elegies, &c., is but an adaptation of the laws of choral lyric poetry to other forms of verse.

"The melic poetry of the Alexandrians is that part of their work of which we know least, but there can be no doubt that at any rate the subjective lyrics of the classical period were extensively imitated from the fourth century onwards. The great difference, however, between these imitations and their originals is, that the former have added to the bold outlines of the latter a mass of realistic detail, which, though excellent in itself, tends rather to overload and confuse the picture."

Various instances of this are given, though why one need introduce the Byzantine *Εἰς νεκρὸν Ἀδωνιν* as a characteristically Alexandrian piece is not quite clear.

Catullus, M. Lafaye goes on to show, has in his melic poetry much greater affinity with the classical models than with their imitators; and this main contention may be said to be conclusively proved, though it must be confessed that in his very detailed examination of Catull. 51, M. Lafaye is occasionally led into oversubtlety. One does not require an argument of many pages to convince one that this poem has more affinity with Sappho than with the Alcaic pieces of Theocritus. This poem is not, M. Lafaye maintains, really a translation of Sappho in any strict sense of the word, but is constructed on the same principle as Theocr. 29: the first line is a translation, to show the reader what style of work to expect, then the poet branches off and treats the subject freely in his own way. Great stress is laid on the points in which Catullus differs from Sappho, and the suggestion that the former omits to render *ἀνὸ φωνέουρας* because Lesbia had not a pleasing voice is certainly delightful; but it is surely a little far-fetched to lay such emphasis on "sedens," sitting being regarded by a Roman as something degrading!

The brilliant and startling effect produced in Catull. 11 by the contrast between the Alexandrian beginning and the Lesbian end is well

brought out, while for Catull. 17 again a classical origin is claimed, though with some hesitation. But the best part of this section is the last, where M. Lafaye shows that Catullus did not imitate Alcaeus, and why: a couple of pages of lucid reasoning which cannot bear condensation. The fact, however, that Alcaeus was the author of *Ἐρωτικά* was not necessarily such an attraction for Catullus as M. Lafaye seems to think; for these *Ἐρωτικά* were, so far as we can judge, exclusively *Παιδικά*, and as such far more sympathetic to Greek than to Roman taste.

In treating of the Epithalamia, M. Lafaye dwells on the very un-Alexandrian character of Catull. 61, and suggests that both the metre and much of the treatment, especially the numerous flower-images, are borrowed from Sappho; while in Catull. 62—which, in spite of its metre, he very naturally includes among the melic poems—the absence of Alexandrian influence is equally marked. Both these pieces are well illustrated by an elaborate analysis of the extant fragments of Sappho's Epithalamia, though it is distressing to see that he adopts Bonin's unpoetical interpretation of Fr. 94, while for Fr. 93 again he does not seem to have sufficiently examined Longus' adaptation of the passage in his *Pastoralia* 3, 33, 34. He is also in favour of the view that Sappho already employed two choirs, and argues his case powerfully, though it cannot be said that he is entirely convincing.

"Hymns in rapid lyric metres were written successfully by both Sappho and Anacreon; and therefore Catull. 34 might be an imitation of either of these writers, though its distinctly religious tone seems to render it probable that it was modelled on the former."

This view is supported by an analysis of the extant fragments of Anacreon's hymns, though here there is a serious slip or misprint which makes the Hymn to Dionysus (Fr. 2) refer to Cleobule instead of Cleobulus.

On the Attis M. Lafaye does not do much except develop Wilamowitz—there is not much else to be done. He then concludes his review of the melic poems with an enquiry into the reasons which deterred Catullus from attempting any imitation of Pindar, in the course of which he suggests that the dicta of Horace and Quintilian as to the inimitability of Pindar are based upon the expressed view of some Alexandrian, perhaps Callimachus: a suggestion which certainly sounds very plausible.

In treating of the hendecasyllables, M. Lafaye gives a short history of the metre among the Greeks from Sappho onwards. In the course of this he suggests that the verse became known as Phalaecian, owing to the fact that Phalaecus altered the *ictus* of the line from the second foot to the first; and he argues forcibly that works like the Leschai of Heraclides show that there must have been a large quantity of Alexandrian hendecasyllabic poetry of which nothing is now known. As to the actual models of Catullus, however, he cannot afford much information, and contents himself with a lengthy analysis of this form of poetry as treated by Catullus himself. He dwells upon the very un-Roman character of these poems and upon the opposition they could not fail to raise, and explains the licence of their language by two distinct theories. He maintains, on the one hand, that Catullus is to be regarded as the conscious champion of freedom of speech in verse, as opposed to the moral censors of the day—a view that does not sound very probable; while, on the other hand, he argues that much of the violence in these pieces is merely so much friendly "chaff" which his readers knew how to take at its proper worth; in fact, Catullus was really on perfectly friendly terms with Furius and Aurelius all the time! Of course, all this may have been so, but it

cannot be said that M. Lafaye has proved that it was.

In a very able examination of the *Idyllion* of Peleus and Thetis (Catull. 64), M. Lafaye points out in detail the various Alexandrianisms of the poem, which he divides for critical purposes into two parts: the theogamy of the beginning and end, and the romantic episode which comes between. With reference to the former of these, he dwells on the significant fact that Catullus was the earliest Roman, so far as we know, to follow the Alexandrians in applying the language of love to marriage, though the suggestion that this was done upon moral grounds is hardly to be taken seriously. In the latter, he shows with great clearness what Catullus has derived from Euripides and Apollonius, and what is his own: indeed, this whole passage, which extends over a good many pages, is an admirable specimen of the author's lucidity of exposition. Exception, however, must be taken to one matter of detail. In the course of his argument, M. Lafaye speaks of the love of the Medea of Apollonius as on a par with that of the Phaedra of Euripides. She is "victime d'une force supérieure, qui la pousse à sa perte," and more to the same effect. This, as every student of the evolution of love must know, is not accurate. Between Euripides and Apollonius there is in this respect a vast difference, the difference between the old and the new. Love to the classical Greek is an external impulse, no doubt; but to the Alexandrian it is a personal emotion. The fact that the old-fashioned machinery of Aphrodite and so on is still employed, is immaterial; the two conceptions are essentially distinct, and all confusion between them must be carefully avoided.

The chapter on the elegies commences with a thorough analysis of the "Coma Berenices," which M. Lafaye regards as a complete translation from Callimachus; and this is followed by a similar treatment of the poem to Mallius—or Manlius, as our author prefers to call him. Here, however, he indulges in several theories which are, to say the least, as yet unproved, especially in his treatment of the Laodamia episode. Laodamia he regards as a companion figure to Ariadne, her misfortune having been brought about by her own misconduct, and by the impatience which made her anticipate her wedding-day, and thereby offend the gods of Marriage. This he, following Baehrens, considers to have been the Alexandrian version of the story. Whether one cares to subscribe to this very doubtful interpretation is perhaps a matter of taste; but anyhow, it is surely not accurate to describe the story of the image which Laodamia made of her dead husband as Alexandrian. If this were so, how would he propose to explain Eur. Fr. 655 (Nauck)? Again, the theory which he tacitly adopts, that the lady of this elegy is not Lesbia but some person unknown, is a painfully prosaic one, and does not really help to clear up the difficulties of the poem.

After a short and rather colourless chapter on the epigrams, M. Lafaye discusses briefly, but in a masterly way, the main question of the chronology of the poems, adopting a course midway between the theories of Baehrens and Riese, which commends itself in every way. The comparison of Catullus with the Alexandrian school in general, with which the work concludes, is again in the author's best style, and sums up the main points of his argument.

Altogether, the work may be described as a masterpiece of lucidity. The reader may find himself in disagreement with many of its details and with some of its conclusions; but the general line of argument is sustained throughout with a clearness and a fluency which at once make it delightful reading and go far towards making it convincing. E. F. M. BENECKE.

CORRESPONDENCE.

THE CONNEXION BETWEEN BABYLONIAN AND GREEK ASTRONOMY.

BARTON-ON-HUMBER.

The now universally admitted connexion between Babylonian and Greek astronomy appears very strikingly in the Tablets No. 137, 82-7-4, dated 273 B.C., and Rm. iv. 397, dated 232 B.C. These two tablets, which have been edited and translated by MM. Epping and Strassmaier, contain the names of the Signs of our Zodiac and descriptions of various single stars and star-groups in or near the ecliptic, and record a series of observations of the positions of the moon and planets. Thus, Tablet No. 137, 82-7-4, which is dated "the 38th year of Antiuksu (Antiochos) and Siluku (Seleukos) the Kings," reads (l. 6):

"On the 18th—cloudy and dark. On the night of the 19th, in the morning the moon was distant about 6 *ammāt* [1 *ammāt* = 2° 18'] from the westerly Twin (Castor, a Geminorum)."

This specimen will show the general character of the observations recorded; and the list of the star-names which the tablets contain, and which I have translated from the Babylonian, is as follows:

1. "The westerly-one in the head of the Ram" (β Arietis).

2. "The easterly-one in the head of the Ram" (α Arietis).

In the Hipparcho-Ptolemy Star-list (150 B.C.—A.D. 150), the basis of which was the Babylonian Star-lists, this star (*Hamal* "the Ram") is described as "the one over the head which Hipparchos places at the muzzle," an illustration of slight alteration of the constellation-figures in the course of time.

3. "The Foundation" (Pleiades).

The name is a reminiscence of the time when Taurus was the leading sign. Ptolemy uses "Pleid" collectively of the group (cf. Euripides, *Ion*, 1152); and the Pleiades ("Clusterers") derive their name from the Assyrian *kintu* ("family"), Hebrew *Kimah* (Job. ix. 9, &c.). The name reappears in the second Arabian *Manzil* (Lunar Station) *Al-thurayyā* ("the Cluster").

4. "The Yoke" or "Furrow" (α Tauri).

The ecliptic was regarded as a "yoke" laid across heaven, and as "the furrow of heaven," ploughed by the seven planets; and the name of the ecliptic became in time technically transferred to its first great star.

5. "The northern light of the Chariot" (β Tauri).

This is the "chariot" of Auriga, not the Wain (= Ursa Major).

Ptolemy: "The one at the tip of the northern horn, the same (which) is in the right foot of the Charioteer."

6. "The southern light of the Chariot" (ζ Tauri).

7. "The westerly-one at the beginning of the Twins" (γ Geminorum).

Ptolemy: "The one at the projecting foot of the leading Twin."

8. "The easterly-one at the beginning of the Twins" (μ Geminorum).

9. "The Twin of the Shepherd" (γ Geminorum)—i.e., of "the shepherd Tammuz," Tammuz (= Orion) being the adjoining constellation.

10. "The westerly Twin" (α Geminorum).

Ptolemy: "The one at the head of the leading Twin."

11. "The easterly Twin" (β Geminorum).

12. "The westerly-one at the south of the Crab" (θ Cancri).

13. "The centre of the Crab" (ε Cancri).

Ptolemy: "The cloudlike collection in the breast, the centre of that called the Manger."

14. "The westerly-one at the north of the Crab" (γ Cancri).

15. "The easterly-one at the south of the Crab" (δ Cancri).

16. "The head of the Lion" (ε Leonis).

Ptolemy: "The more-southerly of the two in the head."

17. "The King" (α Leonis).

Ptolemy: "The one at the heart called the Little King" (Βασίλειος, Latin Regulus). "The Lion has at its heart a star called Basiliskos, which the Chaldeans think is leader of the heavenly host" (Schol. in Arat. *Phainom.* 148).

18. "The small-one in the region after the King" (ρ Leonis).

That such a small star as ρ Leonis should be separately named shows how carefully the whole stellar array had been studied and mapped out.

19. "The tail of the Dog of the Lion" (θ Leonis).

It seems that a Dog was imagined after the Lion, and flying from the latter, fearing lest it should turn round; for the thirteenth Arabian *Manzil* is *Al-Awwā* ("The Howler"), and Smyth, speaking of β Virginis, says, "Piazzi calls it Zāvijava, which is corrupted from *Zāvīyat-al-awwā*, the retreat of the barker. Ulugh Beigh has it *Min-al-awwā*—i.e., the stars of the barker, or barking bitch. These stars, β, γ, δ, and η [Virginis] and, according to Tizini, ε also, form the XIIIth Lunar Mansion; of which γ is termed by Kazwini *Zāvīyah-al-awwā* (the barker's corner), being at the angle of those stars" (*Cycle of Celestial Objects*, ii. 258). This Dog was not a separate constellation, but included in Leo, as, e.g., the Goat (Capella) in Auriga. Proctor, speaking of ε, δ, γ, η, and β Virginis, says, "For some cause or other . . . this corner was called by Arabian [and other] astronomers 'the retreat of the howling dog'" (*Easy Star Lessons*, p. 109). The cause now appears, and it supplies an interesting instance of the connexion between the Arabian Lunar Mansions and Babylonian.

20. "The tail of the Lion" (β Leonis, *Denebola* = *Dzenez-al-asad*, "Tail-of-the-Lion").

21. "The easterly foot of the Lion" (β Virginis).

Ptolemy: "The one at the top of the southern and left wing." The Howling Dog must have been represented as running away almost between the Lion's hind legs.

22. "The westerly bright-one of the Ear-of-Corn" (γ Virginis).

23. "The one called Ear-of-Corn" (Spica, α Virginis).

Ptolemy: "The one at the left band called Ear-of-Corn."

24. "The southern Claw" (α Librae).

Ptolemy: "The bright-one of those at the end of the southern Claw."

25. "The northern Claw" (β Librae).

Ptolemy: "The bright-one of those at the end of the northern Claw."

26. "The centre-one of the head of the Scorpion" (δ Scorpionis).

Ptolemy: "The centre-one of the three bright ones in the head."

27. "The great-one of the head of the Scorpion" (ε Scorpionis).

28. "The Scorpion of death" (Antares, α Scorpionis).

The reading is doubtful. I prefer the rendering here given.

29. "The star of the region in front of PA" (θ Ophiuchi).

PA = *Papilsak* ("Winged-fire-head"), the upper western part of Sagittarius. Such a description shows that the Tablet is not the result of Greek teaching.

[30. "The star of the Left-hand"] (δ Sagittarii. W. A. I. III. lvii., No. 5).

Ptolemy: "The one at the grip of the left-hand."

No stars in Sagittarius or Aquarius happen

to be mentioned in these tablets; but adding from other tablets the usual stars occurring in those two signs, we get a total of thirty-six zodiacal stars or star-stations, an artificial number which, I think, is clearly connected with the thirty-six names of Ea (*W. A. I. II. lv.*), considered as a zodiacal power, whether lunar or otherwise. These thirty-six stars supplied the origin of the theory of the Decans, or thirty-six Genii, who ruled the Zodiac, and whose late Graeco-Egyptian names are given by Julius Firmicus (*iv. 16*). Decanal "theology" was a secret and important part of ancient astro-religious belief. Star No. 30 shows that the practice of naming a star from a portion of a constellation-figure is Babylonian, and not derived from the Greeks.

[31. "The star of Eridu"] (σ Sagittarii. Tablet K 2894).

32. "The horn of the Goat" (α and β Capricorni).

Ptolemy: "The northern of the three in the hindmost horn" (α Capricorni). "The southern one of the three" (β Capricorni).

33. "The westerly-one in the tail of the Goat-fish" (γ Capricorni).

Ptolemy: "The foremost of the two beside the tail."

34. "The easterly-one in the tail of the Goat-fish" (δ Capricorni).

[35. "The star of the Foundation"] (δ Aquarii. *W. A. I. V. xlv.*, No. 1).

36. "The Cord of the Fishes" (η Piscium).

Ptolemy: "The centre-one from the knot of those in the northern Cord."

"Hipparchus," says Pliny, with bated breath, "nunquam satis laudatus, . . . ausus, rem etiam Deo improbam, annumerare posteris stellas" (*Hist. Nat. ii. 26*). But it is clear that, when he compiled his Catalogue of 1080 stars, he had much important foreign literary material to work upon. Unfortunately his works, with a comparatively insignificant exception, are lost; or we might have known more about "Nazaratos the Assyrian," the instructor of Pythagoras, a sage who "held converse with the chief of the Chaldaeans" (*Clem. Alex. Strom. i. 15*); and about the Babylonian mathematicians—Kidenas, Sudinas, and Naburianos (*Strabo, XVI. i. 6*); and doubtless concerning many others, such as Berosos, who passed on the archaic lore of the Euphrates Valley to the active Greek mind.

ROBERT BROWN, JUN.

WAS LINDUM A COLONIA?

Liverpool: Oct. 31, 1894.

The correspondence on this subject in the ACADEMY of October 21 and 28, 1893, tended to unsettle the belief that the second syllable of Lincoln is the Latin *colonia*. Mr. Bradley, the originator of the correspondence, pointed out the impossibility of direct phonetic filiation between *Lindum colonia* and the oldest English form *Lindcylene*. But there was surely ample time for the word to undergo Celtic influences in British mouths before it was transmitted by them to their Anglian conquerors. I venture to translate from the *Proceedings* of the 42nd Philologenversammlung, held in May, 1893, a paragraph from a paper read by Prof. Pogatscher, of Prag, on the chronology of the *I-umlaut* in Old English:

"One very important word is the O.E. name for Lincoln. The oldest instance that I know (not having Kemble's Odox to refer to) is to be found in the Chronicle 941-2: A has *Lincylene*: B, *Lindcylas*: C, *Lindcylas*: D, *Lincolne*. Of these forms, those with *y* are proved by their mere transmission to be the older, and that with *e* is easily to be explained by the influence of the Latin form *colonia*, familiar to the scribes—an occurrence also usual elsewhere. Compare Modern English *Thames*, influenced in writing by the Lat. *Tamensis*, with the pronunciation *Temz*, and the O.E. *Temes*: or

the O.E. *Tenid*, O.E.T. 427, *Tenet*, Chron. 853, with the modern *Thanet*. The form *-eylene*, which, according to O.E. phonetic laws, is due to the middle syllable, cannot be directly explained from Lat. *colonia*: because the Lat. tonic \bar{o} would become unstressed in Old English, after the short stressed syllable *col-*, and therefore incapable either of *umlaut* or of transmitting *umlaut* to the O.E. stressed syllable. The word *colonia* has rather, as Loth points out (*Les mots latins dans les langues brittoniques*, p. 18, note), passed through the Celtic. The tonic \bar{o} of Latin words, borrowed by Celtic, develops, in common with Brit. \bar{o} into Brit. \bar{u} (*Rhys Celtic Britain*, p. 303, &c., Loth, p. 67, &c.), a sound-change which, according to Loth, was already completed in the fifth century. Whether this \bar{u} , however, as Loth states (p. 18, note), had a certain tendency towards i : is doubtful, if this conclusion is drawn only from the replacement of this sound [by i] in Old English. For, supposing that Old English, at the time of the transfer, possessed as yet no y , then i must of course have taken its place. Pursuant to this sound-change we see Bede's *Dinnot* (*Hist. Eccl. ii., 2*) arising from Lat. *Dinnotus*, through [Brit.] *Dinnot* (*Rhys*, p. 304); and Eog *Clyde*, from Celto-Lat. *Clota*, through old Kymric *Clut*, later *Clud* (*Rhys*, p. 147). So also from Lat. *colonia*, through Brit. *colūn* (Loth, p. 18), comes Bede's *Lindo-Colina* (*Hist. Eccl. ii., 16, 18*), which thus embalms for us in Latin the antecedent stage of O.E. *Lind(d)eylene*: whose y must repose upon O.E. *umlaut*, because Brit. \bar{u} from \bar{o} , gives rise to no [Celtic] 'infectio' (Loth, p. 101)."

R. J. LLOYD.

SCIENCE NOTES.

AT the general monthly meeting of the Royal Institution of Great Britain, held last Monday, the following donations to the fund for the promotion of experimental research at low temperatures were acknowledged: Mrs. Bloomfield Moore, £200; Lady Burdett Coutts, Sir Andrew Noble, Prof. Dewar, and the late Thomas Hawksley, £100 each; Sir Frederick Abal, Mr. J. T. Brunner, and Mr. Charles Hawksley, £50 each; Mr. Edward Frankland, £21; Sir John Lubbock, £20; Mr. W. Morris Beaufort, £10—total £801.

THE first meeting of the new session of the Royal Geographical Society will be held on Monday next, at 8.30 p.m., in the theatre of the University of London, Burlington House, when Mr. H. H. Johnston will read a paper on "The British Central Africa Protectorate." Two other African communications are promised before Christmas, from M. Lionel Deele and Mr. Walter B. Harris.

AT the first meeting of the Anthropological Institute, to be held at 3 Hanover-square, on Tuesday next, at 8.30 p.m., Mr. H. Sanderson will read a paper on "Korea and its People," illustrated with the optical lantern. Among the communications promised for future meetings are: "The Northern Settlements of the West Saxons," by Dr. John Beddoe; "The Ainos of Japan," by Mr. A. H. Savage Landor; "The Natives of New Guinea," by Mr. James Chalmers; and "The Ethnographic Aspect of Dancing," by Mrs. Lilly Grove.

MESSRS. W. H. ALLEN & Co. will publish next week two more volumes of the "Naturalists' Library," dealing with Monkeys, by Dr. H. O. Forbes.

PHILOLOGY NOTES.

THE first meeting of the session of the Royal Asiatic Society will be held at 22, Albemarle-street, under the presidency of Lord Reay, on Tuesday next, at 4 p.m., when the two following papers will be read: "The Life of Ch'u Yüan, Author of the *Lí São Poem*, about the End of the Third Century B.C.," by Prof. Legge; and

"The Stress Accent in the Modern Aryan Vernaculars of India," by Dr. G. A. Grierson.

WE quote from the *Revue Bleue* the following estimate, by M. Bréal, of the work and character of the late James Darmesteter:—

"Le deuil en est ressenti à Londres et à Berlin comme à Paris, et cette mort si brusque éveillera de douloureuses sympathies jusque dans les villes de l'Inde, où Darmesteter avait été naguère salué comme un glorieux représentant de la science française. Doué des plus rares facultés, il s'était rendu maître, comme en se jouant, des méthodes philologiques. Les écrits qu'il a publiés dans cette direction sont de véritables chefs-d'œuvre, qui seront cités à l'avenir aux jeunes gens comme des modèles. Sa publication du *Zmd-Avesta* est un véritable monument. Mais l'érudition ne suffisait pas à cette nature ardente. La littérature, la politique l'attiraient; et quand la direction d'une grande Revue lui fut offerte, il se trouva sans effort à la hauteur de cette tâche nouvelle. Il y apporta les vues d'un esprit philosophique, nourri de tous les enseignements de l'histoire, et les passions d'un cœur généreux. Aussi le vide que laisse la disparition d'un tel homme, ne sera pas comblé. Ses amis ne se consolent pas de son départ. Le pays tout entier a perdu l'un de ses voix par lesquelles il avait droit de se faire entendre, et où l'on reconnaissait l'âme et l'accent de la France."

REPORTS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(*Saturday, Oct. 27.*)

S. L. GWYNN, Esq., president, in the chair.—Mr. L. M. Griffiths gave some notes on "The Sources of 'Romeo and Juliet,'" mentioning the works of Da Porto (1530), Serin (1542), Clitia (1553), Bandoello (1554), Boiastuan (1559), Brooke (1562), and Painter (1567), and referring to the theory that Shakspeare was also indebted to Grotto's play of "La Hadriana" (1578).—Mr. Gwynn read a paper on "The Spirit of 'Romeo and Juliet,'" in which Shakspeare has done what he has nowhere else attempted: he has written the lyrical drama of passionate love—"love the unconquered in fight" of Sophocles, love that strikes like lightning and which can only be fitly treated in tragedy. Over and over again Shakspeare has treated the passion: he has shown love at cross-purposes in the "Two Gentlemen of Verona," love masquerading in "Twelfth Night," love jesting, love serious, love deepairing, love passionate, love rejected, love pursuing, love in all its moods and phases. He has made it the pivot of twenty plays, on which turns farce, comedy, or tragedy; but nowhere else has he made it the drama itself, or only once in "Antony and Cleopatra." But that is the passion of middle age, of a man and woman past their noon of life, who have tasted all the stimulants and find none like passion, and who in their enjoyment are always conscious that it is a race against time to crowd the most of joy into the space before there shall be no more enjoyment. Nothing could be less like the spirit of the lovers in the garden: their love is not an hour born, and already it takes hold upon eternity. Shakspeare has no jesting upon a love like this: there it is, he shows us it, one of the great sporadic outbreaks of Nature, a rare blessing or a rare calamity. Romeo fancying himself like to die for Rosaline is a pining creature, but Romeo in love with Juliet is his own man again and better: love is new life in his veins. Yet Shakspeare paints this irresistible attraction of two creatures for each other with a kind of terror, a sense of impending fate. It is not now the pretty idyllic view of love that the "Winter's Tale" shows us or "The Tempest," no story told with the softened accent of a man who looks back on the holiday-time of his own affections; it is not Shakspeare of the Sonnets writing of the passion that pulls a man down, the serpent of old Nile that wound about Antony; but it is the young man wringing of what—more than dreams of power, or fame, or genius—occupies the imagination of imaginative youth, writing of the passion that can transmute and transfigure life. The two scenes that pass in Juliet's balcony have taken hold upon the world as perhaps no other single passage in Shakspeare: the summer moonlight is not more universal; there is the pure note, the essential poetry of

that sheer invincible, unreasoning, magnetic force which everybody has heard spoken of, which few have felt, but which possesses an eternal fascination for the human mind.—Miss Louisa Mary Davies, in a paper entitled "A Veronese Interior," dealt with the home life of the Capulet household. The conjugal relations of the master and mistress of the mansion have an air of familiarity, which gives us the sensation that the type may even now be studied from the life. These two do not depend for happiness on the dual intercommunion of soul and interchange of ideas; their hospitality is frequent and generous. So frequent is it that the servant who has to deliver the invitations to the guests for the ball ventures on his own responsibility to invite a hitherto unbidden and, in point of fact, a most unbiddable guest to his master's festivity in recognition of his learning and valuable assistance. Apart from the mediæval colouring supplied by the necessity for the continual renewing of the lights and the hostile encounter between the guests, this Capulet ball may be a picture of many a Christmas revel of our own time. But in a retired wing of the Palazzo Capulet we shall find Juliet, who must have been made the incarnate poem she is by the cloistral seclusion of the spot where she dwelt, aided by the pervasive influence of Friar Laurence. The kitchen of the mansion is on very familiar terms with the living rooms, and is throughout a scene of jocular confusion; the master at 3 a.m. is interfering with the cook and being scolded by the nurse, hastily issuing orders which are saucily disregarded. The only member of the domestic staff who seems to be at all amenable to any kind of discipline is Peter, the nurse's gentleman. But it is a comedy in itself to observe the change in the man when released from his imperious mistress's morbid grip of his personality.—Mr. Arthur S. Way read a paper, entitled "England in the year of 'Romeo and Juliet,'" in which he assumed for the play the date of 1591. The contemporary events of literary, social, and political importance in England and abroad were passed in review; and the conclusion reached that the curtain of "Romeo and Juliet" went up in the presence of an audience that included brilliant courtiers, bluff sea-captains, daring privateers, and statesmen who were unselfish, keen-sighted, devoted, and unscrupulous, with poets and essayists who were intellectual and envious. How the talk before the curtain must have contrasted with the twaddle that does duty for talk now!—Mr. Leo. H. Grierson, in a paper entitled "Juliet upon the Stage," said "Romeo and Juliet" is a difficult piece for the theatre, not only by reason of the delicate care and thoughtfulness demanded by the scenery, but also because of the rare qualifications indispensable to the personator of the heroine, who must appeal almost, if not quite, as forcibly to the sympathies of the deaf who only see, as to those of the blind who only hear. Her every attitude and movement must be picturesque. In her utterance there must be no display of power or of tones such as besit oratory. It is vitally important, again, that our actress should understand metre. She must realize the consummate skill which makes Juliet after her "prodigious birth of love" for Romeo jump into womanhood at a bound, capable of forming and effectuating the sternest resolves. She must understand that the character all the while is susceptible of interpretation only from the highest poetic standpoint; and that to ignore this, and attempt to play the part no other than realistically, is as if one were to lift the Venus de Medicis from her pedestal and make her human and small by dressing her up in the newest fashion of the nineteenth century. Juliet is not to be played as if she were just a pretty and amiable young woman; she is rather to be presented as a type of beauty, simplicity and harmony—physical, moral and intellectual—all in one: Juliet and no other, in her freshness, her innocence, her ecstasy, her determination, her despair, and her death. Juliet always, never Ophelia, or Beatrice, or Helena, or Rosalind, or any other of the immortals, but Juliet, first and last. The revolution in her nature, the instant seizure of the senses, the arrest of the blood—succeeded by its quickened flow—all this, and much that follows, has no parallel in any drama, ancient or modern.—Mr. Way read a note on "The Stage and Poisoning." In Shakspeare's time the resources and power of poisons were believed,

not only on the stage, but in courts of law and historical treatises, to have been practically unlimited. Marlowe's "Jew of Malta" (ii. 3), Webster's "White Devil" (ii. 3) and "Duchess of Malfi" (v. 2), are only samples of what would then go down with a theatrical audience. Taking such into consideration, it is no small evidence of the sobriety of Shakspeare's judgment, and his self-control in dealing with the marvellous and sensational, that the poisonings in his dramas are so slightly beyond the limits of the possible.—Mrs. Meyrick Heath, in a paper on "The Art of Dramatic Reading," dealt with the questions of voice-production, articulation, and expression. In reading a play of Shakspeare without preparation there cannot be the light and shade, the grasp of the character, the force and emphasis and careful modulation of tone and time, which go, besides correct voice-production and articulation, to make up the charm of the immortal impersonations of the dramatist.

FINE ART.

OBITUARY.

P. G. HAMERTON.

ONE or two rather chilly and ill-informed notices which have appeared of Mr. Hamerton since the first announcement, on Tuesday morning, of his death, suggest the unwelcome conclusion that it is possible for a man to do distinguished service during a whole generation, and then, by the accident of living chiefly at a distance from "the centre of things," to fail to retain a fulness of recognition which one would have thought had been finally secured.

Philip Gilbert Hamerton, who died—suddenly, it must have been—at his house at Boulogne-sur-Seine, at the beginning of the week, was one of the most sagacious and best informed of art writers, a critic whose elasticity and range of mind, whose breadth of mental vision, whose possession, too, of literary taste and of historical knowledge, placed him—it is scarcely necessary to say it—in a category altogether distinct from, and above, that of the fluent scribbler who has no knowledge, and of the blameworthy but bigoted sectarian painter who, if he writes, writes with no literary talent, and with no range of even artistic vision beyond the walls of his own studio. Sympathetic and careful, flexible and amply instructed, Mr. Hamerton touched no subject on which he was not heard with profit. A *Painter's Camp in the Highlands* was, perhaps, the first production that gave evidence of charm of literary style; *Etchings and Etchers*, in 1868—of which the first edition has become a desirable rarity—bore witness to the intelligence with which he studied, and to the philosophical spirit in which he deliberately considered, any special branch of art to which he consecrated his attention.

About a year after the appearance of this admirable, even though not quite finally satisfactory, text-book upon one of the most fascinating, and at that time one of the most neglected, of the autographic arts, Mr. Hamerton, in close alliance with his friend Mr. Richmond Seeley, started the *Portfolio*, an "artistic periodical," which not only survives to this day, but performs a doubly useful function in issuing, with the steadiness of a serial, monograph after monograph, each one of which is, upon its special subject, the utterance of an expert. Under Mr. Hamerton's and Mr. Seeley's guidance, the *Portfolio*, more, perhaps, than any other monthly magazine, has addressed itself with success, not at all to the idle public, but to the serious student who would wish to be a connoisseur of the arts.

Of the other works associated with Mr. Hamerton's name, the very large volume on *Landscapes*—at once pictorial and literary—and the substantial tome which goes under the title of *The Graphic Arts* are probably the two

principal. To the second that I have mentioned I should give the higher place. Nowhere else is there afforded such admirable opportunity of weighing the claims of one artistic method or medium against the claims of another—not so much their actual degrees of merit (a matter practically impossible to gauge and idle to discourse about) as their individual characteristics, and their relative appropriateness for a particular labour. But by much that has not been mentioned in the few preceding lines, as well as by the books here briefly described, did Mr. Hamerton establish his claim to be esteemed as one of the most agreeable and serviceable contributors to the art literature of the time.

F. W.

DOCUMENTS RELATING TO CIMA'S ALTAR-PIECE "THE INCREDULITY OF THOMAS."

DURING the negotiations which took place in Venice in 1869 for the purchase of Cima's work for the National Gallery, the small register of expenses of the Fraternity of the Battuti (Flagellants) of Portogruaro, containing all the details of payments made for the picture, was placed by Mr. Boxall in my hands for translation; and the following extracts from the principal entries may perhaps interest the readers of the ACADEMY.

On May 28, 1497, the Brotherhood, presided over by their Master (Gastaldo = steward, administrator), Sig. Antonio Fantoni; the assistant master, Sig. Marcuardo della Fratina; their councillors; and represented by a strong number of members—altogether forty—adopted the resolution (*nem. contr.*): that orders should be given for an altar-piece, to be placed in the Church of St. Francesco at Portogruaro on the altar of St. Thomas, under whose patronage the fraternity has been established; that the work should be a painting and not a bas-relief; and that the Master should be entrusted with the charge of taking the necessary steps to effect this resolution.

In 1502 Master Angelo de Radino enters this curious item in the book: "for two gammons of bacon presented to the artist who is painting the altar-piece at Venice, 2 lire."

In 1503 the same Master adds: "paid in various instalments on account of the altar-piece of St. Thomas of Portogruaro which Master Gian Battista of Conegliano, a painter living in Venice, is now executing, 50 ducats or 310 lire."

In 1504 the Master, Benedetto Tintor—the same referred to in the inscription (now half obliterated), introduced by the artist on a label placed on the lower part of the picture on the left of spectator*—enters these items relating to the completion of the work and its conveyance to Portogruaro:

"For my journey to Venice to take the money to the painter, who had urgently asked for it in a letter wherewith he threatened to leave the picture unfinished unless his request were immediately complied with—5 lire 10 soldi;

"paid on account to the painter—25 ducats, or 155 lire;

"paid also for the case of the picture—6 lire;

"to the porters—8 soldi;

"to the painter's assistants for refreshments—2 lire;

"for carriage of the case to the painter's house—4 soldi;

"for the conveyance of the picture in its case by sea to Portogruaro—6 lire 16 soldi;

* The inscription runs as follows: "At the time of Master Benedetto Tintor, of the late Angelo, of (Councillors?) Ranjio Compagno and . . . Parigaja, of the late Paterniano . . . this work was painted by unanimous vote of the Council"

paid also to the painter of the case—2 lire;
 " for blue colour to paint the case—
 2 lire;
 " for three planks—15 soldi;
 " to an assistant carpenter to make the
 case—1 lira 5 soldi;
 " to place the picture on the altar of
 St. Thomas—2 lire;
 " to fit the picture on the altar, and
 for rope, nails and a lamp to hang
 in front of picture—8 lire 8 soldi."

In 1505, the Master, Daniele Fantoni, adds the following expenses:

"for a curtain to cover the picture, for an iron
 rod to hang the curtain from, for iron rings, cord,
 fittings, and for a cross to be sewn in the centre of
 curtain—10 lire 19 soldi;
 "paid to the painter on account—25 ducats, or
 155 lire;
 "to the notary for his trouble—6 soldi."

In 1506, the Master, Giovanni Andrea Pellizaro, enters another instalment:

"paid to the painter of the altar-piece of St.
 Thomas—62 lire."

In 1507, the Master, Ambrogio Marangone, registers the following items relating to a suit at law initiated by the painter for the payment of the full balance or return of the picture:

"paid for legal documents, copies of them,
 letters to lawyers, and for witnesses, &c., &c.—
 48 soldi."

In 1508, the Master, Francesco Barbiere, adds other expenses for litigation and a further instalment to the artist:

"paid for copies of documents, letters to Venice,
 and messenger to Udine—9 lire 14 soldi;
 "to the painter, paid on account—62 lire."

In 1509, the Master, Giacomo Molinaro, makes the final entries in the register concerning the picture:

"agreeably to the amicable settlement of
 February 13, 1509, I have sent to the artist,
 through Signor Marcuardo della Frattina, on
 April 17, 1509, the balance still due to him in
 completion of the price agreed for the altar-piece
 of St. Thomas—74 lire 8 soldi;

"paid to the notary, S. Bianchin, as per terms
 of settlement, half the amount of the expenses for
 the law-suit—12 lire 8 soldi;

"paid for a copy of the receipt—1 lira."

The total expense, therefore, incurred by the Fraternity of the Battuti of Portogruaro amounted to 830 lire and 16 soldi; and as the "lira veneta" had the value of 5*l.*, the amount would correspond to the insignificant sum of £17 5*s.* 9*d.* sterling. But we must not lose sight of the commercial value of money four centuries ago.

FEDERICO SACCHI.

THE ASHMOLEAN MUSEUM.

WE quote the following from the *Oxford Magazine*:

"Excellent progress has been made during the Long at the Ashmolean Museum. The spacious new rooms on the ground-floor give ample scope for the exhibition of the casts, which will there be arranged in chronological order. A large number of new casts have already arrived from Berlin and Vienna, and further additions from Athens are on the way. The new lecture-room is perfectly lighted and in all respects spacious and comfortable, and adjoining it will be found a most admirable working-room. The upstairs room, which is soon to contain the library, leaves nothing to be desired, and it is not unlikely that the library of the Architectural Society may also be housed there. Upon the top-landing, in a well-lighted space, 'Tradescant's Ark' and the rest of Ashmole's first collection will be displayed; and then in the first large room entered at the left the new treasures of Renaissance art will be shown. In fact, Mr. Fortnum has already brought down his wonderful collections; and by the middle of the Term this first room, together with a portion of

the collection of casts on the ground-floor, will probably be open to inspection. The arrangements for electric lighting are unusually complete; and the strong-room for the most valuable possessions has been skilfully placed, so that its contents may be readily wheeled out and as readily wheeled back at the hour of closing. The middle one of the three large upper rooms is to contain Greek vases and terra-cottas; and among these will be found the new acquisitions from Cyprus, just made by Mr. Myres during his recent journey. Important works of art from Sicily, not long since acquired by the Keeper of the Museum, will also soon arrive. The most spacious of the three upper rooms is to be devoted to Pre-historic and Egyptian art. It is with the greatest gratitude and pleasure that we hear of Prof. Petrie's generous gifts to the collections for this room. Substantially the best things he has are to be added to Ashmole's Museum. A small room downstairs will house the Egyptian marbles, which are too bulky for lodgement above-stairs.

"And now that the Ashmolean Museum—that is, the rooms added behind the old Randolph and Taylor Building—has been spoken of, a word is necessary about the University Galleries. The light given in the room where the Turners are exhibited is beyond all praise. It would be impossible in this climate to have a better lighted room than Mr. Christian has made of this one. The long gallery down-stairs is to be devoted to the University marbles. At last, after subjecting these really remarkable original specimens of ancient sculpture to the most various indignities and dangers, the University is housing them worthily. It may be hoped that this will encourage further gifts of original sculptures, such as abound in English country houses. A special room is to be given to inscriptions. When all arrangements, both in the Ashmolean Museum and in the University Galleries, are completed, it will dawn upon members of the University that it possesses art-collections of a most unusually varied kind. Indeed, many a town on the continent with well-known museums will rank in this respect below Oxford."

NOTES ON ART AND ARCHAEOLOGY.

THE thirteenth exhibition of the New English Art Club will open next week in the Dudley Gallery, Egyptian Hall, Piccadilly. There will also be opened next week an exhibition of pictures at the People's Palace, Mile End-road, which will remain on view until December 8.

PROF. W. M. FLINDERS PETRIE will deliver an illustrated lecture at the London Institution, on Monday next at 5 p.m., on "Primitive Egypt." Prof. Petrie has now concluded his lectures at University College, and will start immediately for Egypt, in company with Mr. B. P. Grenfell, to resume his work of archaeological exploration.

MESSRS. MACMILLAN & Co. announce a volume entitled *Select Passages from Ancient Writers illustrative of the History of Greek Sculpture*, by Mr. H. Stuart Jones, of Trinity College, Oxford.

THE Society for the Preservation of the Monuments of Ancient Egypt has issued an appeal for a special fund, to be devoted to preserving the Temple of Karnak from further decay, by pumping the water of the Nile inundation out of the ruins. Donations may be sent to the hon. treasurer, Mr. F. G. Hilton Price, 17 Collingham-gardens, S.W.; or to the hon. secretary, Mr. Edward Poynter.

AT a recent meeting of the Académie des Inscriptions, M. Homolle communicated the latest results of the French excavations at Delphi. Some more pieces of poetry have been found in the Treasury of the Athenians. One of these, now in eleven fragments, contains musical notation—this time not for the voice, but for an instrument. The words can be restored with tolerable certainty; but the notes are difficult to read, because of their great

resemblance to one another. The subject of the poem is the birth of Apollo at Delos, his coming to Delphi, and his victory over the serpent with the help of Dionysos. It can be assigned to the second century B.C., by a prayer for Athens and the Romans, with which it concludes. A second Paeon has also been found, which is dated to about the year 340 B.C., by the character of the writing, and by the names of the archons mentioned. The poet was a native of Scarphaia, in Locris; but his name is lost. Another interesting discovery is that of a sculptured figure with an inscription on the shield which was evidently the name of the artist. Unfortunately, all that can now be deciphered [is the first four letters of his patronymic, KAAA; but the form of the A shows that he was an Argive. The other recent finds include: metrical inscriptions of some length, mentioning works of art dedicated in honour of historical personages; some accounts of the fourth century; a decree in favour of Cotys, King of Thrace; several statues of Hellenistic and Roman times; four archaic statues, of the same type as the Korai of the Acropolis; fragments of interesting bronzes with *repoussé* ornament; and a Corinthian helmet in perfect preservation.

THE STAGE.

M. SARDOU'S NEW PLAY.

Paris: Nov. 3, 1894.

M. SARDOU and Mme. Sarah Bernhardt have scored another success with "Gismonda"; and it is worthy of note that this success has been attained by means far less sensational than those to which the dramatist and the actress sometimes have had recourse in order to win the applause of the public. The plot is relatively simple, the numerous characters are portrayed in bold relief, the spectacular part of the play offers a series of picturesque tableaux, and the costumes are magnificent beyond description.

The scene is laid at Athens, towards the end of the fourteenth century, during the Florentine domination. (I may here remark that, though M. Sardou's archaeological knowledge has been the subject of amusing criticisms, the result of his labours, if not absolutely correct, is highly interesting; and this is all the public care about.) But to return to our subject. Gismonda (Mme. Sarah Bernhardt), on the death of her husband, has been proclaimed Duchess-Regent of Athens during the minority of her son Francesco. In the first act, we see her surrounded by noble suitors anxious to win her heart and duchy. Foremost among these is her cousin, Zaccario Franco (M. Deval), a handsome but crafty and unscrupulous Florentine. Gismonda listens with indifference to the fine things that are said to her, and gives her suitors to understand that she is only to be won by some noble deed of valour. While the suitors protest their readiness to die for her, a shriek is heard, and Francesco's nurse rushes in to tell them that the child has fallen into the pit in which a tiger is kept. The horror-struck mother implores those around to save her son, and swears to wed the man who will do it; but no one is bold enough to face the wild beast. Suddenly a man among the crowd springs into the pit and saves the child; the rescuer proves to be one Pietro Almerio (M. Gaitry), a falconer, a man of low birth, though handsome and of noble bearing. The Duchess offers him a large reward, which he disdainfully refuses; he recalls to her the vow she had made and claims its fulfilment.

Gismonda now retires to the convent of Daphne in order to gain time, and in the hope that Almerio will abandon his pretensions.

She has even despatched an envoy to the Pope, asking him to release her from her vow; but the Holy Father not only refuses her request, but, through the Bishop Sophron (M. de Max), threatens her with excommunication should she attempt to free herself by violence. In the meantime, Almerio has sought fame on the battlefield; he has annihilated the Catalans who threatened Athens; he is a popular hero, and the people threaten to revolt in his favour. The barons, alarmed at this state of affairs, manage by stratagem to imprison Almerio; but the Duchess, who admires the man, will not allow any harm to befall him.

The interest of the play culminates in the third act, which takes place amid the splendid surroundings of Gismonda's private apartments, while the scene that follows is one of the best the author of "Patrie" has ever conceived. Almerio appears before Gismonda, who tries by offers of wealth and honours to induce him to forego his claim, which she treats with scorn. Almerio obstinately refuses her offers; in impassioned tones he relates how he has loved and worshipped her for months, never hoping even to be able to approach her, but now he may dare, and he will have her. Astonished by the fervour of his passion—a thing so new to her—Gismonda changes her tactics. She becomes subtle, caressing; her beauty and sweet voice work their charm; and she holds forth the promise of such bliss that Almerio, conquered, falls at her feet and promises on the cross she wears on her bosom to renounce publicly all claim on her. No sooner has he sworn this than she turns on him with a laugh of derision and exclaims: "Away! out of my presence, wretched menial, return to your hut!"; but as he is about to retire, she adds, in a soft voice, "and leave the door open to-night."

In the next scene we learn that Gismonda has kept her promise: she has visited Almerio among the ruins of the temple of Venus. In the pale moonlight she comes forth from the hut, leaving Almerio asleep. As she is about to depart, footsteps are heard: she hides behind a broken column just in time to see the traitor Zaccario and his *âme damnée*, Gregorias, stealthily approach the abode of Almerio. Listening, she learns that it was Gregorias who intentionally dropped her son into the tiger's den, and that now they have come to murder Almerio; but at the last moment Gregorias is conscience-struck and runs away. Seizing an axe the latter has dropped, Gismonda creeps behind Zaccario, and fells him to the ground as he is about to stab her lover.

The fifth and last scene takes place amid the pomp of Palm Sunday Mass in the Basilica. In the presence of the priesthood and the court, Almerio renounces his claim to the hand of the Duchess. At the same moment, Zaccaria's friends accuse Almerio of murder; he makes no attempt to deny the charge, only too happy to give his life to save Gismonda from dishonour. But Gismonda loves him; she openly proclaims his innocence and her own guilt, and, kneeling before him, craves his pardon and the privilege of becoming his wife. Thus the drama ends, amidst the peal of bells, organ music, the Hosannah of the choir, in an apotheosis of such splendour that criticism is disarmed.

It is useless attempting to give any idea of the genius displayed by Mme. Sarah Bernhardt in her new part. I can only echo the enthusiastic exclamation of a well-known critic, as the curtain fell on the last words of the third act: "Ah! la grande artiste, la grande artiste!" MM. Guity, Deval, and de Max likewise deserve the highest praise. In appearance and bearing they are living representatives of the characters portrayed by Veronese and Tiepolo.

CECIL NICHOLSON.

MUSIC.

RECENT CONCERTS.

MR. HENSCHER gave his first "Symphony Concert" at the Queen's Hall last Thursday week. The programme opened with E. Humperdinck's Prelude to "Hänsel und Gretel," an opera which is based on one of Grimm's fairy tales, and which, at the present moment, is going the round of the German theatres. The themes are tuneful and pleasing, and the scoring very clever; but this "Prelude" scarcely makes a good concert piece: it serves, in the opera, strictly as a prelude to what follows. Mr. Frederick Dawson played Tchaikowsky's pianoforte Concerto in B flat minor, an interesting work, but of unequal merit: the thematic material is attractive, but the working out is, for the most part, showy rather than substantial. And then, again, the Concerto is very long. Mr. Dawson gave an excellent rendering of the music: his touch is refined, and his fingers are sure. The programme included Brahms's Symphony in D, but in this Mr. Henschel was not at his best. Mrs. Henschel sang the Clärchen's Songs by Beethoven.

An immense audience assembled at the Crystal Palace on Saturday. The programme was in Memoriam Mendelssohn, who died November 4, 1847. It included some of the master's finest works—the "Midsummer Night's Dream" Overture, the "Scotch" Symphony, and the "Loreley" Finale. Miss Fanny Davies played with great spirit the pianoforte Concerto in G minor. To comment on works which have long been admired, and which are still enjoyed, would be superfluous. The Crystal Palace orchestra, under the direction of Mr. Manns, is specially noted for its renderings of Beethoven, Schumann, and Mendelssohn; and on this occasion both master and men were on their mettle. It is easy to sneer at Mendelssohn: it is easy to point out that he was a little lower than some of his predecessors; but it is far better to recognise what was good and great in his work, and to feel that he did not live and labour in vain.

The Monday Popular programme concluded with a pianoforte Quintet in F from the pen of Mr. Moir Clark, a young composer, for some time a pupil of Mr. Prout's at the Royal Academy. The writing is not always of the true "chamber" order, and Mr. Clark is still in his "storm and stress" period; but the work undeniably shows talent and promise. There is a welcome freshness in the music, and the composer is skilled in the art of development. The two middle movements—Andante and Allegro—are, to our thinking, the strongest, while the Finale is the weakest. The Quintet was well interpreted by Miss Fanny Davies, Mlle. Wietrowetz, and Messrs. Ries, Gibson, and Whitehouse. The last-named gave as violoncello solos Dvorák's "Waldesruhe," a small but beautiful tone-picture; and an Allegro Appassionato by Saint Saëns, a clever piece, though not in the least impassioned. Mr. Whitehouse played with much taste and feeling. Miss Fanny Davies performed with success Chopin's Fantasia Polonaise (Op. 61), an interesting piece, rarely heard, and given at these concerts for the first time. Miss Margaret Hoare was the vocalist, and in songs by Chamade and Tiesen secured the favour of the public.

Herr Siegfried Wagner, only son of Richard Wagner, conducted a concert at the Queen's Hall on Wednesday evening. It is now close on forty years since his father made his *début* as conductor here in London. He was disgusted with his surroundings, annoyed at the "ridiculous Mendelssohn worship," and had lost pleasure in his work, which, curiously, was

"Young Siegfried," an early form of the Siegfried section of the "Ring des Nibelungen." Now the Mendelssohn worship still continues, as the concerts given in connexion with the anniversary of that composer's death have just shown; but we have, in addition, a Wagner worship, which, at any rate in some of its phases, is equally ridiculous. There are serious musicians who recognised Wagner's genius when, without honour or reward, he was fighting against conventionality and insincerity in art; and now the public is feeling its power. Young Siegfried has, therefore, come at a most opportune moment; for, whatever his personal merits, he was certain of a sympathetic reception. The programme contained two pieces by Liszt. It was natural that the young conductor should wish to include the name of his grandfather, who helped and cheered his father during the dark days of adversity; but his selection was scarcely a wise one. The symphonic Poem "Les Préludes" has fine moments; but the "Mephisto Walzer" is a piece of realism in art, as coarse as it is clever. If Liszt was to be represented, why was not the "Faust" Symphony chosen? That work is generally regarded as one of his most important and most interesting. The Wagner music consisted of the "Siegfried" Idyll, the "Flying Dutchman" Overture, the "Vorspiel" and "Liebestod" from "Tristan," and the closing scene from "Die Götterdämmerung." In the last Miss Marie Brema sang with great dramatic power, but the part is too high for her voice. Siegfried Wagner conducts with enthusiasm, and, at times, with great refinement. To criticise him, to compare him with eminent and experienced Wagner conductors, who are, as it were, in our very midst, would be unfair. He is welcomed now, principally, for his father's sake; his own reputation may come with time.

Last Wednesday evening the one hundred and fifty-sixth festival in aid of the funds of the Royal Society of Musicians took place in Westminster Abbey. Dr. Bridge's "Cradle of Christ," a Christmas canticle, composed for the recent Hereford Festival, was performed for the first time in London. The poem is an English version, by Dr. J. Mason Neale, of Giacomone's hymn, "Stabat Mater Speciosa," a companion sequence to the "Stabat Mater Dolorosa." The music is in Dr. Bridge's best style. The work consists of six short numbers, of which the opening chorus, the expressive baritone solo, "Who is He," and the quaint canonic carol-chorus, "Jesus lying in the Manger," specially deserve mention. The solo singers were Mme. Albani and Mr. Daniel Price, and the composer was at the conductor's desk. The programme also included Mendelssohn's "Hymn of Praise" and Handel's "Angels ever bright and fair," a "sweetness long drawn out," as sung by Mme. Albani. The Abbey was very full.

J. S. SHEDLOCK.

OBITUARY.

THE death of Mr. Eugene Oudin cannot be passed over without a word of regret. He was in the prime of life, and his short but successful career as a vocalist gave promise of a brilliant future. He was a true lover of his art: not one who pandered to the taste of the public, but who sought to improve it. The world of musical art can ill afford to lose such men, for they are rare. Mr. Oudin was held in high esteem by his many friends.

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From Harrow Gregory proceeded to Oxford, where, soon after his arrival, he carried off one of three exhibitions belonging to Christ Church. This time, however, he only ran second; being beaten by "a very ugly, very unclean, and very uncouth creature" named Linwood, at whose hands, in the contest for the Craven Scholarship, he shortly afterwards sustained another and still more signal defeat. Dashed by these reverses, he yet continued to read on, though in a desultory fashion; with the result that, on going in again next year for the Craven, he again ran second—this time however, to a student of quite inferior pretensions, whom their common tutor, Dr. Liddell, had repeatedly assured Gregory he was sure to beat.

Soon after this, Gregory was introduced to the Turf by some old Harrow friends, whom he had fallen in with during a visit to Cambridge. "From that time I deserted my old reading associates, and thought of

nothing but Epsom and Newmarket." Still he read on for his degree by fits and starts, and, having two excellent coaches, felt sure of his First Class. But, when the Degree was at hand, and he should have been sweating over his divinity and logic, he went off instead to the Newmarket Spring meetings, subsequently riding to Epsom to see Bloomsbury win the Derby in a snow-storm—an event which, by putting £300 in his pocket, served to confirm his love of racing. On his return he tried to make up for lost time, working night and day until, on the very eve of the examination, he was taken violently ill with a rush of blood to the head. After an enforced rest of six months, followed by a vain effort to resume his studies, the unlucky young man quitted Oxford in broken spirits, and without even a common degree. Such was the result of his first visit to Newmarket.

On the death, in 1842, of Mr West, M.P. for Dublin city, Gregory, who at this time neither knew nor cared a jot about politics, weakly consented to contest the vacant seat in the ultra-Conservative interest, and actually defeated Lord Morpeth, the nominee of Dan O'Connell, by 390 votes. It had, of course, been necessary to issue an address; and the preparation of this had been entrusted to Shaw, the Recorder for Dublin, who, without a word of warning to Gregory, drew up "a grandiloquent proclamation," pledging the unwary novice to a strong Protestant programme, and denouncing Free Trade, the Maynooth Grant, and the National System of Education. This address furnished the text upon which, much against his will, Gregory found himself compelled, again and again, to hold forth to a yelling mob of Protestant operatives. He resisted as far as he might, and was rebuked by the Rev. "Thrash'em" Greg for his Laodicean lukewarmness; but, all the same, he entered Parliament burdened with avowals which, had he but known what he was doing, he would never have made. No sooner had he arrived in London than he found that the pledges—he calls them "intimations"—he had given to his fanatical constituents were serious impediments to his influence with the party in power. He found English Conservatives desirous, not of crushing the Romanists under foot, but rather of levelling them up to an equality with the Protestants. Lord Eliot, then Chief Secretary for Ireland, who had a short time before accepted his candidature for Dublin, now threw him over by expressing his regret to the House at "the violence of Mr. Gregory's language on the subject of education." At last, when Sir Robert Peel took him privately to task for the obsolete rigour of his sectarianism, the young man's cup of bitterness overflowed, and with a wrathful heart he explained to his kind counsellor the degrading perplexities into which he had carelessly suffered himself to be led. Peel's advice was brief and practical:

"If you have given any pledges, keep them, or else resign; but under any circumstances, dissociate yourself at once from those ultra men who, if they had their way, would create a fresh rebellion in Ireland."

Gregory did not resign. Perhaps he felt

that the shabbiness of the manoeuvre by which the "intimations" he now chafed under had been extracted from him absolved him from too punctilious an observance of them in the House. Anyhow, though he adhered to his detested programme to the extent of opposing Peel's proposal to increase the Maynooth Grant in April, 1845, he showed his independence by pairing in favour of Mr. Hutt's motion for the free importation of Australian corn, thus becoming—as he proudly boasts—"the first seceder from the Protectionist phalanx." And when, on the meeting of Parliament in 1846, Peel introduced his motion for Free Trade, the renegade representative of Protectionist Dublin hastened to the great Minister's support, and early in February made a speech on the abolition of import duties on corn, which he himself describes as "long and extremely dull, but received with attention by a full House."

Two days later Gregory was offered the Irish Lordship of the Treasury, together with the virtual control of Irish business in the House of Commons. The opening was a brilliant one; and had Gregory had the stuff of a statesman in him, he would have caught at it with glad eagerness. As it was, he felt, he confesses, "more alarmed than pleased" at the offer. Instead of gratefully accepting, he at once began to point out the obstacles that would beset his path. Finally, he asked and obtained permission to consult his parents. His mother was half inclined to say, "Accept!" But his father, remembering an unlucky pronouncement made at the hustings in favour of Protection, and fearing lest his son should be charged with having spoken and voted in order to obtain office, urged him strongly to decline. The son found little difficulty in acting upon advice so consonant with his own inclinations; and thus it came to pass that William Gregory, to his subsequent bitter and lasting regret, failed to take the tide of his fortunes at the flood, and wrote to refuse the proffered post. In August, 1847, Parliament was dissolved, and Gregory again stood for Dublin. There being every appearance of a walk over, the candidate went off to Goodwood, the result being that John Reynolds, a Radical spouter, who in Gregory's absence offered himself to the electors, defeated him at the poll by ninety-five votes. Thus a second time had the unlucky plunger to pay dearly for unseasonable indulgence in his darling sport. After an abortive attempt to win a seat in Galway County, he accepted the inevitable, and for the next ten years remained a stranger to the House.

In 1857 Gregory re-entered Parliament, this time as member for Galway County. During the ten years' interval—owing partly to the hard times following on the famine of 1845, partly to his persistent efforts to redeem all his losses and liabilities by a single brilliant stroke on the Turf—he had become desperately involved, and had ultimately been forced to sell two-thirds of the family estate. A visit to Kinvara, once an outlying portion of the property (upon which in the Famine years the rates had been 18s. in the pound, "and that a fictitious pound, for it was never paid!"),

served to convert Gregory into an ardent tenant-righter. The land was poor and stony, and had been sold in Dublin to one Comerford, a carpenter, who paid for it with borrowed capital. As soon as he had been given possession, the rapacious monster raised the rent so as to pay 5 per cent. on the borrowed money, and to yield himself a large income besides. The ruin and despair of the rack-rented people, who in the Gregorys' time had never been asked even for the old rent in full, so affected William Gregory that, from the day of his visit to the day of his death, he remained a staunch supporter of the Irish tenants' cause. And thus it happened that the same man who in 1842 had been returned for Dublin, in the very teeth of the Liberator, by the Rev. "Thrash'em" (Tresham) Greg and his 1500 Protestant operatives (bought at £3 a head), was now proclaimed knight of the shire for a county in Connaught mainly through the aid of the Roman Catholic bishops of Galway and Kilmacduagh, who wisely preferred a sympathetic heretic to an orthodox candidate (Capt. Bellow) apt to give himself airs.

The crying wrong under which the tenants groaned was, of course, the instability of their tenure of the land. In those days notices to quit "fell like snowflakes." The largest landowners in Ireland (the Law Life Insurance Company) regularly handed a notice to quit to every tenant on their property, together with the receipt for the rent! In order partially to remedy this evil, Gregory, in 1866, joined forces with Sir Colman O'Loughlin, the member for Clare, and the two framed and introduced a very moderate Bill:

"Where there was no written agreement, a lease of twenty-one years was presumed. . . . Where the tenancy was annual, the tenant was empowered to deduct county cess, and distress was forbidden. Compensation in case of ejectment of a yearly tenant was exacted, except in case of non-payment of rent."

Truly, when judged by the standard of recent legislation, a *very moderate Bill*! Had it passed, the result would have been a general granting of leases, and Ireland would have been at peace for twenty-one years.

"Before I introduced the Bill I met Mr. Gladstone going out of the House, and I besought him to stay and hear what I had to say, and to help me if he approved. He said: 'Let me look at your Bill,' and ran his eye over the headings of the clauses. 'Why, you want,' said he, 'to interfere with the management of a man's own property! I will have nothing to do with it' (ejaculating these last words with the greatest emphasis). We failed in making our way with our Bill."

Verily, *tempora mutantur*.

Again, in 1870, when Mr. Gladstone introduced his Land Bill for Ireland, Gregory, with the full consent of the delegates of the tenant farmers assembled in London, formulated certain proposals for the guidance of the Government, promising that, if they were adopted, the land question would never be heard of again. These included: (1) The establishment of a Land Court, open to both landlord and tenant; (2) the adoption of existing rents as the basis of a legalised settlement; and (3) the empower-

ing of the tenant to sell his goodwill in all cases, whether of eviction or of voluntary departure. Sir John Gray brought forward these suggestions in Committee, but was opposed in every instance by the Government. And yet, as the whole world knows, Mr. Gladstone's second Land Bill of 1880 was entirely founded on these three proposals, though with certain injudicious additions of his own! So true is it that every dealing of England with Ireland comes too late.

Of the many other interests and activities of William Gregory, of his efforts to extend the usefulness of the British Museum; of his connexion with the National Gallery, to which he left a Savoldo, a Jan Steen monochrome, and two Velasquez; of his tour in the States (during which he arrived three days after the "Revolution of Harper's Ferry," at the very scene of the foray, and actually rode to Washington in the train which carried John Brown to his trial and execution); of his endeavours to secure the independence of the Danubian Principalities, and his warm espousal of the Southern Cause on the outbreak of the American War in 1861; of these, and many other matters which occupied Gregory's attention during the years of his parliamentary life, we can do no more than make the briefest possible passing mention. Nor can we stay to tell of his cordial reception by the brilliant London society of the Forties; of his friendship with Lady Jersey, and the curious cause which, for a time, interrupted it; of his attendance (in a dress worth £80) at Her Majesty's *bal poudre* on June 6, 1845, and the picturesque assemblage afterwards of the bewigged and powdered eighteenth century gallants in the supper room at Crockford's; or of his cordial intimacies with Dan O'Connell, Lord George Bentinck, Lord Dunkellin, the Earl of Lincoln, and hosts of others—men of every conceivable shade of political opinion. Of the stories he relates concerning this period of his life some are "chestnuts," and one at least is neither new nor true. Had Lady Gregory consulted her *Dictionary of National Biography*, she would have seen that Barnes, the editor of the *Times*, died of the effects of a surgical operation in May, 1841, and therefore could not possibly have written out the cheque for £500 which, on p. 86 of this volume, he is stated to have filled in and handed to Mrs. Norton, as the price of an important state secret which she is stated to have coaxed out of her unsuspecting admirer, Sidney Herbert, during a *tête-à-tête* dinner on December 4, 1845. Perhaps as good a thing as can be found in the book is contained in the following paragraph, which we quote from Sir William's review of Lord Palmerston's Administration, and with which, most regretfully, we take our leave of this entertaining and, let us add, instructive volume:

"England soon found out the loss of the clear head, the solid judgment, and the firm hand of Lord Palmerston, when Lord Russell succeeded him, and Mr. Gladstone assumed the leadership of the House of Commons. Hitherto Lord Palmerston had always repressed Mr. Gladstone's exuberances, quietly but irresistibly. Since then, except for brief intervals, Mr. Gladstone has had a free hand, and Egypt and

Ireland can attest the consequences. A member of Lord Palmerston's Cabinet gave me an amusing description of their proceedings. At the beginning of the session, Mr. Gladstone used to come in, charged to the muzzle with all sorts of schemes of all sorts of reforms which were absolutely necessary in his opinion to be immediately undertaken. Lord Palmerston used to look fixedly at the paper before him, saying nothing until there was a lull in Gladstone's outpouring. He then rapped the table and said cheerfully, 'Now, my lords and gentlemen, let us get to business.'

T. HUTCHINSON.

A History of Cabinets. By W. M. Torrens. (W. H. Allen.)

THIS book, the last of Mr. Torrens's works, is also the one on which he bestowed the most labour and research. It is the most ambitious in its design, the widest in its scope; and upon it his reputation as an historian is most likely to rest. There is, then, something doubly pathetic in the fact that he died just before it appeared—"just as the last proof-sheets had been returned to the printers." It is impossible in reviewing it not to wish to be alive rather to its merits than to its faults, seeing that the author, who might have defended himself against strictures or made good confessed defects, has passed away. Mr. Torrens had laboured for many years under an affection of the eyesight, which prevented him from either writing his own manuscript or correcting his own proofs, and made him in these respects dependent on the services of changing amanuenses. It is to be regretted that their services seem to have been somewhat perfunctorily rendered. For certain peculiarities of style no doubt Mr. Torrens was himself responsible, such as a singular addiction to the repeated use of unusual words, "im-prescriptible," "inveteracy," "the intercept of the Commonwealth," "interjaculate," "Carteret's habitual spurn of the vermiculate questionings and cavils of his colleagues"; but in the correction of the proofs, slips of grammar, and more than slips of spelling, do his work an injustice for which he was in no respect responsible. A serious historical work ought not to be allowed to call anybody a "*persona grata*," as this does twice over, to print "rights" for "rites," and "council" for "counsel"; nor should we have to read that "the event, long awaited, conferred a step in rank, at which his wife was said to be more elated than him." Considering, too, the bulk of the book, and that it is made up very largely from manuscript sources not very accessible to the public, it deserved an index, which, instead of giving the clue only to proper names, would have referred the student to subjects as well. With a few almost mechanical improvements this history might have been made a very useful work of reference. As it is, for want of a table of contents and two more pages of index, only those are likely to consult it who have the time to read and digest it thoroughly, or the patience to be their own guides when the index fails them.

It is not quite easy to discover the scope of this book from its title, nor yet to suggest a title that would have better

represented its scope. After a brief introduction, covering the years from 1688 to 1714, the history begins with the accession of George the First, and thenceforward proceeds, year by year, and with great detail, till it concludes with the death of George II. This period is chosen because in Mr. Torrens's judgment it covered the whole growth of executive government by means of a cabinet. William was his own Prime Minister, and, in spite of the restriction of his prerogatives, remained so to the end of his life. Under the weaker rule of Anne came a change, a change perhaps less due to weakness than to discretion:

"In outward semblance all went on as before. Every minister knelt to Anne, as his predecessor had knelt to her grandfather, and to her would-be despotic sire; and, if all had not the careful and scrupulous wisdom of the Lord Treasurer, or the grace of sympathy and devotion of the Captain-General, there was not one of them who would not have repudiated the idea that he held office by any other tenure than that of Her Majesty's pleasure. Nevertheless, there came about by degrees a transmutation of things in the working of the Executive, which, had it been anticipated in the days of Pym and Strafford, would have averted civil war, and much that followed in its train. It is curious to observe with what good temper and good nature, with what dignity and prudence, Anne allowed herself to be led during the greater portion of her reign, and that, so long as the delicacy of deference and duty was shown her, she hardly seems to have thought of asking the dangerous question, which shall govern England—the Crown that cannot be called to account, save by revolution, or individual ministers, that Parliament may depose by a majority of one?"

On Anne's death, slight and unimpressive a matter as the demise of the crown appeared to be, it became at least clear that absolutism in the executive administration was a thing of the past. With monarchs alien in speech and sympathy, whose interests lay abroad, and who attached no adherents to their persons at home, the supersession of the king by his ministers became as easy as it was inevitable. Indistinctly at first, clearly enough afterwards, those monarchs themselves became alive to the fact: "Your ministers, Sir," said Lord Chancellor Hardwicke after reading His Majesty a lecture, "are only your instruments of government." The king smiled and said bitterly, "Ministers are the king in this country." No doubt this change came about in a sufficiently tortuous and self-seeking way; and the clique of nobles, in whose hands cabinet government became an accepted fact, were perhaps equally unconscious and undesirous of playing the part of founders of a constitution. To found a fortune, to consolidate a family connexion, or to build a palace, was enough for them. Still, when George II. died,

"Cabinet rule had been upon its trial for nearly half a century, and, despite many blemishes and errors, its superiority to the systems of government that had preceded it was tacitly accepted by the nation. Dynastic controversies had been laid to rest, and civil strife, endangering the public peace, was heard of no more. The crown devolved without question or grudge upon the next lineal heir, but, shorn of the power to perplex or disturb the community by the gratification of arbitrary whim, it was no longer an object of jealousy or

fear. The supremacy of Parliament had been gradually established—not only in the making of laws but in the power of enforcing them; for the ministers, who in combination formed the Executive, though nominally appointed by the King, were, as everybody knew, co-optatively chosen by the chiefs of the party that happened to be in power."

For the period of time which he selected it may be doubted whether Mr. Torrens did not write his book on too extensive a scale; for the complete growth of cabinet government, as indicated in his above-quoted conclusion, it is almost certainly too short, and, after all, the growth of cabinet government in England is rather a subject for a substantial essay than for two bulky narrative volumes. As it is, he has written not a history of cabinet government, nor a history of cabinets, but the history of some cabinets. The huge mass of correspondence preserved by the families of the chief politicians of the early Georgian period is not only a rich mine of historical material for any study of their times, but the best for the examination of the somewhat subterranean arts and artifices of the first cabinets. This mine Mr. Torrens worked carefully and laboriously, and in the result was almost too much loaded with his materials. To trace the intrigues and record the rivalries of ministers, to whom cabinet solidarity was only beginning to be known, requires not only considerable fulness of narrative, but also a great wealth of quotation. The defect of this otherwise valuable history is that it wants proportion and cohesion, leaves on the reader's mind a certain bewilderment, and seems to have been written upon no really definite plan. On the other hand, the subject necessarily involved a biographical treatment; and, though needlessly hostile to Walpole, Mr. Torrens's sketches of the characters of the statesmen whose strategy he is unfolding are always interesting and often brilliant. He abounds in happy sarcasms and caustic touches:

"The Irish Peerage [was] too often treated as a sort of outhouse of honour, where the waifs and strays of fortune were glad to stable their horses until called within the circle of privileged nobility."

"The Executive knack of judiciously saying nothing at considerable length, with a certain air of good-nature and sympathy, was then, as now, regarded as a gift of governing genius."

"Immigrant monarchy" for the principle represented by the house of Brunswick, and "the working capital of corruption" for secret service money, are neat phrases; while of George II. before Dettingen it is cruelly written:

"George II. grew impatient of mere prominence in the picture of still life hitherto presented by the Court of England since his accession. Nature, he often suspected, had meant him for a great general. The lust of war, not for the sake of territorial acquisition—for of this he did not dream—but for the sake of fighting, as classical education taught every great king he ought to fight, stirred his soul. What would his contemporaries of France and Austria or Poland think of him if he remained for ever shut up thus tamely in his island-paddock, never daring to clear territorial fences or make a royal rush in any direction? Even his hated kinsman, Frederick of Prussia, would look

down upon him if he did not form some offensive alliance, sack some city, or cause a respectable number of some neighbour's soldiery to bite the dust. Then there was the martial honour of England to be maintained, which providence had entrusted to his keeping. How could he justify himself to his loyal subjects if he never led any of them out to be slaughtered in the good old style of his predecessors?"

Too much devotion, however, to the early history of English cabinets has the effect of rather souring a writer's style and destroying the perspective of his judgment. He paints a series of portraits in tones more sombre than upon a broader view they need to be. As read in Mr. Torrens's pages, the history of England during about sixty years is an almost unbroken record of self-seeking, intrigue, place-hunting, corruption, and lies. The statesmen whose names are recorded there seem to be divisible into able rogues and stupid rogues. Yet, bad as they were and discreditable as are many of the incidents of that epoch, who can look upon what England then was and did, and still more upon what she afterwards became, and agree that this is a fair or adequate way of dealing with her history? The *History of Cabinets* is a valuable store of materials, often new and always curious; it is a vigorous and interesting, sometimes a brilliant, study of one side of our political history; but it is too one-sided to be definitive, and, on the whole, too pessimistic to be just. Mr. Torrens's last work is, beyond doubt, an important contribution to our knowledge of the eighteenth century; but it leaves the field still waiting for the labours of other hands.

J. A. HAMILTON.

English Whist and English Whistplayers. By W. P. Courtney. (Bentley.)

THIS is unquestionably the most lively book on a delightful subject that it has ever been my good fortune to come across; and Mr. Courtney's thorough acquaintance, not only with the literature but with the unwritten records of the whist-table, places his work at the head of what is now a pretty extensive literature of the game. His history of whist itself is as complete as can be found in Cavendish; but the special charm of the book lies in the endless anecdotes of the leading men and women who, from the time of Dean Swift to the present day, a period of nearly two centuries, have been devoted to this pastime. The number of celebrated characters, literary and otherwise, whom Mr. Courtney is able to connect with the game would seem to show that the real difficulty would be to find persons who were successful in any career who were not whistplayers. Prelates, the clergy at large, lawyers, soldiers, kings and their subjects at whist afford matter for a series of amusing stories, not often to be found within one volume. To name all the literary men connected with our game would be impossible. Among the leading warriors and sovereigns devoted to the game we find the two Napoleons, Marlborough, Lord Olive (who killed himself in the middle of an unfinished rubber), Sir John Malcolm,

Blücher (more, however, of a gambler than a whistplayer), and the great Moltke, who, to close all his triumphs, made a grand "slam" on the night before his death.

The great Napoleon was not great at the whist-table, and a characteristic story is told of him at St. Helena. At a private party of whist he took out four Napoleons to use as markers, and one of the young ladies took up one of the coins and asked him what it was. The polite hero snatched it rather roughly from her, and, pointing to the impression, exclaimed, "C'est moi." The annoyance caused by this incident ruffled him so much that he made a misdeal. The party begged him to try again, and he did so with the same result. His countenance then displayed the rages of convulsive fury, and his anger was not appeased until the house had been searched for old cards, which could be more easily dealt. Meantime the unhappy Count Las Casas, his only attendant, was ordered to sit down at a spare table to play the cards alone until they should run smoothly (p. 154). Louis Philippe showed equal regard for the coin that bore his name. He dropped a Louis on the carpet while playing whist, and arrested the progress of the game to look for it, whereupon a foreign ambassador, who was one of the party, set fire to a billet of 1,000 francs to give light to the king under the table (p. 254). As a general rule warriors are greater adepts at whist than doctors. But there are always exceptions. Dr. Arnal, a physician to the third Napoleon, was a skilful player, and pitiless to the faults of those who associated with him in his pleasures. He was playing at the Tuileries with a General A—, who committed every kind of whist enormity. It was soon observed that at each blunder the doctor's annoyance increased, and that as instances of imbecility occurred he fidgeted more and more on his chair: twenty times, at least, he checked any further display of his indignation by a supreme effort. At last the general crowned the edifice of his folly with so dreadful a *bric-à-brac* that the doctor lost all patience. Looking fixedly at his partner, he hissed out the words, with sufficient loudness for the whole of the company to hear, "Yes, it is very clear that it is not very difficult to become a general" (p. 158). From Mr. Courtney's pages it would appear that doctors when they have become proficient are inclined to be severe on their partners. A certain Dr. Belman was playing whist one evening, with an elderly spinster. She trumped his best card, and at the end of the hand the doctor asked the reason why. The lady's soft reply did not succeed in turning away the wrath of the infuriated gentleman. "Oh, Dr. Belman, I judged it judicious!" was her smiling answer. His fury burst all bounds. He thundered out in ever increasing harshness of tone—"Judicious! Judicious!! Judicious!!! You old fool!" The lady never played again (p. 106). I would recommend to the attention of the unfortunate player who objects to the vituperation of a bullying partner the example of Colley Cibber, who, being a very cool customer and shockingly addicted to swearing, thus retorted on his severe critic: "Don't be angry, General,

for, damme, I can play ten times worse if I like!" (p. 308).

To whistplayers, Mr. Courtney's chapter on Clubs will prove the most interesting. He describes the rise and fall of Crockfords', which was hardly a whist club, and which stood on the site of the existing Devonshire Club. At the other end of St. James's-street, No. 87, now the headquarters of the St. George's Chess Club, is the room in which the most scientific whistplayers used to congregate every afternoon and evening—Grahams' Club, called from the names of the proprietors, father and son, who kept it successively for many years. Like all whist clubs, it had its vicissitudes; it was dissolved in 1836 to get rid of a few obnoxious members, a resource not unusually exercised in such institutions, and immediately reconstituted. After a few more years this famous club was broken up by the proprietor closing its doors, on account of failure on the part of members to pay their subscriptions. It was at Grahams' that Lord Henry Bentinck invented the Blue Peter. The Portland family have given three great men to the world: Lord William Bentinck, the Governor-General of India, in whose time a material called *kunker* was first used for making roads, and he was hence called William the Kunkerer; Lord George Bentinck, the king of the Turf in England, who, when the great Country Party was betrayed, abandoned the loved pursuit of a lifetime to defend a lost cause; and Lord Henry Bentinck, the rival of James Clay for the throne of whist, and the inventor of the Blue Peter. Mr. Courtney gives the history of the other leading whist clubs—the Portland, the Baldwin, the Westminster, and the St. James's. This last club he describes as still flourishing at 87, St. James's-street, but he will be sorry to hear that it also has been closed, and for the same reason as its predecessor, the Grahams'. One of the best rooms for whist in London is again vacant, and at the disposal of any club desirous of inheriting such great traditions.

The card-rooms of the great social and political clubs are secret reunions open only to the members, to which no stranger is ever admitted, whatever other hospitality may be extended. Beyond the circle of the members themselves, and the traditions that descend among them from generation to generation, the secrets of those card-rooms are not exposed to the public gaze. Mr. Courtney draws the curtain, to some extent, as regards the Garrick, the Athenaeum, and his own favourite haunt in the Reform Club, to the members frequenting which card-room his book is dedicated. "Whist at the Carlton," says Mr. Courtney, "has never flourished with the same vigour as in its political rival, and a few years since it died away." Mr. Courtney's knowledge on this mysterious subject must be founded on rumour only, but I fear the rumour is too correct. I have played with a member of the Carlton who goes to other quarters for his whist, and he wickedly informed me that in the card-room of our headquarters he was obliged to acknowledge that we belonged to the stupid party.

Mr. Courtney concludes with a careful

criticism and list of all preceding writers on the game. He is thoroughly just in his account of Hoyle, Mathews, Cavendish, James Clay, Procter, and General Drayson, to all of whom he gives their merited meed of praise. He is, in my opinion, far too laudatory of Dr. Pole, whose whist teaching has that utter absence of practicality which is the chief merit of all the other authors I have mentioned. His list of whist-books is, I should think, complete; for I was surprised to find among them whist hands to illustrate Cavendish's system of play, published in 1863, by A. C. and B. D., of Kurnool, in India. I think I must have known these gentlemen when I was head of that district, from 1860 to 1866, and, doubtless, played many a rubber with them during those years.

In conclusion, I beg to thank Mr. Courtney heartily for his delightful volume, and to recommend it unreservedly to all whistplayers. Every card-room in London and the provinces should have a copy, for it is exactly the kind of book to beguile its members during those painful half hours in which they may be waiting to make up a rubber.

JAMES INNES MINCHIN.

Cornellii Taciti de Germania. Edited, with Introduction, Notes, and Map, by H. Furneaux. (Oxford: Clarendon Press.)

"Who would leave Italy for Germany, unless Germany were his Fatherland?" asks Tacitus. Mr. Furneaux, to the gratification of students, passes from the *Annals* to the *Germania*; but he carries with him an eye trained in a wider sphere. No justice could be done to the *Agricola* or *Germania* by an editor who was not familiar with the larger works. The real character and object of the *Germania* must be settled by consideration of those greater units. Not only must we ask where it could be inserted if (as has been sometimes thought) it were a section out of the *Histories*, but a careful study of the style is needful to determine whether it belongs to the same phase of the author's literary activity as the *Histories* do. In period, they are much the same; but a comparison of the two works would show, Mr. Furneaux says, that the *Germania* is "fully intermediate in style between *Histories* and *Annals*, and represents a period in which the historian is still at times subordinate to the orator." Mr. Furneaux seems to lean to the idea that the *Germania* may have been written for insertion in the *Histories*, then taken out, enlarged, and published separately. The material may have grown on Tacitus's hands, and there was a possible reason for publishing the essay at what appears to be its date of publication. Both Domitian and Trajan had done much to draw attention to Germany: Trajan had established a defensive policy in that country at which "the more ardent spirits would be disappointed"; and Tacitus might well come forward to support the policy of prudence by showing "the vast extent and overwhelming numbers of the tribes of Germany, and the climatic, physical, and economical obstacles to its subjugation."

Tacitus' account of the Germans must always be little less interesting to Englishmen than it is to the present dwellers between Rhine and Vistula; and it is gratifying to find the work of scholars in both countries brought to a focus in an introduction and notes of moderate compass but nearly exhaustive grasp. Extreme thoroughness is the mark of Mr. Furneaux's work, and the present edition, uniform with his *Annals*, gives him space enough. Perfectly unalarmed by the authority of German editors and critics, he judges for himself; and, though alternative views are stated, he will not abdicate the functions of an editor by refusing to give his readers a firm lead. This remark is true of both notes and introduction. The latter is more complete than his modesty claims it to be, especially in the admirable section on "The account given by Tacitus, and its value," wherein the relation of the *Germania* to early English institutions is handled. The text adopted is generally that of Halm, but not invariably. A noteworthy feature of the commentary is its close attention to the art of Tacitus' composition and to the links which unite the chapters and larger divisions.

Having said so much in general terms, we may now briefly discuss three passages: (1) C. 3. *Fuisse apud eos et Herculem memorant, primumque omnium virorum fortium ituri in proelia canunt.* "As the prototype of brave men," says Mr. Furneaux; but this is perhaps putting more meaning on the words than they can bear, or need bear, seeing that the same sense can be got by suggestion in a plainer way. Why not simply translate: "He is named first in their war-songs," before all other brave men? Why first? As an example, perhaps. (2) C. 6. *In rectum aut uno flexu dextros agunt, ita conjuncto orbe ut nemo posterior sit,* "So keeping line as they wheel that no one drops behind the one next to him" (Furneaux). If we are to read *orbe*, not *ordine*, we might make more of its special force. I should understand Tacitus to mean that German horses (and horsemen), unlike trained Roman horses, practise only one turn in riding exercises, say to the right. But that turn is continued in a constant curve to the right until the head of the little column meets the tail, and you cannot say which is head and which is tail any longer. (3) C. 12, about travelling judges: *Centeni singulis ex plebe comites consilium simul et auctoritas adsunt,* "As advisers and with power to decide" (Furneaux). Considering that the verdict of a Roman *consilium* was binding on the magistrate, this seems tautologous. Is it possible that *auctoritas* means that the hundred followers were more than mere jurymen, because they lent weight to the judge, as being there to enforce the decision? Thus we should have two uses found, just as certain other followers have two uses in C. 13 (*decus* and *praesidium*). *Auctoritatem* in C. 39 appeals to the same two ideas of weight and strength.

FRANKLIN T. RICHARDS.

John Bull & Co. The Great Colonial Branches of the Firm: Canada, Australia, New Zealand, and South Africa. By Max O'Rell. (Frederick Warne.)

OUR old friend Max O'Rell gives in the present volume an account of a lecturing tour, which occupied about two years, in Canada, the United States, some of the Pacific Islands, Australia, Tasmania, New Zealand, and South Africa. Long as he has lived in England, he remains a thorough Frenchman, lively and epigrammatic; prejudiced and inaccurate, but always amusing.

The greater part of the book is taken up with Australia, and we doubt the Australians being pleased with his account of them. He is not much in love with them or with their country. Their religion bores and their drunkenness disgusts him. If he ever comes near being a bore himself, it is when he is running down the Protestant religion: it is, indeed, a blemish in his book that he should go out of his way to attack persistently every form of Protestantism. Here is a specimen of the drunkenness of the Australians:

"In the town of X. [Victoria] I had occasion to go and see the mayor. I found him tipsy. On leaving his presence I went to the office of the town clerk. He was tipsy. From there my manager and I went to call upon the director of the principal bank. He was tipsy. The proprietor of the hotel where I was staying was in bed, suffering from *delirium tremens*. The same night, at my lecture, the police had to eject from the front seats two individuals who, by their conduct, were preventing the audience from following me. One was a prominent person in the town, and the other was the worthy representative of the district in Parliament."

What strikes one as incomplete in this story is that the policemen were not tipsy too! Now as to their eating:

"The Australians pass the greater part of their time at table. At seven they take tea and bread and butter. At half-past eight they breakfast off cold meat, chops or steaks, eggs and bacon, and tea. At eleven most of them take a light lunch of beer and biscuit, or tea and bread and butter, according to their sex. At one, or half-past, they dine, and again the teapot is in requisition. At three afternoon tea is served and swallowed. From six to seven all Australia, broadly speaking, is taking its third meal, and again drinking tea. Those who stay up at all late sometimes supplement this with a light collation at ten."

The reader will find many shrewd observations on the various questions and difficulties of the day, and on the future of the colonies. Mr. Max O'Rell is no believer in confederation. He says:

"If there is one profound conviction that I have acquired in all my travels among the Anglo-Saxons in the different parts of the world, it is that the colonies do not want confederation, and will never move towards the realisation of this dream."

He does full justice to the great qualities of English statesmen and administrators as displayed in the foundation and management of the colonies, and gives this testimony to our freedom:

"I have travelled over a great part of the earth's surface, have lived in the two great republics of the world, France and America; and it is my firm conviction that there exists,

on this planet, but one people perfectly free, from a political and social point of view, and that is the English."

That *John Bull & Co.* will give much pleasure is certain. The English is excellent; now and then only does the foreign origin of the writer betray itself, as in *Society for the Promulgation of the Gospel for Society for the Propagation of the Gospel*; but such slips are rare. There is a touch of pathos in the last page: after years of travel through new countries, and looking in vain for something to remind him of former generations, he is asked by Sir Thomas Upington, of Cape Town—

"Well, after all these long travels, what are you going to do now?" "What am I going to do?" is the reply, "I am going to Europe to look at some old wall with a bit of ivy on it,"

WILLIAM WICKHAM.

NEW NOVELS.

One Fair Daughter. By Frank Frankfort Moore. In 3 vols. (Hutchinson.)

Children of Circumstance. By "Iota." In 3 vols. (Hutchinson.)

The Daughters of Danaus. By Mona Caird. (Bliss, Sands & Foster.)

Ventured in Vain. By Reginald E. Salwey. In 2 vols. (Hurst & Blackett.)

A Son of Reuben. By Silas K. Hocking. (Frederick Warne.)

The Beechcourt Mystery. By Carlton Strange. (Newnes.)

Suspected. By F. P. Rathbun. (Henderson.)

MR. FRANK FRANKFORT MOORE has several good points as a writer of fiction. He has fair constructive power, and a peculiarly light and easy vein of persiflage which would relieve the most threadbare theme from dullness. *One Fair Daughter* is charming in its slightly cynical but not spiteful humour, and its *obiter dicta* upon the social ethics of the day. These are characteristics which will probably win for the author more popularity in the clubroom than in the boudoir. Irony, wit, and satire are lost upon the majority of womankind, but the male reader will have many a quiet smile over the amusing caricatures of London life that crop up in almost every chapter. The year in which the events of the present novel occurred was memorable in the West End for the Introspection craze, a name which tolerably well explains itself; it had been preceded by the Costermongers' year and the Skirt dancers' year, while in the far-off past had been years devoted to the Cowboy, the Divorce Court, the Submerged Tenth, and the Slums. In his romantic scenes Mr. Moore lays on the paint with considerable thickness, reminding one of the Bulwer-Lytton and Disraeli treatment of such subjects; and though, perhaps, there is little material now left with which a society novel can shock the susceptibilities of the age, it must be confessed that Mr. Moore, in nautical metaphor, sometimes steers exceedingly close to the wind. In the novel under notice Miss Philippa Liscomb and Mr. Maurice Wentworth love one another with

a devotion almost too profound to be indicated in language, until Alice Heathfield, Maurice's betrothed wife, awkwardly appears upon the scene, when Philippa at once withdraws from the competition and insists upon the gentleman fulfilling his honourable obligations. Here we have self-surrender of a high type, altogether praiseworthy and respectable. And when she hears that the newly-married bride, having become acquainted on her wedding day with some early scandal connected with Maurice, has declined to fulfil ordinary hymeneal requirements, we may pardon her for feeling due concern on his behalf. But that her self-surrender should forthwith take the shape of throwing herself, by her own invitation, into her lover's arms, and retiring with him to a secluded country village for a fortnight, in order to recompense him in some way for the loss of sensual enjoyment, of which she has been in a manner the cause, is certainly a *dénouement* more original than edifying.

A novel of a totally different kind to the above is *Children of Circumstance*. Although the writer cannot resist the feminine temptation to introduce as the principal male figure a rather invertebrate specimen of the sex, though the book ends without settling the final fortunes of the principal characters, and though the only important love-scene that occurs in its pages is conducted on both sides with the easy pleasantry of a dispassionate flirtation, there is plenty of powerful writing throughout. The story is mainly connected with some of the darker sides of London life, and the quixotic efforts of Margaret Dering, a girl of twenty, to reclaim the fallen women of the West End. The fact that neither the methods nor the results of her process could, under any circumstances, be capable of realisation in actual life, need not be counted as any disparagement of the author's sincere and spirited effort to inspire a tenderer feeling towards the erring humanity whose lot she describes. The theme is, of course, by no means a new one, and Wilkie Collins' *New Magdalene* will at once occur as a novel written with similar purpose; but it may be doubted whether the trenchant satire of the latter work is to be compared for real effectiveness with the dignified pathos of "Iota's" handiwork. A word must be said for the characters of the story: they are drawn with a masterly hand, and the analysis of motives and actions is conducted with an appreciative humour which stamps the book as a worthy successor to *A Yellow Aster*, the novel which first brought this author into notice.

The name of Mona Caird is associated with a controversy which assumed some prominence in the holiday season five or six years ago, and which is kept up in a languishing form even now. It might reasonably be presumed that a novel from her pen would embody this lady's pronounced opinions upon the duties and privileges—more especially the privileges—of woman in the married state; and *The Daughters of Danaus* does not belie expectations. Its theme throughout is the revolt, or upheaval, or emancipation—or whatever the

proper term may be—of the weaker sex. The principal characters are Hadria and Algitha, two sisters of an advanced and rebellious type of womanhood. The latter goes off upon a mission to the East End, where, appropriately perhaps, she marries a Socialist. We do not, however, hear so much about her as about her sister Hadria, a most emphatic and outspoken young person, who looks upon marriage as a degrading bondage, and considers that a woman with a child in her arms is "the symbol of an abasement, an indignity more complete, more disfiguring and terrible than any form of humiliation that the world has ever seen." After such a vigorous expression of opinion as this, it is somewhat strange to find the young lady condescending to submit to the degrading bondage she has denounced, and to marry an exceedingly commonplace person named Hubert Temperley. The inconsistency of her procedure no doubt suggested itself to her in due course, as, after a short spell of marriage, we find her taking a trip to Paris on her own account to study music, and also engaging in a deliberate course of flirtation with Professor Theobald, a man of immoral character, whose efforts to allure her from the path of virtue she has, however, the courage to resist. It is not easy to decide whether the author means Hadria's career to be a model or a warning; from certain expressions towards the end of the book one is tempted to believe she must have intended the latter. In point of mere style Mrs. Caird is an accomplished writer, but the constant repetition of the same views and arguments soon becomes wearisome; and, so far from having provided us with any solution of "the marriage question," the author has done little more than demonstrate how exceedingly dull a book of five hundred pages may be made.

Except for the presence of a hero who is preternaturally good and needlessly scrupulous, *Ventured in Vain* is sufficiently entertaining to merit favourable notice. The immaculate perfection of Mr. Geoffrey Markham has a foil in the character of the Reverend Latimer Legge, a parish clergyman of self-seeking and unscrupulous tendencies, while a stolen will and a wicked butler lend useful aid to the construction of a plot. By the help of her butler, Mrs. Markham, Geoffrey's mother, effects concealment of the will, in order to secure to her son the enjoyment of a large property, to the exclusion of his cousin's widow, the rightful heir. Black-mailing naturally follows, and the will, as in duty bound, turns up towards the end of the book. From this it will be seen that the main outlines of the story are anything but original. Still, the details are well filled in, and the result is a very readable production.

Mr. Hocking's name of itself guarantees the character of his book: it is sure to be healthy and pleasant writing. *A Son of Reuben* contains, as the title suggests, the story of a man resembling the patriarch of old, who, though his father's firstborn, his might, and the beginning of his strength, was yet "unstable as water." George

Lister, son of a Lancashire mill-owner, is a young man of artistic temperament with a soul above cotton and yarns. Idle and selfish in disposition, and faithless in love, his downward course is assured from the first, without a single redeeming point except his affection for the child his wife has borne him, a woman more selfish and frivolous, if possible, than he is himself. This is not one of Mr. Hocking's best books; but it is a sensible, well-written moral story, and worthy of a place among Christmas gift-books. There are several good illustrations.

The Beechcourt Mystery is a novel in three parts, the scene of the first being laid in France, and that of the other two in England. The French episode is introductory, and serves to account for the appearance on English soil of one Martin Rapau and his pretended daughter Mathilde, who are installed as lodgekeepers at Beechcourt Park by Lord Strogan, the owner, who has been attracted by the beauty of the French girl. The author of this book follows the usual tactics of the purely sensational novelist. Intrigue, robbery, and murder plentifully besprinkle the pages of his work. The incidents for the most part take place somewhere about midnight, and whole histories of mysterious crime are overheard at the right moment by persons conveniently hiding behind a tree or near an open doorway. It is without doubt a thrilling and blood-curdling narrative, and fulfils its purpose with complete success.

Suspected is also the story of a tragedy, but it is written in a totally different style. Here a woman is found stabbed to the heart, and a man, formerly her betrothed lover, is accused of the murder, convicted upon circumstantial evidence, and executed. These events take up half the book; the remainder is occupied with a narrative of discoveries which seem to implicate two or three different persons in the murder, until a confession at the end clears up the mystery. The writer displays some ingenuity in fabricating the incidents which throw suspicion upon totally separate parties, and also in concealing all clue to the real explanation; but his narrative wants lightness of touch and is made rather needlessly long.

JOHN BARROW ALLEN.

SOME BOOKS ON FOLK-LORE.

Folk-Tales of Angola. Fifty Tales, with Ki-mbundu Text, Literal English Translation, Introduction, and Notes. Collected and edited by Heli Chatelain. (Boston, U.S.A.: American Folk-Lore Society.) The society makes an appropriate start with its special memoirs. For the stock of beast-fables and other apparatus of folk-lore which the slave-owners imported with their human cargoes has flourished on American soil, and dominated the folk-lore both of the Red Indian and of the European settler. In his capacity as linguist to missionary and trading expeditions, Mr. Chatelain mastered the language of the Loanda natives sufficiently to enable him to collect their folk-tales, proverbs, riddles, and songs, gathering a wealth of material from a field hitherto little-worked. The selections are prefaced by brief but

informing chapters on the physical features of the Portuguese province of Angola, on the various subdued or semi-independent tribes scattered between Zambesia and the Congo State, whose social arrangements preserve relics of barbarism like the matriarchate, "as fatherhood is never absolutely certain," and among whom slavery flourishes, not only as the usual result of war, but because debtors and criminals are saleable property and "the uncle has the right to dispose of his nephews and nieces as merchandise." The Angolans are "superstitious deists"; but the great God is a *roi fainéant*, the *ma-bamba*, or godlings, whose several functions are as numerous as those of the *dii minores* of the ancients, being the sole objects of sacrifices and presents. Mr. Chatelain passes in rapid review the several collections of African folk-tales, deducing from comparisons of them with those published by him, and usefully annotated, that the several groups are related to a common stock. As might be expected, the beast-fable is the persistent type: not that type peculiar to India, in which animals act as men in the form of animals, and which Benfey explains as due to the Oriental belief in metempsychosis, but the genuine barbaric type, in which the beast-world is organised like the world of men. For to the savage the affinity between man and beast is complete; as a legend of the Micmacs says: "In the beginning of things men were as animals, and animals as men," in which, by the way, lurk the germs of the theory of common descent. Separating the few tales in Mr. Chatelain's collection bearing traces of foreign influence from those that are unadulterated, we have materials which take equal rank with the South African collections of Dr. Bleek and Bishop Callaway.

The Legend of Perseus. A Study of Tradition in Story, Custom, and Belief. Vol. I. "The Supernatural Birth." By E. S. Hartland. (David Nutt.) The extension of the comparative method to the materials of folk-lore is receiving rapid illustration, notably since the publication of Mr. Frazer's *Golden Bough*. But his application of that method was largely inferential, whereas Mr. Hartland, striking a clear note in his preface, leaves us in no doubt as to the significance of the conclusions to which his "study" brings us. Mr. Frazer invites us in the closing sentence of his book to listen to the bells of Rome ringing the Angelus as we linger at eventide in the once sacred grove of Nemi, where the incarnate tree-god was slain; but only "he who hath ears to hear" will interpret the vague hint. Mr. Hartland, more boldly, makes the birth of Perseus from the fecundation of Danaë by Zeus in the form of a shower of gold, the text of discourse on legends of supernatural conceptions all the world over. Ideas, universal in their range and fully developed in barbaric culture, have persisted through every stage of advance, and, finally, become "embodied in the faith and symbolism of the loftiest and most spiritual of the great religions of the world—the religion of civilised Europe. The figure of Perseus, the god-begotten, the dragon-slayer, very early became a type of the Saviour of the world." Mr. Hartland gathers his analogous examples from various and scattered sources—classical stories, *Märchen*, Sagas, customs, and popular superstitions; and the result of comparing these is to show that, however varied the form, the substance is identical. It rests on the foundation-belief that he who works wonders must himself be wonderful, and have come into the world in no ordinary way: born, as it may be said, not of flesh and blood. The theory of virtue inhering in all things is called in to explain the *modus operandi*. Hence the legends of the impregnation of virgins by

swallowing seeds or eggs, by smelling flowers, by the aid of birds, by wind or water, by sun-rays, or by some mysterious visitation of the gods; and thus is produced the raw material out of which the creeds of civilised faiths have woven their dogmas of incarnation. This explanation not only throws light on the origin of the dogmas, but acts as a solvent under which their disappearance is inevitable. Mr. Hartland may here and there have strained his variants to bear an interpretation which rather confuses than clears the main issue; but even where there may be dissent from some of his conclusions, there will be agreement as to the skill with which he has disentangled a mass of valuable material and produced it in lively form. We shall await with interest the publication of the succeeding volumes.

A Dictionary of British Folk-lore. Part I. Traditional Games of England, Scotland, and Ireland; with Tunes, Singing-Rhymes, and Methods of Playing. Collected and edited by Alice B. Gomme. Vol. I. Accrington—Nuts in May. (David Nutt.) *Children's Playing Games.* (Same author and publisher.) That modern improvement on the old school of antiquity, named the folk-lore, is ever on the search for survivals of custom and belief in hitherto neglected materials. Indeed, the materials interest him only so far as they are the amber which has preserved the fly. Not only folk and fairy-tale and nursery rhyme, but games and toys, yield their relics under his analysis. For the serious pursuits of manhood are mimicked in the pastimes of childhood. The dances and the romps, the tin soldiers and trumpets, the dolls and other apparatus of the play-room, are the offspring of a remote antiquity. "Hot Cocks" is depicted in Egyptian wall-paintings, and the wooden toy-bird with wheels under the wings found in the Fayum cemetery is identical with one devised for Yakut and Ainu children. In this first instalment of a Dictionary of British Folk-lore, projected by Mr. G. L. Gomme, traditional games are dealt with. Excluding invented games of skill, Mrs. Gomme has collected about 450 games, played alike by children and adults, or which represent the serious occupations of manhood, many of the specimens being, as Mrs. Gomme remarks, "unconscious folk-dramas of events and customs which were, at one time, being enacted as a part of the serious concerns of life before the eyes of children many generations ago." The mode of playing each game is fully described, and, where needful, illustrated, the tunes being added to the singing-games. Where the significance of the words or movements points to some custom, the possible connexion is indicated; and here Mrs. Gomme walks warily. There are the marriage games, as in "Round the Mulberry Tree," where the players probably represent the dance round a sacred bush; the funeral games of the "Green Gravel" and "Jenny Jones" type; the personification of hunted or sacrificed animals; the imitation of battles and military manoeuvres; of chase after prisoners; the relics of divination in forfeits, and so forth. "Cats' Cradle" is one of a type of string-puzzles or guessing games of world-wide distribution. Mrs. Gomme reserves the story of the origin and development of the games, and the comparison of those collected by her with "the games of children of foreign countries," for treatment in the second and concluding volume. Thus far she has discharged a pleasant task with tact and ability. The smaller volume comprises a selection of eight singing games for the nursery and schoolroom, with appropriate decorative illustrations by Miss Winifred Smith. It would make an excellent Christmas gift-book for young people.

NOTES AND NEWS.

MESSRS. MACMILLAN & Co. have decided to issue a series of "European Statesmen," similar in form, size, and scope to the "Twelve English Statesmen." The new series will be edited by Prof. J. B. Bury. The following volumes are now in hand: *Charles the Great*, by Mr. Thomas Hodgkin; *William the Silent*, by Mr. Frederic Harrison; *Richelieu*, by Prof. R. Lodge; *Mazarin*, by Mr. A. Hassall; *Maria Theresa*, by Dr. J. Franck Bright. There will also be volumes on Ferdinand the Catholic, Charles V., Peter the Great, Frederick the Great, Catharine II., Napoleon, Cavour, and others.

MR. STUART J. REID's memoir of Lord John Russell, being the ninth volume of "The Queen's Prime Ministers" series, will be published by Messrs. Sampson Low early in December. It will have for frontispiece a photogravure of a crayon portrait by G. F. Watts.

MESSRS. LONGMANS announce yet another volume of reminiscences by A. K. H. B., to be entitled *St. Andrews and Elsewhere: Glimpses of Some Gone and Things Left*.

MESSRS. CONSTABLE & Co. have in the press *The Travels of the Cesarewitch in the East*, illustrated with 500 photogravure plates and wood engravings from sketches made for this work by the artist who accompanied the party. The first volume is expected to be ready in January next.

A WORK entitled *The Story of the Expansion of South Africa*, written by the Hon. A. Wilmot, a member of the Cape Legislature and a friend of Mr. Rhodes, will be issued next week by Mr. T. Fisher Unwin. A large special edition has been taken by Messrs. Juta & Co., of Cape Town.

A LIFE of the Right Rev. J. S. Hill, first Bishop of Western Equatorial Africa, who died about a year ago at Lagos, has been written by Miss R. E. Faulkner, and will be published early in December by Mr. H. N. Allenson. All profits from the sale of the book are to be given to the Niger Mission.

UNDER the title of *Corrected Impressions*, Mr. George Saintsbury will shortly publish, with Mr. Heinemann, a volume of collected essays on the principal writers of the Victorian age, both dead and living, in which he arrives, in some cases, at rather startling conclusions.

MR. T. FISHER UNWIN will issue next week the second volume of *The Best Plays of Ben Jonson*, of which the first volume, under Prof. Herford's editorship, has already appeared in the "Mermaid Series," of which the present volume forms the last number. The plays now given are literal reproductions of the old text of "Bartholomew Fair," "Cynthia's Revels," and "Sejanus."

MR. ALFRED H. MILES has edited a new "Elocutionist," which will comprise one or two novel features. Dr. Lennox Browne contributes to it a popular treatise on the anatomy, physiology, and hygiene of the vocal organs; Mr. Clifford Harrison a chapter on the art of introducing musical accompaniments into elocutionary recitals; while Mr. Miles himself supplies a chapter on elocution and public speaking generally. The selections, of which there are about five hundred, cover the whole range of poetry and a considerable field of prose. Messrs. Hutchinson & Co. are to publish the volume immediately.

THE Clarendon Press will issue immediately the twelfth volume of Prof. Buchheim's "German Classics," consisting of an annotated edition of the first four books of Goethe's *Dichtung und Wahrheit*. The volume will have an introduction, giving, besides a brief

history of the compositions and a general outline of the contents of the whole Autobiography, a short account of Goethe's genealogy.

MESSRS. MACMILLAN & Co. have in the press *Britain's Naval Power*, being a short history of the growth of the British navy from the earliest times to Trafalgar, written by Mr. Hamilton Williams, instructor in English literature on board H.M.S. *Britannia*.

A VOLUME of short stories, by Mr. H. D. Lowry, entitled *Women's Tragedies*, will shortly appear in Mr. John Lane's "Keynotes" series.

MR. T. FISHER UNWIN will publish during this month *Alleyne: a Story of a Dream and a Failure*, by a new writer, Mr. E. T. Papillon. The motif of the story is the contact of the spiritual nature with the purely material. The scene is laid in South-east Devon, in the valley of the River Otter.

MR. T. FISHER UNWIN will also shortly issue a novelette, entitled *A Fancy Sketch*, the story of a platonic friendship between a young artist and a woman of shop.

MESSRS. DIGBY, LONG, & Co. will publish this week, in one volume, Florence Marryat's new novel, entitled *The Beautiful Soul*.

THE "Stories from the Diary of a Doctor," by L. T. Meade and Clifford Halifax, M.D., which appeared in the *Strand Magazine*, will be issued in volume form by Messrs. George Newnes & Co.

The Experiences of an Anglican Sister of Mercy is announced for immediate publication by Mr. Elliot Stock.

MESSRS. CONSTABLE & Co. have nearly ready for publication a volume of poems by Mr. Frank L. Stanton, entitled *Songs of the Soil*.

AN exhibition of Puritan and Presbyterian literature will be on view during next week at the English Presbyterian Theological College, Guilford-street. It covers a period of almost two centuries, from Tyndale's *Practice of Prelates* (1530) to Bennet's *Irenicum* (1722), and is as fairly representative of English Presbyterian history and controversies during that period as a collection not exceeding 160 volumes can be made. The catalogue will contain a brief descriptive note to each volume, and may be looked upon as a guide to the main outlines of this region of literature.

THE first meeting of the session of the Royal Statistical Society will be held on Tuesday, November 20, in the Lecture Theatre of the Museum of Practical Geology, Jermyn-street, at 4.45 p.m., when the president, Lord Farrer, will deliver his inaugural address on "The Relations between Morals, Economics, and Statistics."

THE first ordinary meeting of the one hundred and forty-first session of the Society of Arts will be held in John-street, Adelphi, on Wednesday next, at 8 p.m., when Major-General Sir John Donnelly, chairman of council, will deliver the opening address.

A MEETING of the English Goethe Society will be held in the rooms of the Royal Society of British Artists, Suffolk-street, Pall Mall, on Friday next, at 8 p.m., when Mr. W. F. Kirby will read a paper on "Goethe as Faust."

THE name of the translator of Errera's *The Russian Jews*, noticed in last week's ACADEMY, is Bella Löwy.

THE FORTHCOMING MAGAZINES.

THE December number of *Scribner's Magazine* will, as usual, be a Christmas number, with a cover specially designed and several extra illustrations. Mr. Rudyard Kipling contributes

a poem entitled "McAndrew's Hymn," the speaker being the Scotch engineer of an ocean passenger steamer; Mr. Cosmo Monkhouse gives an account of the life-work of G. F. Watts, illustrated by no less than twenty-one reproductions of his pictures; while there will also be included the last of the late Mr. Hamerton's series of papers on contemporary French painters, dealing with Emile Friant.

"GOOD Cheer," the Christmas number of *Good Words*, will this year consist of nine stories, with twenty illustrations. Among the contents we may specially mention: "The Minister's Dog," by Maarten Maartens; "The Interregnum in Fairy Land," by Mr. John Davidson; "An Emigrant," by Mrs. Hinkson (Katharine Tynan); "How he came out on the other side," by Mr. William Canton; and "Robin Goodfellow," by Mr. John Reid.

MRS. AMELIA E. BARR has written for the *Century Magazine* a story dealing with religious sentiment, entitled "From the Lowest Hell." The scene is laid in the neighbourhood of Skye, and the publishers are sending an artist to that region to make illustrations.

WITH the part to be issued on November 26, *Cassell's Magazine* enters upon its twenty-first year of publication; and henceforth the price will be sixpence per month instead of sevenpence as heretofore. Among the contributions to appear in the December part are: a serial story, by L. T. Meade, entitled "The Voice of the Charmer"; short stories by J. M. Barrie and Anthony Hope; "The Cabinet and Its Secrets," by Sir Wemyss Reid; and an illustrated article on the hats and bonnets worn by the Princess of Wales.

THE joint Christmas number of *The Young Man* and *The Young Woman* will contain a story by Mr. Conan Doyle, entitled "A Foreign Office Romance"; also stories by Annie S. Swan, Jane Barlow, and Gilbert Parker; an illustrated article on "Our First Winter in Canada," by the Countess of Aberdeen; reminiscences of Charles Dickens, by his eldest daughter; and a poem for the season by Mr. Norman Gale.

THE opening article in the yearly supplement to the *Liberty Review*, to be published on November 26, will be on "The Revolt of Labour," by Mr. Frederick Greenwood. Old age pensions will be discussed, Mr. Thomas Mackay criticising Mr. Chamberlain's proposals, and Lord Stanley of Alderley offering an alternative scheme. Mr. George Livesey will answer the question, "Should the London Gas Supply be Municipalised?" Canon Hayman will put forward "A Plea for Free Labour"; a chairman of brewster sessions will have something to say about "Magistrates and the Liquor Traffic"; and a railway goods agent will deal with "The Railway Rates Fiasco" as an object-lesson in state interference.

THE *Westminster Budget* for this week will contain an illustrated article on the St. Deiniol's Theological and General Library and Hostel for Students, which Mr. Gladstone has founded at Hawarden.

UNIVERSITY JOTTINGS.

IN Convocation at Oxford next Tuesday the following decrees will be proposed: (1) That the University of Allahabad be admitted to the privileges of a colonial university; (2) that thanks be given for the gift to the university of a selection of clocks, miniatures, and bronzes from the Hawkins collection; (3) that Prof. A. A. Macdonell and Mr. Arthur Sidgwick be added to the board of studies for the new honour school of English.

ON the same day, in Congregation, a statute will be promulgated, remodelling the honour school of Oriental studies. It is proposed to abolish the division into Indian and Semitic; and to require that every candidate shall be required to offer either Sanskrit, or Arabic, or Hebrew (together with the corresponding history), and also one additional language and one special subject, to be prescribed in regulations.

BISHOP BARRY, the Hulsean Lecturer at Cambridge for this year, announces that he has chosen for his subject "The Ecclesiastical Expansion of England," to be treated on the same lines as Sir John Seeley treated the national expansion. He will deal separately with the colonies proper, India, and the native races of Polynesia and Africa. The first lecture of the course is to be delivered next Sunday.

MR. HUBERT HERKOMER, Slade professor of fine art at Oxford, announces a course of six lectures, to be delivered in the studio of the University Galleries, on "A New Phase of Water-Colour Painting," with demonstrations.

THE Rev. Dr. C. H. H. Wright, Grinfield Lecturer on the Septuagint at Oxford, delivered his terminal lecture on Wednesday of this week, the subject being "Daniel xi.: The Period between Antiochus the Great and Antiochus Epiphanes."

DR. J. LORRAIN SMITH has been appointed demonstrator in pathology at Cambridge, in succession to Mr. Louis Cobbett; while the latter has been elected to the John Lucas Walker studentship in pathology held by the former.

THE following have been elected to honorary fellowships at Corpus Christi College, Oxford: Mr. Philip L. Slater, secretary to the Zoological Society; Mr. Frederick W. Walker, high master of St. Paul's School; the Rev. Edward L. Hicks, canon residentiary of Manchester; and Mr. Robert Bridges. All these are members of the college; the first three were formerly fellows.

At a meeting of the Oxford Architectural and Historical Society, to be held on Tuesday next, Mr. Falconer Madan will read a paper on "The History of the Ashmolean Museum and the Tradescant and Ashmole Collections," illustrated with some engravings of the old buildings.

THE second and concluding volume of the Rev. R. B. Gardiner's *Registers of Wadham College* is now nearly ready for issue to subscribers. Vol. i., which appeared about five years ago, covered the period from the foundation of the college in 1613 to 1719. The present volume carries the work on to 1871, where the editor proposes to stop. It contains about 2300 names of foundationers and commoners, arranged according to the chronological order of admission, together with an alphabetical index. Wherever it has been possible to trace a man's subsequent career, a full record is appended to his name; and for this purpose County Histories and other genealogical works have been thoroughly searched, while in many cases living members of the college have supplied the editor with information.

THE Rev. W. Dunn Macray will publish immediately, through Henry Frowde, the first volume of a new Register of Magdalen College, Oxford, containing the fellows down to 1520.

PROF. ARCHIBALD R. S. KENNEDY, of Aberdeen, has been elected to the chair of Hebrew and Oriental languages at Edinburgh, vacant by the death of Prof. Dobie.

THE chair of Arabic and Persian at University College, London, is vacated this term by Dr. Rieu's election at Cambridge. No endow-

ment is attached to the chair, nor has it yet been decided whether in future the two languages should be taught by the same person.

WE observe that three more natives of India have to be added to the matriculations—two at Oxford and one at Cambridge—all of them, from their names, apparently from Bengal.

THE inaugural lecture which Prof. Prothero delivered at Edinburgh on October 16, on taking possession of the new chair of history in that university, has been published as a pamphlet (Edinburgh: Thin; Cambridge: Deighton, Bell & Co.). The title is *Why should we learn History?* and the answer to the question is substantially conveyed in a quotation from Mr. Lecky: "He who has learnt to understand the true character and tendencies of many succeeding ages is not likely to go very far wrong in estimating his own."

ORIGINAL VERSE.

LOVE IN AUTUMN.

It is already autumn, and not in my heart only,
The leaves are on the ground,
Green leaves untimely browned,
The leaves bereft of summer, my heart of Love
left lonely.

Swift, in the masque of seasons, the moment of
each mummer,
And even so fugitive
Love's hour, Love's hour to live:
Yet, leaves, ye have had your rapture, and thou,
poor heart, thy summer!

ARTHUR SYMONS.

MAGAZINES AND REVIEWS.

IN the *Antiquary* for November Mr. A. M. Bell continues his account of palaeolithic remains found at Wolvercote, Oxfordshire. Regarding the objects found, there is little new to communicate; but the writer's speculations—or, as we perhaps should say, discoveries—regarding the formation of certain upper strata are very interesting. "English Glass-making in the Sixteenth and Seventeenth Centuries" is the first part of a paper which promises to be of considerable value. The section before us relates to window-glass only. Mr. Roach de Shonix gives a good account of the Leicester Museum. Some of the objects contained therein are of no little interest: notably so a fragment of Samian ware inscribed as a love-token from the gladiator Lucius to his sweetheart Verecunda Lydia. Among objects of a later date is a shield-shaped weight, probably of the fifteenth century, on which are represented the royal arms, France and England quarterly. A Georgian weight of similar shape is also preserved there. It, too, bears the royal arms, but accompanied by the lion and the unicorn. It may not be out of place to remark that about a quarter of a century ago a series of eighteenth century weights (three, if we remember aright) were exposed for sale in the shop of a dealer in curiosities at Lincoln. They were said to have been once the standard weights of the city. The information contained in Mr. Hartshorne's paper on the "Man in the Iron Mask" will be new to many. The subject has never seemed to us of much importance, but there are to whom it is of deathless interest.

"THE RAIDERS": A NOTE.

IN a letter addressed to the ACADEMY Mr. S. R. Crockett refers to the assistance he has derived from "literary and traditional sources of information—chapbooks, sermons, magazines." There are few writers of reputation who, in the crucible of their imagination, have not turned base metal of this kind into the purest

gold. By such transmutation sprang into existence Shakspeare's finest work. To Scott, as a literary alchemist, nothing came amiss.

The present generation of writers are finding that their predecessors have used up much, if not the best, of this raw material. And now, as the question of commercial competition in literature more and more presses, a writer becomes less and less anxious to indicate the sources of his inspiration. He wants to keep the field to himself; and, in the event of his having "pegged out" a particularly rich claim, he tacitly appropriates the resultant treasures of episode and fancy as the products of his own brain.

I wish to make clear that it is no part of my present purpose to pronounce how far such assumption of inventive genius on the part of a novelist is justifiable. But if we are forced to pry into the workshop of every latter-day novelist and analyse for ourselves the extent and value of his materials, we may have to revise our judgment in the case of several.

Take Mr. Crockett. Till *The Raiders* was published, we had no work of considerable value from his pen. His Scots dialect, his pawky humour, his grip of Lowland characteristics, struck me at once as delightful. But their vehicle took the shape of mere sketches, in which constructive skill was neither displayed nor required. With *The Raiders* Mr. Crockett challenged comparison with R. L. Stevenson. The book was a great success. The critics forthwith admitted him to the higher rank of novelists, on account of the constructive and inventive genius of which *The Raiders* apparently gave evidence. On reading the book I clinched that opinion in my own mind by admiration of the two most striking episodes—the episodes on which Mr. Crockett's claim as an artist might fairly hitherto be rested. I refer to Yawkins's escape from a king's ship, and the hero's adventures in the hut near the Murder Hole.

I have before me a book with the following title:—"Historical and Traditional Tales in Prose and Verse, connected with the South of Scotland, Original and Select. Kirkcudbright: Printed and Published by John Nicholson, 1843." One of these tales is "The Smugglers," by Samuel Wilson; another is "The Murder Hole," given as anonymous. It is not too much to say that *The Raiders* owes the best part of its corporate existence to these two tales.

I may say: first, Mr. Crockett makes no acknowledgment in his book; second, the details, the slightest details, are practically annexed from the older tales; third, and most serious offence, he utilises the phraseology.

"THE RAIDERS."—
Cap. ix.

"Here she comes. By the weathercock of Krabbendyk, 'tis the Seahorse, boys—a sloop of war of eighteen guns. See the jack at her mizzen. Mark their sky-scrapers."

Cap. x.

"He [Captain Yawkins] would have stuck a knife in you as quick as get married on shore—and they say he was married as many as sixty-seven times, the old Mahometan!"

"And it was bonny to see the boarding nets triced up and the pikes ready, the pistols all primed and the matches burning, ilka yin stuck

"THE SMUGGLERS."
Cap. ix.

"She's a sloop of war by G—, with her sky-scrapers and royal studding sails, flying jib and spritsail—top-sail, with the Union Jack at her mizzen peak."

"Cast off breechings and muzzle-lashings, overhaul the gun-tackles, prime your guns fore and aft, and get your matches lighted—trice up the boarding nettings and see your pikes and pistols ready—the first man aboard that offers to flinch his quarters shall have my cutlass in his guts, by G—." Besides a

"THE RAIDERS."
Cap. x.

in a linstock on the deck.

"The gunners were dumping round shot on the boards, and the grape and cannister were coming up from below."

"Down dropped the peak, round went the spars, the yards were braced, and away we swung."

"With that he leaped down, and snatching off his wig and broad, flapping hat, he crammed them into the right-hand Long Tom, and with his own hand shot them aboard the king's man."

Cap. xix.

"Where'er we see a bonny lass, we'll ca' as we gae by; Where'er we meet wi' liquor guid, we'll drink an we be dry. There's brandy at the Abbeyburn, there's rum at Heston Bay, And we will go a-smuggling afore the break o' day."

Other close parallels might be quoted. In addition, of course, "The Smugglers" supplies the strong vivacious outline of the whole Yawkins episode, as reproduced by Mr. Crockett.

Considerations of space prevent my dealing at any length with the anonymous tale, "The Murder Hole." Mr. Crockett here uses the material, but little of the phraseology. Its story is shortly this. A moor between Ayrshire and Galloway had become notorious owing to the disappearance of travellers. A pedlar-boy, crossing the moor one tempestuous night, seeks refuge at a cottage. He looks through the window, sees an old woman scrubbing the floor and strewing it with sand, and her two sons hastily thrusting some heavy body into a chest. He is seized, and, after retiring to bed, hears the murderous crew discuss his passage to the next world. He escapes, though he has not gone far before a hoarse voice exclaims: "The boy has fled! Let loose the bloodhound!" Eventually he baffles his pursuers, though he has fallen and hurt himself severely on a heap of stones.

Readers of *The Raiders* will be at no loss to gather from the above brief analysis the origin of an extremely clever and racy portion of Mr. Crockett's volume.

Wilfully or not, Mr. Crockett, by his reticence, suggests the impression that *The Raiders* is, in every respect, his own. So far as the popularity of his work is concerned, he would not have suffered by indicating his indebtedness. Literary reputation is not a thing to be played with.

"THE SMUGGLERS."

goodly tier of twelve-pounders on each side, the brig mounted two long eighteen-pounder stern-chasers, which Captain Yakens usually called his long Toms, and of which he was not a little vain. These he ordered to be double-shotted with round and cannister, and beside each he stuck in the deck a linstock, with a match ready lighted."

"'Helm a-weather,' cried Yakens, 'drop the peak—square the mainyard—let go the headbolines—brace about the headyards.'"

"Old Yakens on the quarter-deck, betwixt his two stern-chasers, plucked from his bald scalp the hat and wig, and tossing them on the cruiser's deck, 'Take these,' cried he, 'you lubberly dogs, for wadding to your guns.'"

"Where'er we see a bonny lass, we'll ca' as we gae by, Where'er we meet wi' liquor guid, we'll drink an we be dry. There's brandy at the Abbeyburn, there's rum at Heston Bay, An' we will go a-smuggling afore the break of day."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BONNETAIN, Mme. Paul. Une Française au Soudan. Paris: May & Motteux. 3 fr. 50 c.
FINLAND im 19. Jahrh. in Wort u. Bild dargestellt v. finländ. Schriftstellern u. Künstlern. Leipzig: Koshler. 88 M.
FRANCE, Anatole. Le Jardin d'Épiqueure: recueil de pensées. Paris: Calmann Lévy. 8 fr. 50 c.
GILLE, Ph. Causes sur l'art et les artistes. Paris: Calmann Lévy. 8 fr. 50 c.
KYU, Th. Cornelia. Nach dem Drucke vom J. 1594 hreg. v. H. Garsner. München: Ackermann: 2 M.
LAGARDE, A. de. Paul de Lagarde. Erinnerungen aus seinem Leben. Göttingen: Dieterich. 2 M.
LOOTENS, L. La Théorie musicale du chant grégorien. Paris: Thorin. 15 fr.
SÉAILLES, Gabriel. Ernest Renan: Essai de biographie psychologique. Paris: Didier. 8 fr. 50 c.
VALORI, Prince de. Verdi et son Œuvre. Paris: Calmann Lévy. 8 fr. 50 c.
WESTLANDER, A. Russland vor e. Regime-Wechsel. Politische u. wirtschaftliche Zustände im heut. Russland. Stuttgart: Malcomes. 1 M. 80 Pf.
WOLFF, E. Goethes Leben u. Werke. Mit besond. Rücksicht auf Goethes Bedeutg. f. die Gegenwart. Kiel: Lipsius. 6 M.

THEOLOGY.

- CLENET, C. Die Einheitlichkeit der paulinischen Briefe geprüft. Göttingen: Vandenhoeck. 4 M. 80 Pf.

HISTORY.

- BELHOMME, le Lieut.-Col. Histoire de l'Infanterie en France. T. 1 et 2. Paris: Charles-Lavauzelle. 10 fr.
BEANULLI, J. J. Römische Ikonographie. 2. Th. Die Bildnisse der röm. Kaiser u. ihrer Angehörigen. III. Von Pertinax bis Theodosius. Stuttgart: Union. 21 M.
BISMARCK'S, Fürst, Ansprach, 1848-1894. Hreg. v. H. v. Poschinger. Stuttgart: Deutsche Verlag-Anstalt. 7 M.
DIERCKX, G. Geschichte Spaniens von den frühesten Zeiten bis auf die Gegenwart. 1. Bd. Berlin: Cronbach. 7 M. 50 Pf.
LUDWIG, Th. Die Konstanz Geschichte-schreibung bis zum 15. Jahrh. Strassburg: Trübner. 8 M.
MAASS, O. Kleitarch u. Diodor. Eine Quellenuntersuchg. I. St. Petersburg: Schmitzdorff. 1 M. 50 Pf.
PETERSDORFF, H. v. General Johann Adolph Frhr. v. Thielmann, e. Charakterbild aus der Napoleon. Zeit. Leipzig: Hirtzel. 8 M.
PHILIPPSON, M. E. Ministerium unter Philipp II. Kardinal Granvella am span. Hofe. (1579-1588.) Berlin: Cronbach. 12 M.
WOLF, Th. Johannes Honterus, der Apostel Ungarns. Kronstadt: Zeidner. 2 M. 40 Pf.

PHYSICAL SCIENCE, ETC.

- BASTIAN, A. Zur Mythologie u. Psychologie der Nigritier in Guinea m. Bezugnahme auf sozialistische Elementargedanken. Berlin: Reimer. 4 M.
FREUS, Th. Die Begriffsarten der Amerikaner u. Nordasiaten. Königsberg-i.-Pr.: Braun. 4 M.
ZIMMERMANN, A. Das Mikroskop. Wien: Denticke. 9 M.

PHILOLOGY, ETC.

- DARMESTETER, James. Essais orientaux. Paris: Lib. Centrale des Beaux-Arts. 8 fr.
TACITE, Nouvelles considérations au sujet des Annales et des Histories de. Paris: Thorin. 8 fr.
USKUNDE, ägyptische, aus den k. k. Museen zu Berlin. 2. Bd. 2. Hft. Berlin: Weidmann. 2 M. 40 Pf.

CORRESPONDENCE.

THE NEWLY FOUND SINAITIC CODEX OF THE GOSPELS.

Oxford: Nov. 12, 1894.

MAY I attempt in your columns a solution of the enigma which the new Syriac Codex of Mount Sinai, in its version of the first chapter of Matthew, has flung down before the learned world. First let me give the new text as Mr. Burkitt translates it in last week's *Guardian*, giving only the verses which in the new Codex assume a new form:—

"Matthew i. 16.—Jacob begat Joseph; Joseph, to whom was betrothed Mary the Virgin, begat Jesus, who is called Christ.

"V. 18.—Now the birth of Christ was on this wise: when Mary his mother had been betrothed to Joseph, when they were not coming near one to the other, she was found with child of the Holy Ghost.

"V. 19.—Now Joseph her husband, because he was just, did not wish to expose Mary, and thought of quietly divorcing her.

"V. 20.—Joseph, son of David, do not fear to take Mary thy wife, for that which is to be born of her is from the Holy Spirit.

"V. 21.—For she shall bear thee a son, and thou shalt call his name Jesus; for he shall save his people from their sins.

"V. 24.—Now when Joseph arose from his sleep he did as the angel of the Lord commanded him.

"V. 25.—And he married his wife, and she bear him a son, and he called his name Jesus."

Here we have a naturalistic account of the birth of Jesus in vv. 16, 21, 25, juxtaposed with the usual miraculous account in the rest of the verses—18-23. Which is the more primitive account, the naturalistic or the miraculous? In other words, have we here an originally unorthodox text in process of becoming orthodox, or an originally orthodox text in process of being made heretical? And here I use the terms orthodox and heretical in the conventional sense. An answer to these questions will explain how the two rival and incompatible accounts came to jostle each other in the same context. Let us first consider the hypothesis that an originally orthodox text is here in process of being hereticised.

Against such a view it may be urged:—

1. That the genealogy finds its only logical and possible conclusion in the new form of v. 16. This all parties will admit. But this is to admit that the genealogy was originally devised on heretical lines, and destined to prove that Jesus was the natural son of Joseph.

2. That the genealogy so devised cannot be detached from the text as a later addition. For it is in a way presupposed by the account of the birth which follows it in vv. 18 foll. The very language shows this, for v. 1 begins, "The book of the generation of Jesus Christ," and v. 18, "Now the generation of Jesus Christ was on this wise." Thus v. 18 harps back to v. 1.

3. That the new features of the text in vv. 16, 21, 25 are not idiosyncracies of the new Syriac text, but were once part of a widely diffused and established text. For, as Mr. Burkitt points out, the words of the current text of v. 25, "and he knew her not until," are omitted in the best representative of the ancient African Latin Version.

4. A heretic anxious to produce a naturalistic text would not have been content with such slight changes of the new text, but would have made a clean sweep at least of v. 19.

These reasons oblige us to reject this first hypothesis. But the rival hypothesis on which we are thrown back is not simple.

For (1) what orthodox person trying to make the text orthodox would have left in vv. 16, 21, and 25? It is a sufficient answer to this objection to say that most orthodox copyists would not; and the fact that this is the only codex in which v. 16 is found, in what must yet have been its original form, proves that they did not so leave it. In the new codex the primitive text of v. 16 is still respected, as it was not by the writers of any of our other ancient codices. (2) If a naturalistic account of the birth stood in the earliest text, how shall we account for vv. 18-20 and vv. 22 and 23? I would suggest the following theory in explanation of the very difficult problem implied in this second objection.

The Jews in the time of Christ deemed it possible and natural for a child to be conceived of the Holy Spirit, and yet at the same time to be begotten in the ordinary way. The two processes lay in different spheres. The one gave his soul or reason, which was a gift of the Divine Spirit; the other process gave his flesh, blood, and the faculties of sense. So Philo writes:

"The sensible and individual man is a being compounded of earthy substance and of divine Spirit (σύνθετον ἐκ γῆδ' οὐρίας καὶ πνεύματος θεοῦ). His body came into being because the Artist took clay and fashioned out of it a human form (μορφὴν ἀνθρώπου). His soul arose out of nothing created whatsoever, but from the Father and Controuler of all things (τὴν δὲ ψυχὴν ἀπ' οὐδενὸς γενήσασθαι τὸ παράπαν, ἀλλ' ἐκ τοῦ πατρὸς καὶ ἡγεμόνος τῶν ἀπείρων)."—Philo, *De Opificio Mundi*, i. 32, § 46.

In the terms of such a philosophy as this, a woman might be said to conceive her child of the Holy Spirit in respect of its soul, which is an ἀπαύγασμα θεοῦ λόγου or νοῦ, a spark thrown off by the divine Reason or Word. At the same time, she would conceive it in respect of its flesh, blood, and sensuous faculty (αἰσθησις) in the natural manner through intercourse with a human husband. So it is that the angel assures Joseph that Mary has conceived the future Messiah "of the Holy Spirit," and yet in the same breath bids him take his wife to himself and procreate the Messiah in the usual way. To the mind of Philo and of his contemporaries there was nothing in such a command that was inconsistent or irreligious. And in the *Liber de Cherubim* of Philo (§ 13), we meet with language closely analogous to that of Matt. i. 18 foll. The writer, in an allegorising vein, compares the wives of the Patriarchs and other leaders of Israel to virtues.

"Sarah," he says, "is introduced as becoming pregnant when God visits her in her solitude (τότε κύουσιν, ὅτε δ' θεὸς αὐτὴν μοναθεῖσαν ἐπισκοπεῖ). And she brings forth not to Him who so visited her (τῷ τὴν ἐλπίσκειν πεποιμένῳ), but to him who yearned to attain to wisdom, and he is named Abraham. Yet more clearly doth he [viz., Moses] instruct us in the case of Leah, saying that God opened her womb (Gen. xxix. 31)—and to open the womb is a man's part. But she conceived and bore, not to God—for He alone is all sufficient to himself—but to Jacob, to him who had laboured willingly for the good cause, that Virtue might receive the Divine Seed from the First Cause, and bring forth to that one of her suitors who should be preferred. Again, when Isaac, the all-wise, had prayed to God, Rebecca, who is Patience, became pregnant by Him to whom the prayer was uttered (ἐκ τοῦ ἱκευθέντος ἔγκυος). And without any prayer at all or supplication, Moses having taken Sephora, who is winged and soaring virtue, finds her pregnant by nothing mortal (Σεπφώραν Μωϋσῆς λαβὼν εὐρίσκει κύουσιν ἐξ οὐδενός θνητοῦ)."

Here the phrase ἐξ οὐδενός θνητοῦ answers to the ἀπ' οὐδενός γυναικός, i.e., πνεύματος θεοῦ, "Divine Spirit," in the passage above quoted from the *De Opificio Mundi*. Therefore we might substitute it, and write the last sentence thus: Σεφ. Μ. λ. εἰ. κν. ἐκ πνεύματος θεοῦ. If we do so, we get almost the very words used in Matt. i. 18 of Mary: "ἐνέβη ἐν γαστρὶ ἔχουσα ἐκ πνεύματος Ἁγίου."

Such a resemblance of phrase is hardly to be explained as a mere coincidence. We are obliged to admit that the original purport of the story was to represent Mary as owing the soul of the Messiah to the Holy Spirit, and His flesh to the natural human intercourse. The account of Matt. 18-25 must be explained by help of the Jewish theosophy current at the time.

Verses 19, 20 alone conflict with such an interpretation. The human and the divine parentage of Jesus may have lain in different planes, and so have been consistent with one another. But why, in that case, was Joseph minded to put his bride away privily? Why should the angel bid Joseph not to fear to marry his wife, unless his apprehensions had been already roused?

I cannot but think that in these verses we have the gloss of carnally minded persons, who were too dull to comprehend the purely spiritual import of the statement that Mary had conceived by the Holy Spirit, of persons who could only understand that which they could see and handle, and who thus introduced into our text a confusion of the divine Fatherhood with the human, which befits a pagan rather than a Christian standpoint.

The New Testament is full of similar confusions of spiritual processes and realities with fleshly and material ones. The "leaven of the Pharisees," the "I have bread to eat that ye know not of," will occur to everyone. The

very vision of the Holy Ghost descending in bodily form as a dove is a materialising of the symbolism so common in Philo, according to which the Divine Spirit or Logos is likened to a wild dove, a symbolism which also meets us in the pages of the Jewish Talmud. The literalist interpretation of the word *parthenos* in the Septuagint version of Es. vii. 14 was also not without its influence in determining the growth of the text in an orthodox direction.

One word more as to the use in the new Codex, in Mat. i. 16, of the phrase, "Mary the Virgin." To me the phrase has a very primitive and almost contemporary air, when occurring in such a context. Let us suppose that Mary, after the death of Joseph, her child's natural father, became one of the "widows" of the early Christian community at Jerusalem (cp. Acts vi. 1). In such a case she would have been known to her contemporaries as "Mary the Virgin." For widows who, after their husbands' death, rejected second wedlock and lived holly had, in the earliest Church, the rank and title of "virgin." Thus Clement of Alexandria (*Strom.* vii. 12) speaks of the widow as having by her self-restraint regained her virginity (καθότι ἡ χήρα διὰ σωφροσύνης αὐτὴς παρθένος). So Tertullian *de Exh. Cast.* i.: "Secunda virginitas . . . in viduitate perseverat ex arbitrio." These are writings of the end of the second century. In writings of its commencement we have the same thing put more unequivocally—e.g., Ignatius *ad Smyrnaeos* xiii.: "I salute . . . the virgins who are called widows (τὰς παρθένους τὰς λεγόμενας χήρας)." Among the Alexandrine Jews the same was the case, or Philo could not have written as follows (*de Cherubim* i. 148):

"In contrast with ourselves, it is befitting for God to converse with a nature that is unstained, untouched, and pure—with the true virgin. For among men the intercourse for the begetting of children makes virgins into women; but whensoever God begins to consort with the soul, He turns her that was before a woman back into a virgin (πρότερον οὖσαν γυναῖκα παρθένον αὐτὴς ἀποδείκνυσιν, cp. the passage of Clemens Alex.) . . . At least He will not hold intercourse with Sarah before 'it had ceased to be with her after the manner of women,' and before she had returned into the position of a chaste virgin (ἀναδραμεῖν εἰς ἀγνευσις παρθένου τάξιν)."

We are thus able to carry back the institutions of Clement and Tertullian through Ignatius into the Hellenic Judaism of the very beginning of the Christian era. It cannot, therefore, be questioned that in the earliest community of Christians widows would be classed as virgins. What was the custom in Philo's circle, in the Church of Smyrna in A.D. 110, in the Churches of Alexandria and Carthage about A.D. 190, is certain to have been the custom in the Christian Church of A.D. 40-60. But, if so, Mary, the widow of Joseph and mother of Jesus the Messiah, would have at least possessed a title granted to the rest of the viduate order. She would have been known to her contemporaries as "Mary the Virgin"; and so the earliest text of the Gospel of Matthew seems to have called her.

FRED. C. CONYBEARE.

London: Nov. 10, 1894.

The Lewis Codex—the Old Syriac version of the Gospels—is at last in our hands: and the strange phenomena presented at the very outset, those commented on by Mr. Rendel Harris in this month's *Contemporary Review*, are by themselves sufficient to justify the intense interest with which the publication has been awaited. "Joseph, to whom was espoused the Virgin Mary, begat Jesus"—such is the termination of the Matthean genealogy, according to our new authority. And the miraculous begetting

of Jesus is recounted with the following variation, "She shall bear thee a son . . . and she bore him a son." Jesus, son of Joseph!

Mr. Rendel Harris exclaims that some heretic has perverted the primitive orthodox text, adding that the writer manifestly contradicts himself in his representation of Christ as Joseph's son, and yet a Virgin's. Surely the latter consideration should have made Mr. Harris hesitate. It is incredible that even heretics should stultify themselves so flagrantly as this. Why not have omitted the Virgin-birth altogether? But these new readings of the Old Syriac introduce nothing fresh: they merely intensify difficulties in the received text that have always been recognised, and it is only as part of that larger question that they can be dealt with satisfactorily.

In imputing inconsistency to the hypothetical heretic, Mr. Rendel Harris follows the path pursued by that long line of commentators who separate the Matthean genealogy, David to Joseph, from the subsequent narrative of Virgin-birth; and Luke ii., where Joseph is called "parent," "father," from the Annunciation narratives that precede. But the grounds on which this separation has been made are purely subjective, and—as I pointed out eighteen months ago, *à propos* of certain unities of style and diction which bind the separated sections together—are not at all decisive.

"The narratives of Virgin-birth do not necessarily exclude St. Joseph altogether. It is only stated that Christ's birth was not due to any action or volition of His Mother's husband. When the rib was taken from Adam's side, Adam was unconscious" (*Formation of the Gospels*, 2nd edit., pp. 58, 87).

This tentative conclusion is now pressed home with irresistible cogency by the readings of the Old Syriac.

Conception, what did this word imply at the time that our protevangelists were composed? Something which, so far as we are here concerned, did not materially differ from what it implies to-day; for though the two elements necessary—that which fertilises from the one side, and on the other that which is fertilised—were not recognised in the same manner, yet the fact was fully perceived that two elements were necessary, this provided by one parent and that by the other. Physiology had already realised that, at the first moment of conception, a child is of the substance of both father and mother. How, then, did the phenomenon of a Virgin with child present itself? There were three possible explanations: (1) That the fertilising germ had been derived, though abnormally, from the Virgin's husband; (2) abnormally produced by the Virgin; (3) supplied from above. It was the first of these inferences that commended itself to the authors of Matt. i., ii., and Luke i. 5-ii.

The authors of Matt. i., ii., and Luke i. 5-ii. held that Christ was Virgin-born and also was of Joseph's seed. For even if, in defiance of the internal unities of style and diction, we violently separate those sections of Matt. i., ii., and Luke i., 5-ii., which speak of Joseph as David's heir and Christ's father, from the narratives of miraculous conception, still, even by themselves, these latter supply sufficient indication that the point of view is not different from that in the sections obelised. In Matt. i. 20, at the beginning of the Virgin-birth section, the angel addresses Joseph as "Thou son of David." Why? except on the hypothesis above suggested. And Joseph is given warrant for exercising the rights of fatherhood, and giving the Child its name. So, too, in Luke i. 27, 32, 36, the angel's promise to the Virgin that her child shall inherit the throne of His father David is prefaced with a statement that

her espoused husband was of David's lineage, and closes with an intimation that the Virgin herself was of Aaron's—"Great daughter of Levi, clothed in white linen," as she is styled in the Testament of the Twelve Patriarchs. The combined effect of Matt. i., ii. and Luke i. 5-ii.—discrepant in so many particulars, but co-incident in this imagined discrepancy with themselves—imperatively demands the explanation, that the authors perceived no contradiction between phenomena which so many of their commentators have set in opposition.

True, that Joseph's instrumentality is unconscious. But this was almost necessitated by the very nature of the case. And any inference, hostile to Joseph's fatherhood, from this omission is clearly negated by the fact that in Matt. i., ii. the Virgin's instrumentality is represented as unconscious too. ἐπεὶ δὲ ἐν γαστρὶ ἔχουσα—"She was discovered to be with child"—evidently to her own surprise, as well as the surprise of those intermediaries who informed Joseph; for we must beware of so reading Matt. i., ii. as if the writer foresaw and intended us to read between his lines the matter of Luke i. 5-ii. She was surprisingly discovered to be with child; and the angel's address to Joseph reads like the first mention of an idea, novel and new, not as the confirmation of something which his espoused wife has already asseverated.

Is there anything contrary to Joseph's fatherhood in the statement that the conception in Matt. i. is derived "ἐκ πνεύματος ἁγίου," and in Luke i. is attributed to "the spirit and power of the Highest"? Again no. Whatever view, distinct or indistinct, of the personality of the Holy Spirit was entertained by the authors of the two protevangels, it is clear that the expression "Spirit" in these two passages is used in a sense quite impersonal, merely to denote divine agency. For Christ is never regarded in the New Testament as Son of the Holy Ghost, nor is the Holy Ghost ever regarded as His Father. And the only document in which such a relationship is mentioned, "The Gospel according to the Hebrews," which makes the Spirit instead of the Father address the baptised Christ as "My Son," precludes any misunderstanding under this head by subsequently making Christ refer to the Spirit as "My Mother. An exact parallel to the expression, "Conceived by the Holy Ghost," is furnished in Galatians iv. 29, where Ishmael, "born according to the flesh," is distinguished from Isaac, "born according to the Spirit," κατὰ τὸ πνεῦμα (cf. Romans i. 3, 4).

But there still remains the fact that in Luke i. 35 Christ is pointedly called God's Son. Is there anything contrary in this to the view above taken? We must examine that passage at length: "Thou shalt bring forth a Son. He shall be called Son of the Highest," so Gabriel. The Virgin accepts the announcement that her Son shall be Son of the Highest—kings are generally regarded in the Old Testament as "Sons of God, children of the Most High"—and she perceives no incompatibility in such a title with human fatherhood. Her only difficulty is occasioned by the fact that as yet she has not known man. Gabriel's second address is directed to remove this difficulty. He tells her that by a divine interposition the necessity for intercourse with man will be obviated. That which is to be born shall be born holily. And therefore—the conception being due, not to the volition of man but of God (cf. John i. 12, 13)—her child shall be, in a still higher sense than she had previously understood, God's Son.

Son of the Virgin and of Joseph—this is the view chosen by the authors of Matt. i., ii., and Luke i. 5-ii., for it was the readiest to occur and the most natural. The prophecy of Isaiah,

by which they were so much influenced, does not state that a child should be born with only one parent, but that conception should take place *virginitate salva*. What occasion was there to go beyond the prophecy? And exact information as to the mode of fulfilment there could not have been. For supposing the narrative of the Annunciation to have been derived immediately from the Virgin herself; yet, from the character of the event, even the Virgin could have given evidence only as to the fact of a miracle having occurred, not as to its nature. But, indeed, it is more probable that the Virgin had passed away long before the first line of Matt. i., ii. and Luke i. 5-ii. was written.

But though the author of Matt. i., ii., and the author of Luke i. 5-ii. are in absolute agreement as to the physical relationship to Joseph, there is an important difference in the latter's method of dealing with the subject; a departure from Matt. i., ii., which appears to have prepared the way for that alternative view, generally prevalent from the second century until now, that Christ was of the substance of His mother alone. Mary is represented as conscious and consentient, a difference of representation which at once raises her high above the level of Joseph. This moral obscuration of Joseph by Mary was only natural under all the circumstances, for Mary had lived to occupy a position in "the Christian community which the language of the 'Magnificat' shows to have been very high, while Joseph had died before the Messianic glories began. It was very natural, and no new doctrine was designed; still, one turns from the picture painted by Luke with a clear impression only of Virgin and Child. A single stroke of the brush is needed—the provision of Davidic lineage for Mary—and the picture, though overburdened with much superfluous detail, will no longer need the figure of Joseph for its necessary completion.

The decisive touch that obliterated the notion of Joseph's fatherhood, and transformed the primitive picture of the Holy Family into that on which we look to-day, appears to have been added by the "Gospel of Peter." Justin Martyr, and Pseudo-Isaiah of the "Vision," who were both certainly acquainted with the Gospel of Peter, agree in asserting Mary's descent from David; and besides Pseudo-Isaiah's references to bloodless conception and parturition, we have also that fixed formula of Docetism, "By water only, not by blood." However it came to pass, we find by the middle of the second century the doctrine generally prevailing that Christ, as man, was of the substance of His mother alone, though witness to the old belief was still maintained by most Jewish Christians. Hegesippus accepts the Virgin-birth, and yet regards Joseph's children by a former marriage, and the children of his brothers, as veritable kinsmen of the Lord. But Jewish Christianity became extinct.

The new light of the Syriac Codex guides us back. In cave, or stable, or house, at Bethlehem or Nazareth—the outlines are dim and indistinct, for the sky is clouded; but this much, at least, we see clearly with the Shepherds: not only the Christ-child's mother, but also His father, St. Joseph.

F. P. BADHAM.

PLAGIARISM AND COVENANTING MIRACLES.

Glasgow: Nov. 12, 1894.

MR. S. R. CROCKETT, in his letter in the ACADEMY of November 10, writes: "Mr. Wallace, or some one else, has told the universe three times that I am a plagiarist." I have not told the universe three times, or even once, that Mr. Crockett is a plagiarist. The charge

was made in the *Glasgow Herald*, but I did not make that charge. I did not make any such charge in the *Literary World*. I did not make any such charge in the ACADEMY. What I did was to mention the fact that such a charge had been made in Scotland, and to suggest that Mr. Crockett should deal with it. He has acted on my suggestion, and so has justified it. Whether his treatment of the accusation of plagiarism be accounted adequate by the critics who made it, or by the reading public, is no concern of mine.

If Mr. Crockett is under the impression that I have had anything to do, directly or indirectly, with the bringing of an accusation of plagiarism against him, I have to assure him that he is utterly mistaken. In return for this assurance, I must ask Mr. Crockett at once to unsay these words—

"This kind of thing is always going on, and I do not think that Mr. Hardy took any further notice of his Mr. William Wallace. And in this, having said my say, I propose to follow his example."

Whatever be the "kind of thing" that is "always going on," I have neither art nor part in it. Mr. Crockett must first catch his Mr. William Wallace treating him as some one seems to have treated Mr. Hardy, before he follows that gentleman's example. He must see that, in the light of my assurance, and of my general criticism of his works, his words, written no doubt under a false impression, resolve themselves into a meaningless impertinence.

I gather from Mr. Lang's courteous letter that he can supply information calculated to prove that the Covenanters claimed the power to work miracles. I shall be delighted to see such information. Mr. Lang's authority on the field of knowledge of which Covenanting hagiology is but a corner is beyond dispute. At the same time, I hope my use of "the Covenanters" will not be misunderstood. I spoke of "the Covenanters"—the general character of my allusion to them shows this—precisely as most folk in Scotland are in the habit of speaking of "the Reformers," as representative, responsible men, fighting for what they rightly or wrongly regarded as the cause of "sacred freedom." It would be as unjust to identify "the Covenanters" with all the madness of the rabble of Cameronianism as to identify "the Reformers" with all the excesses of the Knoxite mobs. If Mr. Lang can prove that any man in the position of the Rev. Alexander Renfield in *Mad Sir Uchtrid of the Hills*, a trained Protestant theologian and in the possession of his wits, ever exercised the power—the eminently useful power—of converting an antagonist into a Nebuchadnezzar, or of performing an equivalent miracle, it will be my duty to cry *peccavi*—perhaps even to sit upon the stool of repentance in Penicuik Free Church.

WILLIAM WALLACE.

THE NEW PSYCHOLOGY.

London: Nov. 12, 1894.

In your notice of Dr. Ward's article on "Assimilation and Association" in the current number of *Mind* (ACADEMY, November 3, p. 351), your reviewer congratulates him on what may

"perhaps be regarded as a new departure in physiological investigations. Its significance lies in the fact that it moves away from the old-fashioned standpoint from which mind was regarded as a thing having contents to the biological standpoint from which it is seen to be a complex of functional activities."

Will you permit me to say that this was precisely my standpoint more than twenty-one years ago, in setting forth the bases of *The*

New Philosophy of History? For, having assimilated the conception of the atom to that of the molecule and the cell, and having defined physics as the science of the casual relations of motion in its three forms—translation (Energetics), transformation (Chemics), and assimilation (Organics)—I correlated with the science of physics thus conceived the science of metaphysics defined as the science of the causal relations of cognition in its three forms, con-sciation, ideation, and conation. See more particularly pp. 113 to 115, and p. 126.

J. S. STUART-GLENNIE.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, NOV. 18, 4 p.m. Sunday Lecture: "Mountain Legends," by Mr. Clinton Dent.
7.30 p.m. Ethical: "The Real Issue before the School Board Electors," by the Rev. W. Copeland Bowie.
MONDAY, NOV. 19, 5 p.m. Hellenic: "Archaeological Discoveries in Crete," by Mr. Arthur J. Evans; "The Mythology of the *Bacchæ*," by Mr. A. G. Bather.
5 p.m. London Institution: "Climbing in the Himalayas," by Mr. W. Martin Conway.
8 p.m. Royal Academy: "Grounds for Painting," by Prof. A. H. Church.
8 p.m. Aristotelian: "The Logical Meaning of Proper Names," by Mr. E. C. Benecke.
TUESDAY, NOV. 20, 4.45 p.m. Statistical; Inaugural Address, "The Relations between Morals, Economics, and Statistics," by Lord Farrer.
8 p.m. Civil Engineers: "The Machinery of War-Ships," by Mr. Albert J. Durston.
8.30 p.m. Zoological: "The Anatomy of *Altherura africana*, compared with that of other Porcupines," by Mr. F. G. Parsons; "The Significance of Diagnostic Characters in the *Pleurocentridæ*," by Mr. J. T. Cunningham; "A Description of the so-called Salmonoid Fishes of the English Chalk," by Mr. A. Smith Woodward.
WEDNESDAY, NOV. 21, 7.30 p.m. Meteorological: "Methods of determining the Influence of Springs on the Temperature of a River, as illustrated by the Thames and its Tributaries," by Mr. H. B. Guppy; "Some Effects of the Gale in the Highlands of Scotland on November 17 and 18, 1893," by Mr. Eris S. Bruce; "History of a Water-spout," by Mr. Alfred B. Wollaston.
8 p.m. Geological: "The Pleistocene Beds of the Maltese Islands," by Mr. John H. Cooke; "Geological Notes on a Journey in Madagascar," by the Rev. R. Baron; "A Collection of Fossils from Madagascar, collected by the Rev. R. Baron," by Mr. R. Bullen Newton.
8 p.m. Microscopical: "A Simple Method of Measuring the Refractive Indices of Media," by Mr. E. M. Nelson; Demonstration, "Staining Central Nervous System," by Dr. W. A. Turner.
8 p.m. Society of Arts: Opening Address by Sir John Donnelly, Chairman of Council.
THURSDAY, NOV. 22 6 p.m. London Institution: "Extinct Monsters," by the Rev. H. N. Hutchinson.
8 p.m. Royal Academy: "Pigments," by Prof. A. H. Church.
8 p.m. Electrical Engineers: "Electrical Steep-Grade Traction in Europe," by Dr. Charles S. du Riche Proulx; "Electric Tramways in the United States and Canada," by Mr. H. D. Wilkinson; "Electric Traction, with special reference to the Installation of Elevated Conductors," by Messrs. R. W. Blackwell and Philip Dawson.
FRIDAY, NOV. 23, 5 p.m. Physical: "The Measurement of Electro-magnetic Capacity," by Mr. Frederick Womach; "Mirrors of Magnetism," by Prof. S. P. Thompson and Mr. Miles Walker; "Students' Simple Apparatus," by Prof. Ayrton.
8 p.m. English Goethe Society: "Goethe as Faust," by Mr. W. F. Kirby.

SCIENCE.

Assyrisches Handwörterbuch. By Fr. Delitzsch. (Leipzig: Hinrichs.)

PROF. DELITZSCH has at last conferred a great boon on the students of the Assyrian inscriptions. Out of the abundant stores of his knowledge he has published a practical and useful Assyrian dictionary, compact, well-arranged, and excellently printed. The first part of it, as far as *daleth*, has appeared; the concluding portions will soon follow. The price puts it within the reach of every Assyriologist, however meagre his means may be, while the size makes it easy to handle.

For years we have been clamouring for a work of the kind; and great was the disappointment of the Assyriologist when Prof. Delitzsch published the first part of his other *Assyrisches Wörterbuch* seven years ago. That was neither useful nor scientific, and its form and price rendered it simply an expensive luxury.

Unlike too many scholars, Prof. Delitzsch has profited by the criticisms which were provoked by his former work, and the result is the volume that lies before us. The number of references given in it is enormous, the use of every word being copiously illustrated from the inscriptions and lexical tablets. In the quotations the words are transcribed syllabically, just as they are written in the original texts; and the employment of different type prevents any confusion in the arrangement, and makes it easy to understand the contents of each article at a glance. In fact, the book is a model of what a dictionary ought to be.

The work was sorely needed, as the multiplication of published texts, and still more of translations of them, and of studies upon particular words, has burdened the memory of the Assyriologist with a load it can no longer bear. It gives us at last a list of all the words that are found in the principal texts, as well as the materials for judging whether the renderings proposed for them are justified.

Of course, it cannot be a complete dictionary, in the sense that a Hebrew or even an Arabic lexicon can be complete. Assyriology is a progressive science, and the number of texts actually examined is but a tithe of those that exist. New words, or forms of words, are constantly being brought to light, and every student will find many in his notebook or his memory which are not recorded in the dictionary. It is on this account a pity that the publisher did not print on one side of the page only, leaving the other side blank, as in that case room would be found for the additional entries that will have to be made. Thus I fail to find *ararianu*, the name of a plant (K. 61, i. 33, ii. 60), *ammē*, which is described as made of gold (K. 48, 19), *akkapatum* (K. 4047, 3), and many other words which I have noted down in my readings of the inscriptions, while Mr. Strong has lately added many new and interesting words to our lists. Among these we may reckon *alamgâte* "images" and *arrute* "districts" or "villages," in the corrected copy which he has published of the inscription of Assur-bel-kala. Similarly I could wish that space had been allowed for the addition of further references to those given by Prof. Delitzsch. I have, for instance, found the word *aburricanu* as the equivalent of the ideographs . . . SUB-BA in R. 204, 3; and every Assyriologist, doubtless, has many which he would be glad to record.

Prof. Delitzsch's "anti-Accadian" theory has very wisely been allowed to drop into the background in his present work. We have but few roots invented to explain words which were not Semitic in their origin. *Ara*, "to go," is no longer included in the Semitic lexicon. Still there are certain instances in which it would have been better if the non-Semitic derivation of a term had been frankly acknowledged. I wish the Professor would devote a little study to the modern Arabic dialect of Egypt. That would show him how readily a Semitic language adopts foreign words, and how still more readily it adapts them to a Semitic form.

A. H. SAYCE.

OBITUARY.

MAHÁDEO CHIMNÁJĪ ĀPTE.

A FEW weeks ago I had the pleasure of announcing in the ACADEMY the completion of an important Sanskrit work at the press of the Ānandāśrama, Poona; and now, alas! comes the sad news of the death, on October 22, after ten days' illness, of the generous founder and supporter of the āśrama—Mr. Mahādeo Chimnāji Āpte.

My friend was well known in Western India as an able and successful lawyer; but his splendid effort to preserve the ancient writings of India, and to bring the best of them within the reach of all scholars, gained for him a world-wide reputation. I gave a short account of his labours in this direction in the ACADEMY of April 16, 1892, and they were continued up to the last. His position as a munificent supporter of Sanskrit learning was absolutely unique, for he devoted almost the whole of his fortune to that object. He not only provided the entire amount required for erecting the fine buildings composing the āśrama, but also devoted a considerable sum to its permanent endowment. Before I left India, in 1891, he told me that he intended to retire from his profession at no distant date and become a Sannyāsi; and he showed me the tomb (*śamādhi*) in the āśrama in which his body was eventually to be deposited. This intention had not, however, been carried out; so, a few hours before his death, the rites constituting *sannyāsa* were performed, and he received the new name of Ānandasarasvatī Svāmī. This enabled his relatives to bury him as he had desired, instead of cremating the body according to custom.

His nephew, Mr. Hari Nārāyaṇa Āpte, has for some time superintended the printing and publishing operations carried on in connexion with the Ānandāśrama; and he will, no doubt, continue them to the satisfaction of all. But Mahādeoārā's place is not likely to be filled up; for, as Vyāsa (*Dharmaśāstra* iv.) well said:

"S'ateshu jāyate śūrah, sahasreshu cha paṇḍitah,
Vaktā śatasahasreehu, dātā bhavati vā na vā."

G. A. JACOB.

SCIENCE NOTES.

THE president and council of the Royal Society have this year awarded the medals as follows:—The Copley Medal to Dr. Edward Frankland, for his services to theoretical and applied chemistry; the Rumford Medal to Prof. James Dewar, for his researches on the properties of matter at extremely low temperatures; the Davy Medal to Prof. Cleve, of Upsala, for his researches on the chemistry of the rare earths; and the Darwin Medal to Prof. Huxley, for his researches in comparative anatomy, and especially for his intimate association with Mr. Darwin in relation to *The Origin of Species*. The Royal Medals have been awarded to Prof. J. J. Thomson, in recognition of his contributions to mathematical and experimental physics, especially to electrical theory; and to Prof. Victor Horsley, for his investigations relating to the physiology of the nervous system and the thyroid gland, and to their applications to the treatment of disease.

MR. OLIVER PEMBERTON, of Birmingham, will deliver the Bradshaw Lecture at the Royal College of Surgeons on December 12, his subject being "James Syme, Regius Professor of Surgery in the University of Edinburgh, 1833 to 1869: a Study of his Influence and Authority on the Art and Science of Surgery during that Period."

THE first volume of Prof. Oliver's translation of Kerner's *Pflanzenleben* will be published by Messrs. Blackie & Son about the end of this month. The work has been appearing in monthly parts, under the title of "The Natural History of Plants"; and the issue of vol. i. completes the first half of the book.

AT the first ordinary meeting of the Institution of Civil Engineers, to be held at Great George-street, Westminster, on Tuesday next, Mr. Albert J. Durston, engineer-in-chief of the Navy, will read a paper on "The Machinery of War-Ships." The paper will be the subject of discussion the following week.

THE Christmas course of lectures, adapted to children, at the Royal Institution, will be delivered by Prof. J. A. Fleming; on "The Work of an Electric Current."

PHILOLOGY NOTES.

NEXT to Baber's Memoirs, translated by Erskine and Leyden, the *Tarikh-i-Rashidi* is, in the opinion of Oriental scholars, the most comprehensive and vivid record we have of events in Central Asia in the days of Sheibani the Usbeg, and Baber the Jaghatai. Its author, Haidar Mirza, himself played a considerable part in the wars that led to the establishment, north of the Oxus, of the Usbeg supremacy, and of the power of the Great Moghul in Hindustan. Like his cousin Baber, Haidar was also a lively and intelligent writer; and his book is well worth translation. The task has been undertaken and completed by Mr. N. Elias, of the Indian Political Department, aided by Mr. E. Dennison Ross; and the English version, with notes and an introduction, is to appear shortly.

DR. G. A. KRAUSE, who has been studying the languages of Africa since 1872, and who has selected the Hausa language for his special study, has been collecting large materials, not only lists of words, but stories, sacred songs, and historical fragments, among the Hausa tribes. He has sent some of these materials to the Royal Library at Berlin, where they are open for inspection; but the bulk of his collection is still in his own hands, and will be published after his return to Europe. He considers the Hausa language as the result of a combination of two Bantu dialects welded together by people speaking a Hamitic idiom. He has discovered north of Binue a language which he considers to be purely Hamitic. To judge from articles of his published in German journals, much new light on the relationship of the African languages may be expected from his long continued labours among African tribes. He speaks the Hausa language with perfect fluency, and his services might prove useful to the Hausa Association, which was started a year or two ago in England.

MESSRS. SAMPSON LOW, MARSTON & CO. have acquired Messrs. W. H. Allen & Co.'s interest in the stock and copyrights of works dealing with Oriental languages hitherto published by the latter firm, as represented in their "Catalogue of Oriental Books," and have secured the services as Oriental adviser of Mr. A. N. Wollaston, C.I.E., of the India Office. This part of the business will be under the management of Mr. H. M. Jones, who has been for many years connected with W. H. Allen & Co.

WE have nothing but praise for the *English-Swahili Dictionary* (Oxford: Clarendon Press), compiled for the use of the Universities' Mission to Central Africa by Mr. A. C. Madan, whose long residence and missionary labours among the natives has given him exceptional opportunities for thoroughly acquiring the language. His collection of Swahili folk-tales was a good preparation for the work. The volume is handy,

well printed, and practical. It has been published conjointly with the Oxford Press by the Society for Promoting Christian Knowledge, who have also issued three little companion books—*Mango wa Historia*: or, a Swahili Historical Reader, containing a history of mankind up to the Birth of Christ; *Zamlendo wa M'Uleno wache Zinalembedwungati Zolota*, the "Pilgrim's Progress" in the Manganga language, for use in the district of Lake Nyassa; and *Zinyimbo*: or, Hymns for Public Worship in the Kimegi dialect.

REPORTS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL.—(Thursday, Oct. 25.)

DR. POSTGATE, president, in the chair.—Prof. Armitage Robinson read a paper on "An Apparent Misunderstanding of Pliny's Statement (*Ep. ad Traianum* xvi. 6, 7) as to Meetings of the Christians." The words *quod essent soliti...hætaerias esse ueteram* are frequently cited by themselves as giving important evidence as to Christian practice as to the Eucharist and the Agape in 112 A.D. Of the two meetings here described "the later...was suppressed after the issue of Trajan's edict forbidding clubs" (Lightf. *Ignat. et Polye.* i. 52). This later meeting being the Agape, either the Eucharist had been already separated from the Agape before this time, or this edict was the actual occasion of the separation. Ramsay (*Church in the Roman Empire*, p. 219) further contends that the morning meeting was religious, and this Pliny "obviously accepts as strictly legal." "The Christians abandoned the illegal meeting, but continued the legal one. This fact is of the utmost consequence." The whole controversy appears to rest on a misunderstanding due to the isolation of the paragraph from its context. It occurs as the statement of certain renegades who had abandoned the Christian faith, some several years before, some even twenty years before. They were pleading that, even when they were Christians, they were innocent of all crime. The sum total of their offence, they assured him (*adfirmabant autem*), had been that they had been accustomed (*quod essent soliti...*) to attend two religious meetings on a fixed day, one a religious gathering, the other a social one: and even this (*quod ipsum*, referring most naturally to the whole of their practice) they had ceased to do since the edict forbidding clubs. The Christians, then, gave up nothing in consequence of the edict: the renegades gave up everything, for their plea was that they had ceased to be Christians (*fuisse quidem, sed desisse*). The passage remains as important as ever as a description of early Christian meetings: but it throws no light whatever, if the view here stated be accepted, on the separation of the Eucharist from the Agape.—Prof. Ridgeway discussed the legend of Herakles and the Hind with the golden horns (Pindar, *Ol.* iii. 31). Aristotle (*Poetics* xxv. 5) refers to the blunder made by some poets, who did not know that female deer have no horns (*οτι θηλεία ελαφος κέρατα ουκ εχει*). Scholars are right in seeing an allusion to Pindar, who (*Ol.* iii. 31), speaking of the journey of Herakles to the land of the Hyperboreans in search of the golden-horned hind, uses the phrase *χρυσόκερων ελαφον θήλειαν*. On this same journey he reached the "shady sources of the Ister" (iii. 13). But Pindar must share the censure with Euripides, who, in the chorus of the *Heracles Furens*, in which he celebrates the Labours of Herakles, says (375-6)

τάν τε χρυσόκερανον | δόρκαν ποικιλόδωτον

Moreover, sculptors and engravers are equally to be blamed. For, on certain coins of Abdera of the fourth century B.C., we find Artemis accompanied by a horned deer, commonly described as a stag (Gardner *Types*, Pl. iii. 31). Again, all are familiar with the famous statue in the Louvre, commonly known as "Diane à la biche." Here the hind is adorned with antlers. Again, there are at least two gems in the British Museum (763, 765) which show the goddess accompanied by a horned deer. Are all the poets and artists wrong, or does Aristotle err in laying down as universal the absence of horns in female deer? The latter seems to be the true solution. In one

species only of all the cervine genus is the female equipped with antlers. The reindeer of Northern Asia and Europe is the exception. Pindar makes the Far North the scene of the quest of Herakles, Euripides indicates the same; and in Roman times there was a popular belief that the hero had visited North Germany (*fuisse apud eos* [sc. Germanos] et Herculem memorant, Tac. *German.* 2). The capture of a timid deer would have been a mean task for the slayer of the Nemean lion and the Lernean hydra, but the point of the legend lies in the difficulty of obtaining so rare a creature as a horned hind. Occasional pieces of reindeer horn have been found among the multitudinous antlers and bones of other deer in the Lake dwellings of Switzerland and Bavaria, showing that, about 1200–800 B.C. occasional specimens reached Central Europe. It is affirmed that the reindeer was still alingerer in North Germany in Roman times. If Baltic amber reached Mycenae 1400–1200 B.C., and Homer had a dim notion of a land where the day was very long and the night very short, we need not wonder if the early Greeks had heard a rumour of a strange kind of deer, the females of which were horned.

VIKING CLUB.—(Friday, Nov. 2.)

PROF. W. WATSON CHEYNE in the chair.—Mr. Albany F. Major, hon. secretary, read a paper by Mr. Hyde Clarke, who was prevented by illness from being present, on "A Norman Queen of Jerusalem." This was Godhilda de Toni, wife of Baldwin I., King of Jerusalem. Although Dugdale has referred to Godhilda as the wife of King Baldwin, no attention has been paid to her descent. She had previously been the wife of the Count de Mellet or Meulan. Mr. Clarke showed, from the Sicilian annals, that King Baldwin had sought in marriage the rich princess Adelaide, widow of Roger Guiscard, Count of Sicily. She accepted his offer; but after two years' marriage she discovered that the King had another wife, and she returned to Sicily in disgust, dying shortly afterwards in the Convent of Palli. Godhilda, this first wife, belonged to the princely house of Toni and Limesy, being a daughter of Ralph de Toni, the Elder, Hereditary Standard-bearer of Normandy and Lord of Flamstead in Hertfordshire, where she was probably born. A sketch was given of the history of the line of Toni and Limesy, of which the branch best known in England was that of the De Staffords, and of which the Dukes of Rutland, Newcastle, and Devonshire, the Earl of Crawford, the Clintons, and the Gresleys are remaining descendants. Godhilda took her name from the Princess of Barcelona, who married Roger de Toni, Knight of the Swan and Standard Bearer of Normandy, who in 1018 made a crusade against the Moors and rescued Catalonia. Mr. Clarke suggested that the claim of the German Emperor to the Order of the Swan was founded on the marriage of Baldwin with Godhilda de Toni. He also examined many questions connected with the family, and the light they throw on the Norman invasion and the division of England as recorded in Domesday.

ARISTOTELIAN.—(Monday, Nov. 5.)

BERNARD BOSANQUET, Esq., president, in the chair.—The president delivered the annual address on the subject, "An Essential Distinction in Theories of Experience." He began by expressing a sense of the services rendered to philosophy by his predecessor (Mr. Shadworth Hodgson), through his persistent demand for thorough-going analysis, and especially through his antagonism to the doctrine of the substantial soul. He proceeded to indicate the distinction between "Combinational" and "Transformational" theories of experience, as resting on the acceptance or non-acceptance of any form of experience whatever as adequate to reality and above criticism. A superficial coincidence between theories which were really thus opposed took place, in so far as popular idealism and utilitarianism (as seen, for example, in Mill) accepted modifications of sensational data and tests of reality analogous to those which a true transformational theory demands. But as deeper questions were raised, the underlying divergence of the two kinds of theory once more became apparent; and it became evident that current philosophy, whether sensationalist

or *a priori*, was really fettered to different forms of the given, and had no fundamental justification for any modifications to which it might in fact subject its data. Those, therefore, to whom existence or the self were ultimate realities, would be found to leave the path of critical theory a little later than the sensationalists, but on grounds ultimately the same. The charge of finality could not be brought against critical or transformational theory when rightly understood, though occasion might have been given for it when the divergence of the theories was obscured by compromise. Philosophy would always be an attempt to rise above the given, and would necessarily present the two aspects of destructive criticism and of mysticism, inasmuch as it accepted no part as the whole, but in every part saw something of the whole.—The address was followed by a discussion.

ZOOLOGICAL.—(Tuesday, Nov. 6.)

Sir W. H. FLOWER, president, in the chair.—The president read a letter addressed to him by the late Emin Pasha, containing a diary of ornithological observations made during the last part of his journey towards the Congo. This letter and journal had been taken from the Arabs on the Upper Congo by the officers of the Congo Free State, and forwarded to the president.—The secretary read a report on the additions that had been made to the society's menagerie during the months of June, July, August, and September, 1894, and called special attention to the following objects: (1) Two remarkably large and fine specimens of the Hamadryad snake of India and Burma (*Ophiophagus elaps*), received in exchange and on deposit. (2) A series of mammals and birds from British Central Africa, presented by Mr. H. H. Johnston, and carefully brought home by Mr. Alexander Whyte, the naturalist on Mr. Johnston's staff, on June 23. (3) A young male white-tailed gnu (*Connochaetes gnu*), born in the menagerie on June 23, being the produce of the male and one of the females that were purchased of Mr. Reiche, March 7, 1893. This was the first occasion of this antelope having bred in the society's gardens. (4) A fine female eland of the striped form (*Oreos canna livingstonii*), from the Transvaal, obtained by purchase July 10, being the first individual of this variety received by the society. (5) Two giant tortoises from the Aldabra Islands (*Testudo elephantina*), presented by Rear-Admiral W. R. Kennedy, July 12. (6) A young male pleasant antelope (*Tragelaphus gratus*), bred in the Zoological Gardens, Hamburg, received July 27.—Mr. C. Davies Sherborn exhibited a copy of, and made remarks on, the recently issued reprint of George Ord's *American Zoology*.—Mr. G. A. Boulenger exhibited a gecko, forwarded to him by Mr. R. T. Lewis, which had been captured in winter (July), fully active, on the snow upon the highest portion of the Drakensberg Range, Natal. It belonged to a genus believed until 1888 to be characteristic of the Australian fauna, and differed from its nearest ally, *Oedura africana*, in the smaller and convex granules covering the head and in the nostril shield not entering the nostril. Mr. Boulenger proposed for it the name *Oedura nivaria*.—Mr. G. A. Boulenger read a third report on additions to the Batrachian collection in the Natural History Museum, containing a list of the species, new or previously unrepresented, of which specimens had been added to the collection since 1890, and descriptions of some new species.—A communication was read from Sir Walter L. Buller, containing remarks on a petrel lately described as new by Capt. Hutton under the name of *Oestrelata leucophrys*.

ANOLO-RUSSIAN LITERARY SOCIETY.—(Tuesday, Nov. 6.)

E. A. CAZALET, Esq., president, in the chair.—Miss Edith Hodgetts read a paper on "Russian Stories considered as Members of the great Aryan Group of Legends." She traced the resemblance between prominent features in Russian tales and similar traits in the fairy stories and legendary lore of other countries, and expressed a hope that the subject of comparative folk-lore would be seriously taken up by some better skilled investigator. The paper was illustrated with a brief analysis of some Russian stories, proving the position taken by the writer.

FINE ART.

THE NEW ENGLISH ART CLUB.

PICTURES by Mr. Will Rothenstein, M. Helleu, the brilliant French etcher, Mr. Furse, and Mr. Will Rothenstein, constitute, it is believed, the chief attraction at the New English Art Club's winter exhibition, where, however, the water-colours of Mr. Francis James and Mr. Brabazon receive cordial recognition.

At the Champ de Mars M. Helleu's picture was admired last summer. The problem it successfully solves is that of the representation of rushing water, directed from various sources—the nominal subject being the depicting of the fountain of Latona at Versailles. The work of the French artist is happily distinguished by spirit and freedom: in painting, as much almost as in etching, does he seize with charm the moment's effect. Mr. Wilson Steer, who has usually exhibited two or three canvases, displaying his gifts as colourist, or as graceful observer of line and movement, concentrates himself this time upon a single effort, though it is reported that he retains in his studio a work of great merit. The picture at the New English Art Club is but imperfectly described by its title, "The Japanese Gown," since that which it records with so singular a felicity is as much the charm of the wearer as the flow and texture of the dress, and is, yet again, the line and colour of the whole scene and incident depicted, quite as much as the portrait of the particular model. Of generally dexterous brushwork, the picture is likewise a refined and agreeable vision; its deficiencies, if they exist, are few; its merits are many, and are for the most part such only as are possessed by an *artiste de temperament*. Mr. Furse's contribution is a male portrait, slight, but highly indicative: full of the alert perception of character, refined in conception and in treatment. Mr. Will Rothenstein, one of the youngest members of this artistic society, is assuredly already beheld to be not the least gifted or the least individual. We have before now insisted upon his firm possession of distinguished qualities; nor have we blinded ourselves to the presence in his work of a measure of eccentricity, which he may presently discard. To us, Mr. Rothenstein's "Porphyria" is not so much a composition proper as a clever fragment of a composition. In colour it scarcely seeks to be a harmony. Yet is it interesting and strangely forcible. The world, perhaps, will be more ready to receive his vivid record of "Coster Girls." One of these has the babyish prettiness, the sensitiveness, the shyness, the *je ne sais quoi* besides, which you may find in regions over Westminster Bridge, in the New Cut, in Oxford-street for all that we can tell to the contrary, as well as anywhere else. An obvious truth of record is stamped upon the canvas. It is a performance which will do good to the young artist's reputation.

By Mr. Francis Bate there is a quiet, sympathetic vision of the ordinary fields in September; by Mr. Bernard Sickert, a skilful "Chiswick"; by Mr. Walter Sickert, a study full of life and movement of that now almost classic temple of the dance and of song—"Sam Collins's" music-hall at Islington. Mr. Moffat Lindner's drawings display a measure of refinement, though he is not seen, we think, quite at his best. Mr. Brabazon's "Naples"—the slight, small drawing—is charmingly right in colour and in atmospheric effect. To the manly and decisive virtues of Mr. Francis James's flower-pieces we have before borne witness. With economy of means he indicates form. He retains freshness with singular skill, and his colour is delicate while joyous and full.

F. W.

THE J. M. GRAY SALE.

THE miscellaneous collection of books and works of art, the property of the late Mr. J. M. Gray, first curator of the Scottish National Portrait Gallery, was sold last week, in Edinburgh, by Messrs. Dowell, of that city. The collection afforded ample evidence of Mr. Gray's varied studies, and of the care with which he amassed material bearing directly or indirectly upon them, though it did not perhaps contain any remarkable proportion of things—in the way either of books, or pictures, or prints—of definite and important money value. Yet, owing to the position of its late owner, as an acceptable writer on art as well as a public functionary, its dispersion aroused no small measure of interest in the Scottish capital.

We note some of the higher prices obtained. Among the books there may be mentioned a first edition of *Paradise Regained* and *Samson Agonistes*, £3 5s.; Browning's *Bells and Pomegranates*, £6 15s. (W. Brown); Browning's *Paracelsus*, the first edition—published by Effingham Wilson—£2 4s.; Swinburne's *Blake*, £1 1s.; the *Germ*, £6 15s. (W. Brown); William Morris's *Story of the Glittering Plain*, printed at the Kelmscott Press, £2 10s. (Thin); R. L. Stevenson's *Inland Voyage*, £2; Lang's *Ballads and Lyrics of Old France*, £2 10s.; Pater's *Marius the Epicurean*, £1 3s.; Symonds's *Age of the Despots, &c.*, £2 6s.; Wedmore's *Méryon, &c.*, £1 2s.; Crowe and Cavalcasselle's *History of Painting in North Italy*, £4 15s. (Thin); Willshire's *Introduction to Ancient Prints*, £1 4s.; Michel's *Rembrandt*, edited by Wedmore, £2 7s. 6d. (Grant); *Wilkie's & Geddes' Etchings*, edited by David Laing, £2 12s. 6d. (W. Brown); the first edition of Hamerton's *Etching and Etchers*, £5 5s.; Blake's *Illustrations to the Book of Job*, £8 10s. (Grant); Hipkin's *Musical Instruments*, £3 7s. 6d. Among the few etchings by Andrew Geddes, as to whose life and work Mr. Gray was a recognised authority, the "Portrait of Mrs. Geddes"—in a desirable state—fetched £1 16s., and the "Alexander Nasmyth" and "Child with an Apple," £2 8s. Of the few Whistler's, there may be noted the "Marchande de Moutarde," £1 12s.; the "Smithy," £2 7s. 6d.; and "The Balcony," £5 5s. The "Smithy" seemed unfinished. An impression of the second state of "The Morgue" of Méryon realised £10 10s. (Lamont). Two admirable mezzotints by Ward, after Geddes—one of them the "Portrait of Wilkie," and the other the "Portrait of Patrick Brydson"—fetched, each of them, £3 15s. The pictures hardly require chronicle, as they were most of them oil sketches by contemporary Scottish artists. An exception was a Monticelli, "A Study of Ladies," which went for about eight and twenty pounds.

NOTES ON ART AND ARCHAEOLOGY.

THE last day of the exhibition entitled "Fair Women," at the Grafton Galleries, will be Saturday, December 1. The galleries will reopen early in January with an exhibition of the works of old Scottish portrait painters, combined with a representative selection of pictures by J. M. W. Turner. This will close at the end of March; and in May the galleries will open with "Children," an exhibition consisting of portraits of children and objects of interest associated with childhood.

An effort is being made by the Bristol Fine Arts Academy to place their institution on a basis more in accordance with the artistic feeling of the age. To this end great changes have been made; the number of works exhibited being far fewer than in former years, owing to the careful selection now made. The

four galleries are draped, and pictures are now hung with spaces between. A sub-committee of artists has been formed for the purpose of developing the resources of the institution. One of the aims of this sub-committee is directed to the arrangement of pictures, as far as possible, according to the different schools of painting; and in the exhibition to open next week a room has been devoted to works by the men of Newlyn and St. Ives.

THE first general meeting of the Hellenic Society for the current session will be held at 22, Albemarle-street, on Monday next, at 5 p.m., when Mr. Arthur J. Evans will read a paper on his discoveries in Crete.

MISS BRODRICK, Ph.D., will deliver a course of three lectures in the British Museum, on "Ancient Egyptian Art," on Thursdays, at 11.30 a.m., beginning on November 22. The subjects that she will specially deal with are—sculptors and architects, painters and their methods, and craftsmen. Tickets may be obtained from Miss K. Martin, College Hall, Byng-place, W.C.

MR. R. W. MACBETH has been elected a correspondent of the Académie des Beaux-Arts, in the section of engraving.

AT a recent meeting of the Académie des Inscriptions, M. Ernest Chantre submitted a report on the archaeological mission to Asia Minor with which he was entrusted last year by the Minister of Public Instruction. The chief results were the discovery of cuneiform inscriptions at two unexpected places: in the "Hittite" citadel of Boghaz-Keui (Pterium), and in the Tell of Kara-Euyuk, near Caesarea, which covers the ruins of a "Pelagic" city. In the latter case, some of the inscriptions were of the Achaemenid period, and others in an unknown tongue. The importance of these discoveries is not only that they extend further west the area of Assyrian influence, but also that they may throw light upon the sources of "Mycenaean" civilisation, the existence of which in Asia Minor had hitherto been barely suspected.

MUSIC.

RECENT CONCERTS.

THE Crystal Palace programme on Saturday included Saint-Saëns' Prelude to his Biblical Cantata, "Le Déluge." It is a smooth, scholarly piece of writing, but the effect which it produces is extremely vague. We, of course, are treating it as abstract music; as an introduction to the Cantata it may have more meaning and point. Another novelty was "Lo Zingaro," Rhapsodie for baritone and orchestra, by Mr. Godfrey Pringle. The original Italian words tell of the sorrowful song of a wandering gipsy. The music, in simple ballad form, is clever, attractive, and, one may add, picturesque. The Rhapsodie was well sung by Mr. Andrew Black. Mr. Mockridge gave an

artistic, if not very powerful, rendering of the Prize Song from "Die Meistersinger." Dvorák's Dramatic Cantata, "The Spectre's Bride," which has not been heard in London for some time, was performed, with Miss Ella Russell and Messrs. Whitney, Mockridge, and Andrew Black as soloists. The composer's noblest achievement is his "Stabat Mater"; but among genre pieces of the modern school his "Spectre's Bride" will always hold a foremost place.

Herr Emil Sauer gave the first of eight pianoforte recitals at St. James's Hall on Tuesday afternoon. The Bach - d'Albert Prelude and Fugue in D, which stood at the head of the programme, sufficed to show that in the matter of technique the pianist stands second to none; also that, like Rubinstein, he has a fine touch and wonderful gradations of tone. He next played Beethoven's Sonata in C (Op. 53). The reading was clear and intelligent; but in the Rondo there were, here and there, signs of virtuosity gaining the upper hand. Schumann's lovely Nachtstück (Op. 23, No. 4), was performed with great charm and refinement, though, if Mme. Schumann's tempo be the correct one, at too slow a rate. Of Chopin three pieces were given: the Bolero (Op. 19), one of the composer's few commonplace pieces; the delicate Nocturne in F (Op. 15, No. 1); and the A flat "Ballade." The Nocturne was interpreted with feeling and finish, but there was too much storm and stress in the Ballade. A performance of Chopin's Etude in A minor, by way of encore, showed that Herr Sauer is an admirer of Rubinstein; also that, like that eminent pianist, he is not always note-perfect.

If Herr Sauer wishes to gain something more than an acknowledgment of his great technical powers, which no reasonable critic can call in question, we should strongly advise him in future to alter in one or two respects the character of his programmes. Transcriptions, especially of Bach's Organ Fugues, are to be condemned; even the Scherzo from the "Midsummer Night's Dream," though arranged by Mendelssohn himself, is ineffective. If the pianist wishes merely to display his full powers as an executant, one or two brilliant show pieces could easily be placed at the end of the programme. Again, the musical literature of the pianoforte being extensive, could not some novelties be introduced, or old, neglected works revived? With care and judgment the long series of concerts may be made pleasant and profitable.

Mr. Richard Gompertz, assisted by Messrs. Hayden Inwards, Emil Kreuz and Charles Ould, gave the first of two concerts at the Salle Erard on Wednesday evening. The programme commenced with Tschaiowsky's Quartet in D (Op. 11), a work which, so far as we are aware, had not previously been heard in London: by the way, nothing of the Roman composer's has ever been given at the Popular Concerts.

The Quartet contains some very fresh and charming music. The first movement is interesting, though a little forced as regards rhythm. The most attractive movement is the Andante. The opening theme is exceedingly quaint; and the second one, in good contrast, is accompanied by a persistent figure for 'cello, and reiterated notes for second violin and viola which have a mournful effect. The whole movement, indeed, is imbued with that feeling of sadness so prevalent in the national music of the North. The Scherzo is not particularly characteristic. The Finale contains some good workmanship, which shows the influence of the Beethoven of the Razoumowsky period. The programme also included Dvorák's new Quartet in F (Op. 96). The first two movements, Allegro and Lento, show excellent workmanship; but they are not striking. The Scherzo is bright and clever, though the Trio does not appear to offer sufficient contrast. The Finale shows the strongest individuality. The composer must have been in one of his most genial moods when he penned it. It is overflowing with Bohemian humour. Dvorák is skilled in the art of development, and can do much even with unpromising material; but when his subject-matter, as in this case, has strong character, then he warms to his work and produces a masterpiece. Further acquaintance with the Quartet may perhaps modify our opinion with regard to the earlier movements. The performances, on the whole, were very good. Miss Catherine Fisk sang songs by Brahms, Leoncavallo, and Schubert, and met with a cordial reception.

J. S. SHEDLOCK.

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"there is nothing in Kant's philosophical analysis [of the perception of space and of external objects] . . . for which a positive psychological warrant cannot now be assigned; while it is psychology that gives the clearest demonstration of the limits that should be placed upon his assertions (especially as to the universality of the space-form as regards 'external' sense)" (p. 273)—

a thought that will be found partially worked out in the admirable article on "Axioms" reprinted from the *Encyclopædia*

Britannica. But in a paper on the "Psychological Theory of Extension" (first published in 1888, pp. 279-287 of the present volume) Croom Robertson, in deference to the criticisms of Messrs. James and Ward, gives up the derivation of space-perception from the sensations accompanying movement, and proposes to rest it solely on the sense of resistance; as if the consciousness of a resisting object did not involve the consciousness of space, as if this assumption of a something felt as outside and opposite to ourselves did not involve a complete surrender to the intuitionist theory of cognition!

The truth is, that Croom Robertson was better fitted to trace out the genesis and evolution of philosophical opinions than to estimate their absolute value as representatives of reality; his acquaintance with the history of philosophy was extensive, minute, and accurate; he is always clearer and more interesting when reviewing past systems than as a critic or exponent of contemporary thought. Unfortunately, want of leisure and failing health debarred him from producing any great work on this subject. But perhaps his character and abilities were such as would not have found full expression in any theoretical occupation. His was properly a directing, organising genius; and, for that reason, philosophy was to him not so much the science of ultimate realities, as the supreme animating principle by which all other branches of intellectual activity and all the higher practical pursuits should be directed and inspired. To stimulate the minds of others and to carry on a propaganda for the study of philosophy was perhaps more congenial to him than original production. Such, as it seems to me, is the true interpretation of a characteristic mentioned by Mr. Leslie Stephen:

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Moralists of all schools have so much in common that Prof. James Seth's eloquent volume may be read with considerable sympathy by many who do not share his special

point of view. The writer belongs to that new Scottish school whose method may be described as a graceful and scholarly eclecticism, rather conservative in speculation, if rather radical in politics. For this school the way of salvation no longer comes from Hegel nor even from Kant. Prof. Seth has the merit of clearly seeing that the old spiritualist dogmas are as incompatible with the metaphysics of Prof. Caird, Mr. Bradley, and even of T. H. Green, as with the agnosticism of Mill and Spencer. For him there is no sure ethical foundation without free will in the most absolute sense, a personal God, and an immortal soul. So strong, indeed, are his prejudices on this subject that he cannot accept the lead of Aristotle in ethics without forcing his own faith in immortality on that most reluctant philosopher (p. 415). Not that Prof. Seth can be accused, generally speaking, of an undue tendency to read Christian or modern ideas into the Greek mind. On the contrary, he systematically exaggerates the interval dividing it from our own. "For both Plato and Aristotle," he tells us, "the ideal life was a life of speculation or intellectual contemplation, in which no place was found for practical activity or the play of the ordinary sensibilities" (p. 274). How little true this is of Plato we may learn from a noble passage in Book vi. of the *Republic*, in which the work of the philosopher, who, withdrawn from an evil world, "does his own business," though allowed to be great, is yet pronounced "not the greatest, for in a state which is suitable to him he will be the saviour of his country, as well as of himself." As to the assertion that Aristotle found no place for the play of the ordinary sensibilities in his ideal life, it seems incredible that anyone who had ever read the *Ethics* could make it. Prof. Seth, indeed, seldom lays hands on the Greek philosophers without misrepresenting them grossly. They "had no sphere of private morality" (p. 18). "The ancients had not yet separated the individual from his society, and to them accordingly the two interests were one and the same" (p. 19).

"The Greeks did not contemplate the possibility of any real conflict between the individual and the social Good. . . . A life of complete self-culture was the Greek ideal; and one could never be called upon to sacrifice any part of this life for the sake of 'doing good' to his fellow-men" (p. 295).

This of the people who created the word *ἡμετέραν πόλιν*! "The classical world had no idea of a non-political society" (p. 298). Observe that "classical" is here opposed to "modern," and so includes the Stoics. "The poets are condemned [by Plato] in the interests of Truth rather than Goodness" (p. 275). As our author refers us to the first book of the *Republic* for Plato's "impressive picture" of the just man misrepresented and persecuted (p. 150), it may be inferred that he has not been lately studying the Dialogues. As usual with writers of this school, classical antiquity is thrown into deep shadow to enhance by contrast the high lights of Christianity. But even the latter does not escape misconstruction. To the Early Church "matter is essentially evil" (p. 164); although, singularly enough,

"Christianity sees in matter the very vehicle of the divine revelation" (p. 202).

When to Prof. Seth's natural genius for blundering is added the animosity of a philosophical partisan, it can be imagined how disastrous are the results. It suits his purpose to describe Hedonism, even under the form of modern Utilitarianism, as a mere ethics of sensibility. Accordingly, the claim of its supporters to use reason, even as interpreted by the principles of the associationist psychology, is denied; and they are apparently to be debarred from including in their analysis of the feelings those complex pleasures which accompany the higher intellectual activities. "Mill and Bain resolve our entire experience into feeling or sensibility." They would

"disallow the distinction between reason and sensibility, and maintain that the former differs from the latter only in respect of its greater complexity, that 'reason' so-called is but the complex product of associated feelings" (p. 119).

Here the distinction between feelings and the relations between feelings is ignored. But, apart from that, what have our theories about the origin of reason to do with its bearing on our ethical theories, and why may not the sensationalist psychologist prefer "a rationally guided life" to "a life whose sole guide and sovereign master is sensibility" (*ib.*), just as much as Aristotle or Prof. Seth? As well might Prof. Max Müller forbid advocates of the bow-wow theory of language to express themselves in any other way than by barking; as well might Prof. Mivart oblige those who accept the undulatory theory of light to shut their eyes and feel their way about with their hands. Once remove this initial misunderstanding, and all Prof. Seth's objections to Hedonism as an ethical method fall to the ground. Its watchword is not, as he says, "self-gratification"; nor is the self that it seeks to realise the merely "sentient self" (p. 204). It does not "find the moral criterion in the individual subject" (p. 220); nor does it admit that "my own pleasure alone has significance for me" (p. 140). It does not "reduce the difference between virtue and vice to one between prudence and imprudence," nor "the right to the expedient" (pp. 124 and 408). It may agree with the author that "uninstructed feeling is incompetent for the discharge of such a splendid task" as rising to complete sympathy with our fellows (p. 139); but then it claims equally with him to draw on all the resources of feeling "illuminated and instructed by rational insight" (*ib.*); and, therefore, "an ultimate vindication of obligation" is no more "impossible" to it than it is to him (p. 127). So far as this goes, indeed, it could not well be worse off than he is; for his proof of morality consists throughout in the assumption that it is natural, reasonable, ideal, and so forth. What he very justly remarks of intuitionism, that "it is a mere re-statement, in philosophical terms, of the ordinary moral consciousness" (p. 187), applies with equal force to his own position. His new commandment, "*Be a Person*" (p. 211), will not come as a very luminous direction to ordinary human beings, who will suppose that they have already sufficiently fulfilled it by

"taking the trouble to be born," and whose ideal is now rather to be personages. It is true that subsequent explanations reduce this oracular summons to something very like "*Act conscientiously*"—advice for which we need not have gone beyond the pages of Bishop Butler. The chief difference is that Butler was too clear-headed and candid to add, as Prof. Seth does, though not quite in so many words: "and be sure at least to make believe that you always enjoy it."

Mr. Wenley writes, on the whole, as an opponent of Pessimism. But the effect of his book, so far as it goes, is to make out a still stronger case for those who hold that life is not worth living. They at least left unimpaired the pleasures that arise from the study of literature and philosophy: Mr. Wenley, to the best of his abilities, robs us even of these. Having chosen for discussion some of the most delightful subjects in the world—Job, Ecclesiastes, the Imitation, Hamlet, Faust, Berkeley, and Schopenhauer—he has so swathed them in wisps of dusty disquisition that not a ray of interest is suffered to reach the mind of his reader. "Exceptionally great men," he tells us, "are often unfortunate in their critics" (p. 128). They have never been more unfortunate than in the present instance. Neither his logical studies nor his familiarity with great literary models have taught Mr. Wenley to observe the most elementary rules of composition. Speaking about the Latin Church of the thirteenth century, he pompously informs us that "prejudice alone can lead one to allege that the ecclesiastical organisation was at this time guiltless of aught but hypocrisy and every species of sin" (p. 56). Of what else could it have been guiltless? And is not hypocrisy, then, a species of sin? We hear of an influence that in certain circumstances would have been "greatly minimised" (p. 85); and of a "moral diremption that has pressed so hard in recent years" (p. 134). In Goethe's early works "evaporation of ideals is conspicuous by its absence" (p. 137). Hartmann asks "how one can participate in the personality of Christ," and "answers the question with a display of learning and ingenuity which would be whimsical were it not for its graceless blasphemy" (p. 310). A substitution of similars will make the absurdity of this last construction still more apparent. Replacing "graceless blasphemy" by its exact equivalent, "disagreement with Mr. Wenley's religious opinions," we may ask how such a disagreement can be predicated of a display of learning, or how it can prevent that display from being whimsical? On the next page we are relieved to learn that another argument of Hartmann's is "not so offensive," and "has an air of solidity due to the fact that redaction of history is absent, and a brand new edifice is being gradually put together." How can an edifice be "brand new" before it is completed?

It will have been gathered from one of the foregoing extracts that the evaporation of bigotry, so honourably characteristic of recent Scottish thought, is conspicuous by its absence from this book. Mr. Wenley seems even to deny that anyone who can put such a question as that quoted from

Hartmann has a right to discuss religion—an exclusion which, if consistently carried out, would singularly limit the field of theological controversy. Another disqualifying circumstance urged against Hartmann is the intellectualism that seeks to reduce Christianity to "a mere concatenation of discursive formulae." "Yet," the critic goes on, "this very intellect is the chief means whereby Hartmann rids himself of Christianity" (p. 311). One pities the Glasgow students who were formerly examined in philosophy by a logician who is scandalised to find the intellect used to break up "a concatenation of discursive formulae." One is sorry also that the students of Queen Margaret College, Glasgow, are still taught philosophy by a lecturer who can represent Spinoza as saying that "the mutually exclusive modes [*sic*] of thought and extension have always proceeded from God," and as calling mind and matter "emanations from deity" (p. 177); and who, confounding pessimism with agnosticism, sums up the creed of its German teachers in the phrase, "human nature cannot escape misery and death—evil in all kinds—any more than finite intellect can grasp truth or know reality" (p. 130). The whole subsequent criticism of Schopenhauer and Hartmann—gnostics, if ever any men deserved the name—is a virtual retraction of this jaunty epigram. I must not omit to mention Mr. Wenley's own luminous contribution to the controversy on the value of life. It consists, according to him, "precisely in the kind of living whereby men impart worth to existence" (p. 300). Whatever this may mean, the Pessimists ought to be perfectly satisfied with his willing admission that "if the Absolute Being be impersonal, the gospel of despair necessarily follows" (p. 318). But perhaps on this point the opinion of Matthew Arnold will have more weight than that of Mr. Wenley.

ALFRED W. BENN.

Eighteenth Century Vignettes. Second Series.
By Austin Dobson. (Chatto & Windus.)

MR. AUSTIN DOBSON'S second series of "Vignettes" has all the characteristic charms and virtues of his first. There is the same exquisite homeliness and delighted familiarity with his themes; the same zest and pleasure in the mere mention or enumeration of the men and things so dear to him; the same simplicity of artfulness and wealth of knowledge.

This volume is mainly devoted to themes somewhat less famous and important than those of its predecessor. Swift, Richardson, Smollett, Johnson, are indeed among the intimates of every reader; but the Paynes, and Dodsley, and Roubillac, the Duc de Nivernais and Lady Mary Coke, Silas Told ("the Prisoners' Chaplain") and Chodowiecki ("the Berlin Hogarth"), are not household words with that ill-read person, the modern reader: at least, he does but recognise some of them as names and as little more.

Two of the papers upon these less known figures are the choice and master pieces of the book: those which tell the singular

lives and fortunes of Lady Mary Coke and of Silas Told. True children, both, of the eighteenth century, the century of Horace Walpole and of John Wesley, of dazzling Ranelagh and of ghastly Newgate! Silas is a most moving hero, and illustrates certain social aspects of the time with an extraordinary vividness. "No man," said Johnson, and Smollett partly confirms him, "no man will be a sailor who has contrivance enough to get himself into a gaol." Silas learned very completely, in his sturdy and admirable life, either extreme of horror as it flourished in the last age. Lady Mary is an eccentric of a typical sort: a little charming, a little mad, intensely individual. For some not quite explicable reason, one is led to fancy that a companion portrait of the remarkable Elizabeth Chudleigh, Duchess of Kingston, would be a good subject for Mr. Dobson's ingenious art.

In the Paynes and Dodsley one of the dearest features of the last century is seen: its men of "the trade" and of the arts connected with it. Tom Payne, bookseller, a more pleasing person than his namesake of another spelling; Roger Payne, squalid liver and true artist; Robert Dodsley, footman, poet, bookseller: these are men upon whom Mr. Dobson dwells with a peculiar zeal. "The worthy, modest, and ingenious Mr. Robert Dodsley," as Boswell has it, is worthily celebrated in the essay "At Tully's Head." With Tom Davies, his brother bibliopole, he shares the esteem of all Johnsonians; and, as Mr. Dobson shows, he was honourably connected with great men of letters, from Pope to Burke. Not the least happy poem in his own famous *Collection* is his "Cave of Pope: a Prophecy."

"Then, some small Gem, or Moss, or shining Ore,
Departing, each shall pilfer, in fond hope
To please their Friends, on ev'ry distant Shore,
Boasting a Relick from the Cave of Pope."

The vignettes of Roubillac, Nivernais, and Chodowiecki introduce us to three variously eminent foreigners; and there is apt to be a curious fascination about certain foreigners of the last century. Thanks to that departed institution, the "Grand Tour," and to the traditional influences, first of Italian and Spanish, then of French literature, upon our own, old England, upon the literary and aristocratic side, seems more cosmopolitan in a sensible and easy way, than the England of later times. Roubillac was no Handel of sculpture, but the quaint and affected little Frenchman is no less closely associated with England. Truly, "his terrors want dignity, his affrightments are without decorum"; but, like Bernini, he was bad in the grand style, with infinite ingenuity. Nivernais, thin and pallid and elegant, is one of the irresistibly pleasing French great gentlemen whom we love to meet in memoirs: cultured, courtly, able, and at ease. He wrote, says Walpole, not without a favourable prejudice, "the genuine French spoken by the Duc de la Rochefoucault and Mme. de Sévigné, and not the metaphysical galimatias of La Harpe and Thomas, &c., which Mme. du Deffand protested she did not understand."

The noble and accomplished diplomatist,

Chesterfield's paragon, makes an attractive figure in these pages; and so does the homelier Franco-Polish German, of whose art Mr. Dobson discourses with the felicity proper to the critic of Hogarth, Bewick, Dürer. The *Journal to Stella*, the most pathetic relic of Swift, so full of an almost sacred secrecy of affection, mixed with the liveliest portraiture and wit, suggests to Mr. Dobson no new conception of Swift's character or history; but he dexterously selects from its abundance of good things. To Richardson, fat and sleek in his feminine circle, shocked and furious at *Tom Jones*, Mr. Dobson is kinder than the critics are wont to be. And surely anything may be forgiven to the creator of "Clarisse, beauté sainte où respire le ciel," as Chénier sang: even his somewhat petty outcries and underhand dealings against his lusty and magnificent rival are at least intelligible, when we dispassionately consider the provocation of *Joseph Andrews*. It is easy to laugh at Richardson's squeamishness and finical propriety: but two such opposed and dissimilar men, as Johnson and Gray, agreed with one another and with him, in their estimates of the rivals, not upon artistic grounds alone.

"Dr. Johnson's Library" furnishes Mr. Dobson with a genial topic: by the side of his paper may be enjoyed one by Mr. A. W. Hutton, read before the Johnson Club two years ago in Oxford. The Doctor was in literal truth, as Boswell's uncle said of him, "a robust genius, born to grapple with whole libraries." Mr. Dobson repeats some of the pleasant scenes in which Boswell shows him to us robustly grappling with his own and with others' books; he does not quote the *locus classicus* upon the subject, Beauclerk's letter to Lord Charlemont:

"We cannot do without you. If you do not come here, I will bring all the Club over to Ireland to live with you, and that will drive you here in your own defence. Johnson shall spoil your books, Goldsmith pull your flowers, and Boswell talk to you: stay then if you can."

In their treatment of books, Johnson and Wordsworth were for once alike: both cut the pages with a greasy knife, both cared nothing for decent bindings, and clean copies, and all the graces or fopperies of the bookshelf.

The Smollett essay follows, with happy comment and illustration, the peregrination of Mr. Matthew Bramble and his queer, quaint, charming company, upon their most delightful and, but for some necessary love-making, most unsentimental journey. This is a curiously characteristic example of Mr. Dobson's manner. Merely to linger fondly over the old pages, to dwell lovingly upon the old names and places, is enough for him. *The Bath!* what memories, what associations, the phrase embalms, from days before Smollett up to *Northanger Abbey*, *Persuasion*, *Pickwick!* Simply to set down some of such memories, with the taste and essence of a whole century in them, is to Mr. Dobson no less inspiring than to Walt Whitman a sonorous roll-call of the world's tribes and continents.

If the reader be uninterested, or cry out for a moral and a criticism of life, Mr. Dobson

is not his man; he must turn to Mr. Lecky or Mr. Leslie Stephen. Such an one will care little for the minute picture of Ranelagh, which is so fitting a counterpiece to that of Vauxhall in the earlier volume. As ever, Mr. Dobson is a learned and loving topographer: the famous haunt, which we meet in an hundred novels, memoirs, essays, satires, is rebuilt before our very eyes. We have more than a suspicion, that it was a trifle indecorous, and a trifle dull, except when Arne, "lean and angular, with florid complexion and elongated chin," or Burney from the neighbouring Hospital, dispensed choice music. In the amusing *Lessons for the Day* we have some pleasing sketches of Ranelagh and Vauxhall:

"And we drew near unto the Theatre; and as we entered the Theatre it so fell out that our Expectations were exceeded. Our Hearts leaped for Joy, and I said unto myself, See now what mighty Pleasures may be purchased for a Shilling! Where now is the Sorrow wherewith I sorrowed, or the Grief whereof I grieved? Surely Pain and Anguish are banished from this Circle: Trouble also and Sorrow have no Shilling to introduce them. And the Lamps were not disposed as thou seest them in the Street, a-row; but like unto the Stars that are in the Firmament. And the Organ played, and the Singers sung, and the Lamps blaz'd, and the Gilding glitter'd, and the Ladies looked, and I was fill'd with Joy; and I said, Is there now among the Sons of Men one that is happier than I? . . . As there is a Time to eat, and a Time to drink, and a Time for neither: and a Time to walk, and a Time to sit still, and a Time for neither: Even so there is a Time for Ranelagh, and a Time for Vauxhall: Is there not also a Time for neither? God forbid! Moreover I did eat and drink at Ranelagh, as I had before eaten and drunk at Vauxhall; but the Wine and the Drawers were an Abomination in both places. Now when I had walked the Circle of Ranelagh many Times, and had beheld the same Faces many Times, and the same Laces many Times: A sudden Weariness came upon me, and I began to moralise, and I said, Such also is the Circle of Life!"

When so pastoral a poet as the moral Blomfield is moved to satire, as Mr. Dobson tells us, by the monotonous mill-round of Ranelagh, we realise something of its fashionable ennui. And there is plenty of evidence that this theatre of *ridotto* and *masquerade* was given to a boisterous freedom of manners. Thus sings Laureate Whitehead in his "Song for Ranelagh":

"Ye belles, and ye flirts, and ye pert little things,
Who trip in this frolicsome round,
Pray tell me from whence this indecency springs,
The sexes at once to confound?
What means the cock'd hat and the masculine air,
With each motion designed to perplex?
Bright eyes were intended to languish, not stare,
And softness the test of your sex."

He concludes with a perhaps prophetic wisdom:

" . . . if Amazon-like you attack your gallants,
And put us in fear of our lives,
You may do very well for sisters and aunts,
But, believe me, you'll never be wives."

Let Mr. Dobson discourse to us of "the stately Pantheon"; and we shall have a perfect set of vignettes, carefully preserving and adorning the memory of London's elect and famous entertaining grounds. It is barely possible to criticise this kind of work: we can but express our pleasure, and, *passibus haud aequis*, let our fancies

wander whither Mr. Dobson guides us. He knows each step of the way, he has friends in every street: the learned, the witty, the fair, the men of taste and *ton*, of arts and letters, bluestocking ladies and court toasts, Grub Street hacks and Cabinet Ministers, he greets them all. It is not possible to do anything better than exhort all to keep him company upon his sojournings and travellings in the great Augustan age. To be at once trustworthy and enchanting is to be one of a thousand.

LIONEL JOHNSON.

The Empire of the Tsars and the Russians.
By Anatole Leroy-Beaulieu. Translated from the Third French Edition of Zenaïde A. Ragozin. Vol. II. The Institutions. (G. Putnam's Sons.)

THE second volume of M. Leroy-Beaulieu's classical work on Russia here makes its appearance in the version of Mme Ragozin. The sense of the original is conveyed with vigour and accuracy, and the translator has added many valuable notes to assist the Western reader; but we cannot help wishing that her text were more free from Americanisms. It would be invidious to make a catalogue of these deviations from standard English; but certainly such words as "obsequiosity," "longanimity," and "unbeknown" should never have been allowed to find a place in her pages. These expressions are taken at random; many more could have been added, and we can only regret that Mme. Ragozin should in this way have disfigured her spirited version of a valuable book.

The work of M. Leroy-Beaulieu has long since won its place as a classic, and not much need be said by way of review. It is an absolutely fair book; and in consequence does not please the advanced Russophobic of the Western type, whereas on the other hand it is forbidden by the censorship in Russia itself. The second volume, dealing with the institutions of the country, does not contain such picturesque details as the first, which treats ethnology mainly; or the third, which discusses the religious question. But perhaps the information which it contains is more solid and important in the development of the country. The opinions of our author are well worth the consideration of Western thinkers.

It will be observed that M. Leroy-Beaulieu builds no very sanguine hopes upon the *Mir*. On the other hand he is loud in his praise of the *Zemstvo*, the provincial assembly founded by Alexander II. Although this institution has not fulfilled all the hopes which it raised, it seems, nevertheless, to contain the nucleus of self-government. Some Russians have, indeed, believed that by expansion it might bring about the revival of the *Zemskaya Duma* of old Russian history. Owing to the wide extent and various peoples of the Russian empire, it has been found occasionally expedient to put a new institution upon its trial in certain governments only. Such has been the case with the *Zemstvo*. M. Leroy-Beaulieu has much to tell us about the poverty of these "county councils," if we

may so translate the word. They suffered a great deal in consequence of the sacrifices entailed upon them during the last Russo-Turkish war. Indeed, from these facts, among many others, we can see that it was no mere selfish impulse which led the Russians to undertake the responsibilities of that memorable struggle. They are a people capable of self-sacrifice for ideas, and our author dwells with pleasure on the enthusiasm of the peasant-members of the *Zemstvo* for public education. Although many of them are uneducated, they are willing to endure privations to ensure advantages to their children. The *Zemstvos* have also done much to improve the sanitary condition of the villages. The employment of women doctors is also to their credit, for up to quite recent times medicine was in a very backward condition in Russia. The medicine man and the wise woman were triumphant. But such, indeed, is the case in many other European countries, and was till quite recently in our own. Have we entirely got rid of the doctor who works by magic and the herbalist? Persons among us only just past middle age can remember the talismans in vogue to avert diseases in rural places. We certainly have not yet seen the last of folk-medicine.

After the *Zemstvos* our author betakes himself to the discussion of the new legal court which he rightly calls one of the corner-stones of the new Russia. It was in the judicial improvements which he carried out that Alexander II. earned some of his best laurels. The opening of the courts, the re-introduction of trial by jury—for it is really a very old institution in Russia, being mentioned in the *Russkaya Pravda* of Yaroslav—and the permission of the employment of advocates, were all steps in advance. The curious thing is that these advocates need not necessarily be, as in England, members of a close corporation whose privileges are jealously guarded; but any outsider may address the court, provided that he have a certificate for so doing. While deploring the system of the election of judges, introduced by Alexander II., M. Leroy-Beaulieu does not fail to make some severe remarks upon the same custom in America. Very interesting are the accounts given of the *volost* courts, which are under the control of the peasants, who administer a simple but efficacious justice based upon customary law. No one will deny the importance of such law. It has always been the policy of wise legislators to tamper with it as little as possible. The eminent legist, M. Bogisich, has said that, when called upon to compile a code for the Montenegrins, he made it a principle to incorporate as much customary law as he could. The remarks of our author on the ecclesiastical courts are interesting; the Emperor of Russia has never been as much head of the Orthodox Church as Queen Victoria is of the Anglican.

Gradually the bar in Russia has become a powerful institution, and many of its members have shown honesty and fearlessness. Among the number of these must certainly be mentioned M. Vladimir Spasovich, whose forensic speeches have been collected in several volumes. It is to be regretted that, in consequence of the

acquittal of Vera Zazulich and other notorious prisoners, the freedom of the court has been crippled. M. Leroy-Beaulieu has many things to tell us about the knout, most of which will appear strange to those persons who are content to know Russia only from the malignant representations of her enemies. He considers that in reality no country has been milder to its criminals. Capital punishment was abolished as far back as 1753; and terrible as Siberia may seem with its wastes of snow, M. Leroy-Beaulieu says, with truth, that it is less injurious to health than the swamps of Cayenne and the pestilential deserts to which French prisoners were condemned under the Empire. The knout has been abolished since the days of Alexander I. Even the journey of the convicts, which appeared so full of hardship, is now modified by a sea voyage. Our author thinks that the Siberian convicts suffer less than the French (p. 412). And all this is said in a book frequently so hostile to Russia that it cannot pass the censorship there!

We have hardly space to say much about the press-laws. It is curious that the Russians had their first newspaper much about the same time as we had ours. It dates from the days of Alexis, the father of Peter the Great, a considerable part of whose reign was contemporary with the Protectorate, when the first *Diurnal* appeared. To anyone acquainted with Russia it is curious to see what things do escape the notice of the censor sometimes. The present writer has occasionally seen in the reading-rooms of hotels some of the most Russophobic articles of the *Times*: the black stamp of the censor had never reached them. After all, Russia does not stand alone in this respect: we remember the confiscation of a number of the *Neue Freie Presse* in Austria in 1888 for an article on Maria Theresa, whose career we should have thought had now become very old history.

The sixth book of this work, which concludes the volume, deals with the revolutionary elements in Russia, and will undoubtedly be read with great interest. In that country of contraries and unsolved problems, we meet with the difficulty not unknown in Western Europe—that of the educated proletariat. Education is very cheap in Russia, so that the humblest may enjoy its advantages. But there are few careers open to the masses; and, indeed, as the German Emperor is reported to have said, no government, however liberal and comprehensive, could find a career for so many candidates. A large number of these students are assisted by bursaries, some of which have been founded by members of the imperial family: indeed, some of the assassins of the Emperor Alexander II. belonged to this category. Many of these young men, whose heads are already filled with fantastic notions, finding that their learning profits them nothing, turn Nihilists. It is curious to see in any large Russian newspaper—let us take the *Novoe Vremya*, for instance—the great number of candidates for private tutorships. They are willing to teach all possible subjects for the smallest

pittance. The pity is that they swell the ranks of the disaffected.

We may confidently recommend this interesting and suggestive book to the notice of our readers.

W. R. MORFILL.

"POPULAR COUNTY HISTORIES."—*A History of Lancashire.* By Lieut.-Col. Henry Fishwick. (Elliot Stock.)

To write the history of Lancashire in a single volume of moderate size is a difficult undertaking, and Col. Fishwick has probably succeeded as well as the nature of the case will admit. For while the earlier annals present the same variety of interest and the same kind of problems to be solved by consideration and research as in other counties, Lancashire differs from the greater part of England in the modern character of the development to which it owes its importance in the present day. Thus, if we take Manchester as a typical case, although it has been in existence from Roman times, and was even a notable place in the Tudor period, yet the enormous growth and development which gives it a place among the great cities of the world only began a little more than a century ago with the inventions that revolutionised the textile industries and led to the factory system. In 1783 an observant native describes "a firm-built and capital engine-house" where "Mr. Arkwright's machines are setting to work by a steam engine for carding and spinning of cotton." This was the first Manchester "factory." It is clear that either the earlier or the later part of the story must be more or less curtailed. Col. Fishwick has made his choice, and closes his narrative with "the dawn of the nineteenth century." Even under more favourable circumstances the volumes in the present series can only correspond to the introduction with which the old-fashioned county history—now hopelessly extinct—was furnished.

"I have endeavoured," says Col. Fishwick, "to confine myself as far as possible to the history of the county as a whole, and have not allowed myself to go into personal or local details, except when such were required to illustrate the subject in hand."

This very correctly describes the method adopted. The style is simple and unpretentious, and if it lacks the brilliance of Mr. George Saintsbury's volume on *Manchester*, it is direct, and will not easily be misunderstood. That Col. Fishwick is a painstaking and capable antiquary is known from his previous writings, and this book will not detract from the reputation he has acquired in that direction. There is a very careful summary of the information given in Domesday Book as to Lancashire. The oft-repeated statement that Flemish weavers were settled in Lancashire in the fourteenth century does not meet with the credence of our author. On the other hand, he accepts the statements of Henry de Walton as to the ravages of the Black Death in Amounderness, although the figures, except for the purpose of showing that there was a great mortality, seem to be of little precise value. Adam de Kirkham was the proctor of the archdeacon during the pestilence. His accounts not being satisfactory, the archdeacon submitted

to a jury a document in which he states, always in round numbers, how many people died, how many were intestate, how many left wills, &c. In ten parishes there are 13,180 deaths between September, 1349, and the following January. The archdeacon claimed £289, and the jury awarded him £48 10s. But when we are told that there were 3,000 deaths in Preston, 3,000 in Kirkham, 800 in Pulton, 3,000 in Lancaster, 2,000 in Garstang, 1,000 in Cockerham, 140 in Lytham, 80 in St. Michael's, and 60 in another Poulton, we are clearly dealing with assertions that cannot, and probably were not intended to be, taken literally. "The numbers," as Dr. Creighton observes, "had obviously been put in for a forensic purpose, and are, of course, not even approximately correct for the actual mortality." It would be interesting to have precise data as to the real extent of the ravages of the Great Pestilence, but it is quite impossible to accept these figures as "fairly correct." That the mortality was very great is indisputed, and comes out in the mention of nine benefices in the district as having been vacant, three of them twice. The statistical sense was in a somewhat rudimentary condition, it is to be feared, in the fourteenth century. The Statute of Labourers, which was enacted to prevent the increase of wages under the new economic conditions caused by the Black Death, affords a glimpse into the agricultural condition of the county which is significant. Along with the labourers of other specified districts, the Lancashire men were allowed to go elsewhere in search of employment during the harvest time, "as they were wont to do before this time," and as the Irish harvestmen do at the present day. By a curious threefold slip, Col. Fishwick tells us of our first English printer that John [read William] Caxton, in 1472 [read 1477], set up his press in London [read Westminster]. The reference to the *Book of Sports* omits to mention that it was drawn up by Bishop Morton, at Preston; and the re-issue of it, made by Charles I. on the advice of Laud, is described in somewhat ambiguous and perhaps misleading terms. For each period Col. Fishwick gives many illustrative facts. With the Tudor period the available material greatly increases, and the incidents of the Civil War are treated at length, and a large amount of space is also devoted to the Jacobite rebellions. After this a sketch is given of industrial progress. But the story of the present century is practically left untold, notwithstanding its importance in relation to the county and the nation.

If it be objected that Col. Fishwick has not shown the connexion between the history of Lancashire and the history of England—for even the emergence of the district as a shire is not described—he will probably reply that he had no intention of describing the part of Lancashire in the making of England. What he has done is to give a mass of detailed information as to the past of a county that has strongly marked characteristics, and an exceptional history, whether it be regarded from a constitutional or an industrial point of view.

WILLIAM E. A. AXON.

NEW NOVELS.

Beside the Bonnie Brier Bush. By Ian Maclaren. (Hodder & Stoughton.)

The French Prisoner. By Thomas A. Pinkerton. (Sonnenschein.)

As a Man Sows. By William Westall. In 3 vols. (Ward & Downey.)

A Lost Ideal. By Annie S. Swan. (Oliphant, Anderson & Ferrier.)

Colour-Sergeant, No. 1 Company. By Mrs. Leith-Adams. In 2 vols. (Jarrold.)

The Lone Inn, &c. By Fergus Hume. (Jarrold.)

A Daughter of the King. By "Alien." (Jarrold.)

Broomieburn. By John Cunningham. (Innes.)

IN Ian Maclaren Mr. Barrie has found a formidable rival. I say rival, not imitator, because, although Drumtochty, with its essentially God-fearing, Dissenting community, recalls Thrums and the Auld Lichts, its historian looks at the world sympathetically from a different standpoint. Mr. Barrie writes like a layman, alive to the comedy and still more to the tragedy of the lives he examines so microscopically. Ian Maclaren, in spite of what may seem a disclaimer in one passage, writes like a clergyman, intensely interested in both the material and the spiritual welfare of his congregation, and, by virtue of his professional position, possessing a master-key to their souls. Herein, in fact, lies the strength of *Beside the Bonnie Brier Bush*. Ian Maclaren appears to have sounded the depths not only of the Scotch Presbyterian heart of hearts—that Mr. Barrie has done in a manner which even his rival has not surpassed—but of the Scotch (and Celtic) Presbyterian conscience. He deals here with folk in whose case, whether they are young or old, faith, not conduct, is three-fourths of life. Take the leading character in this volume—one of its especial charms is that the noteworthy persons whose portraits are given are not too numerous—take the young scholar who in the first story dies after a brief career of triumph; take his mother who does not mourn as one who has no hope; take that rather too Highland and too mystical elder, Donald Menzies; take the doctor who dies of incessant work: each and all derive their strength from their firm faith in an eternity that consoles for the griefs, injustices, and inequalities of time. Ian Maclaren draws these as they are. Hence it is, no doubt, that we have in his sketches little of the spontaneous but non-spiritual drollery which bubbles up in Mr. Barrie's best work. He has, however, a humour of his own, which he occasionally elaborates to the verge of caricatures, as in his description of the inhabitants of Drumtochty under rain. He has the command, too, of a most admirable and flexible style, capable of doing justice to every shade of Scotch religious life. But his main power is to be found in his faithful portraiture. Thus it is that in this volume there is scarcely a story that is not an absolute success. It strikes me that I have before read something like "The Trans-

formation of Lachlan Campbell," which tells of the change made upon an austere man by the (apparent) transgression of his daughter. It appears to me, also, that there is rather too much of a good thing, in the sense of there being too much transcendental spirituality, in "A Highland Mystic." But the first sketch "Domsie," the story of "a lad o' pairts," and three-fourths of the last, "A Doctor of the Old School"—in the final chapter the Doctor recalls too readily the man cited by the mendacious captain in *Peter Simple* who lived with the death-rattle in his throat for six weeks—are delightful and artistically perfect. The Scotch *laudator temporis acti* could not do better than contrast *Beside the Bonnie Brier Bush* with Wilson's once extravagantly admired *Lights and Shadows*. Ian Maclaren will no doubt attain very great success in the original line which he has struck out for himself; he certainly deserves it.

Mr. Pinkerton's new romance calls for very high praise. It is carefully written; it does not contain too many portraits; and the narrative flows easily. The centre of the story is the French prisoner—it is the period of the Napoleon wars that is dealt with partially in this book—the Count de Frontinacq, who has ability and courage, and might have lived and died happily, had he not been burnt up with a mad passion for a girl already pledged to another, and, who, as a consequence, gives way to the base emotions of hatred and revenge. An admirable foil to him is presented in Rauning Revelstone, who is a really fine specimen of the English dare-devil seadog. But all the characters—including deep Davy Chard and the eccentric Pixie Jan—are well drawn, and their brandy-stealing expeditions and other adventures are vigorously reproduced. The spirit of Mr. Blackmore broods over the book, and especially over its female characters. But Mr. Pinkerton is no copyist: this romance is most decidedly all his own. And it is one of the brightest, compactest, and least pretentious that have appeared for a long time. There is certainly no good reason why Mr. Pinkerton should not take a leading place among present-day purveyors of historical fiction.

As a Man Sows indicates no falling off on the part of Mr. Westall in the art of devising sensational plots. The rush of incident is rather too bewildering. One would need to be a Sherlock Holmes or, at least, a Watson, to follow the "Old Man" who dominates *As a Man Sows* through the labyrinth of his villainies, which begin with a big financial swindle and end with the shooting of his "reformed" partner in crime, Rufus Junius, *alias* Langley, as a sort of tragic, but quite appropriate, sequel to the shooting of that partner's innocent wife, Ida. Mr. Westall displays his special skill in this portion of his story better than in any other; for it is difficult for a time to believe, after Langley's imprudent defiance of his other some time partner in crime, the "gipsy" Sol, that Ida's murderer can have been any other than that very considerable scoundrel. Then a large por-

tion of the story is nothing more than a sort of hotch-potch of continental gambling and the American Civil War. Here Mr. Westall commits the not uncommon mistake of seeking to cover too much ground. The love affairs in *As a Man Sows*, both of Ida before she becomes Mrs. Langley, and of Irene, her daughter, are lame and, indeed, tame. On the other hand, Langley, as a man who is reformed, and tries by a good and, in the end, even beneficent life to atone for his past, is a successful portrait. It is finished, which cannot be said of every other character in the book, and least of all of that conventional fiend, Limbery Hicks. Some of the detective "business" is really good, though worked up in a too abrupt fashion. Mr. Westall has done better work than *As a Man Sows*. But it is, all the same, greatly superior to the ordinary railway novel.

The author of *Aldersyde* has had the courage in *A Lost Ideal* to leave the field of fiction in which she has gained most of her successes, and to try her fortune with a story the note of which is distinctly modern and almost "societyish." The result is certainly not a failure; but neither is it a complete and unmistakable success. One feels that in the end the creator of Woodgate has been far too kind to him. He is a cad and a cur, worse even than Kingsley's wretched poet, Vavasour; and a woman with the character and intellectual insight of Helen Lockhart would never have married such a man. Being Scotch, too, she would almost certainly have preferred to him Dr. Brian Laidlaw, the graduate of two universities, who, at the beginning of the story, is seen "riding leisurely up the beautiful road, following the windings of the Teviot from Hallkirk to Broadrule." In that case we should have had in all probability a really good Scotch story; the Northern characters, such as the country minister and a shrewd, severe old Scotch lady, have certainly more grit in them than the average "Annie Swan" men and women. But Mrs. Burnett-Smith has felt impelled to prove to the world that she is quite capable of grappling with certain "modern problems"; and so she shipwrecks Helen's happiness by allowing her to overhear her husband tell Hilda von Reutensee, "I love you with a mad love which is my ruin," and declare that he had married Helen because of the "long kindness" of her folk. Hilda, it is true, despises her would-be lover, honours Helen, and in time secures contentment for her eminently susceptible self. It is all over with Helen's life in the true sense, in spite of Woodgate's atonement and her own forgiveness, even in spite of her "laying her head, wife-like, upon his breast" in the last chapter. If Mrs. Burnett-Smith will try tragedy, let it be genuine and thorough-going.

There is a good deal of bright Irish character in *Colour-Sergeant, No. 1 Company*; there is also a fair amount both of pathos and of mystery. The central story is, however, of the simplest and most commonplace description. The handsome sergeant, who falls in love with the heroine and finds his love reciprocated, and who turns out to be a patrician in disguise, is a ridiculously

familiar personage; and it would have been rather a disappointment if there had not been included in the final march past of the characters of the story "a tall, dark, soldierly-looking man and a most winsome lady by his side." "Between these two and by the mother's side," of course, "stands a bonnie little fellow of three summers, dark-eyed like his father, but with all Alison's sweetness in his radiant smile." The plot is saved, however—or, at least redeemed—by one or two of the minor characters, especially by a good priest, by the poor colleen Noah, by her unfortunate lover, Private Deacon, who is driven to madness and murder by brutal treatment, and by the very verdant but thoroughly good-hearted Ensign Green. Mrs. Leith-Adams ought, however, to have made a great deal more than she has done of her Fenian rising.

Mr. Fergus Hume is writing far too rapidly. In his new volume he figures simply as an imitator, purveying a quite conventional detective mystery and a no less conventional horror. Neither "The Lone Inn" nor "Professor Brankel's Secret" has a suggestion of the peculiar humour which, bubbling out of human nature, was the saving salt of *The Mystery of a Hansom Cab*. The second story, indeed, does not appear to have the merit even of originality: surely we have heard more than once before of the madman who requires the blood of a pure and innocent maiden to complete the effectiveness of some hell-broth that he is engaged in brewing. "The Lone Inn" is a much better story than "Professor Brankel's Secret." It is, indeed, a fair study in detectivism. But something better might have been expected of Mr. Hume than that he should make the plot of his story hinge on the fact of the two brothers, Felix and Francis Briarfield, being as much alike as the two proverbial peas.

It were the easiest thing in the world to make fun of *A Daughter of the King*: of the preposterous musician and his still more preposterous daughter, of the blind moralist Eric, of the wonderful place where "solitary cabbage trees stood near like sentinels and groups of tall poplars whispered together of secrets weird and strange, while from afar off came the requiem of the waves, the dirge that sobbed against the distant hills." In truth, "Alien" has given the public in this volume a great deal of confused writing—the result, no doubt, of hasty reading and thinking. And yet she is so obviously in earnest about so many things, including the power of duty and of music, that one hesitates to find serious fault with her. Several of the characters have something in them, though none is artistically perfect. Mrs. Arnold, who takes the orphan daughter of the musician to her home that she may aid in the discipline of her two sons, is flesh and blood of a kind. Even Florence, though she marries the wrong man and, in order to keep her daughter from her unloved husband, actually accuses herself of immorality, and though she gives way far too often to pious hysterics, has certain attractive qualities. But "Alien" ought to learn the art of constructing a plot

before she publishes again. She has studied *The Story of an African Farm* neither wisely nor well.

In *Broomieburn*, Mr. Cunningham gives a number of Scotch Border sketches, which, without laying any claim to "moral earnestness," "psychological humour," or any of the distinguishing characteristics of modern fiction, are yet very natural and very entertaining. Certainly nothing better in their way have lately appeared than the opening account of a wrestling match, "Wooring by Proxy," or "Geordie on Escort Duty." A book of Scotch sketches is nowadays accounted incomplete which does not contain some "quaint" rustic views of religion; and the only chapter in Mr. Cunningham's volume in which he seems to strain a point is that in which he allows one of his characters to deal thus with the teaching of religion to the young:

"We speak o' oor Saviour as a bit babe, an' mair often o' Him as a man; but do we ever speak of Him as a boy? Think ye now, wad it no' be maist likely tae appeal tae the yaung if we spak o' Him as a bit boy playin' wi' his peerie, or hurlin' his gird about the streets o' Jerusalem?"

Broomieburn does not, however, contain much of this playing to the Scotch Kirk gallery. Mr. Cunningham contents himself, for the most part, with genuine realism with descriptions of muirland farms: and muirland courtships and muirland weddings. There is nothing forced about either his humour or his pathos. *Broomieburn* is a sound as well as modest piece of work.

WILLIAM WALLACE.

SOME VOLUMES OF VERSE.

The Flute-Player, and Other Poems. By Francis Howard Williams. (G. P. Putnam's Sons.) If a young poet does not fall under the spell of some golden-mouthed master of the lyre, either originality or conceit is the chief feature in his composition. Very few are men of native power so imperative that they find it impossible to use in their early years of output the footprints of the great who have gone before. Nine out of ten who ask for recognition as singers remind listeners, by many a trill or whimsical utterance, of Tennyson and Browning, to go no farther back. The tune belongs to the master, the variation to the pupil; but it is by patience in the variations that the lesser bards grow to a more original vigour. Mr. Williams must, therefore, not be indignant if we begin our short review of his capable book by noting his indebtedness to the two supreme poets whose names we have just given. Tennyson's influence has been for good, as a glance at Mr. Williams's blank verse proves; but from Browning he has taken oddity in excess, without an excellence to balance it. To come closer to the author, we may say, without further discursiveness, that he is of the stuff of which poets are made. There are so many signs of distinctiveness in *The Flute-Player*, that we are able to offer Mr. Williams some bold advice. Let him throw Tennyson and Browning to the winds and be himself. This done, let him master his vocabulary, instead of allowing it to dominate him. Finally, let him beware of extravagant statement, for by reason of this fault he has spoiled some poems which otherwise would deserve praise of a quite unusual warmth. For instance,

"Messiah of the sky!
Incarnate rhapsody!"

is no way to ejaculate when referring to the

song of a robin. The word "Messiah" is pointless and out of taste. In the same poem occur "mobbed grief" and "collied depths." It is against this kind of want of workmanship that Mr. Williams must be on his guard; and we venture to emphasise our contention even to the point of appearing disagreeable, because we are so sure that *The Flute-Player* contains very many lovely snatches of poetry. Speaking of an early April morning, Mr. Williams says:—

"Thy jewels are half a frost and half a dew."

We quote the sestet of the sonnet in which this beautiful line occurs:—

"Dear Morning! with thy maid's hair unconfined

By virgin fillets of a later spring,
Risen as from a rounded dream to find
The world a-riot for a bourgeoning,
Thy eyes spill sleep and sunlight, while the wind

Beats blood to blushes with his gusty wing."

Some will think "a-riot" is a flaw, but certainly all will agree that the alliteration in the last line just prevents an exquisite conclusion.

Year by Year. By Mary L. Hankin. (Fisher Unwin.) Whereas many of the effects, though not his best, presented by Mr. Williams are the children of strain, Mrs. Hankin compels attention by using a gentle and a simple method. Her little book of poems proclaims its genuine birth on every page, and contains one or two pieces against which the most scrupulous critic would hardly venture to urge a single complaint. There is a kind of ornate trickery, which has for label "painter's poetry," that often deceives those who are not of the elect; but surely there are no better means of shaming this masquerader than such lyrics as we have before us. Emotions that are older than many a mountain move Mrs. Hankin to sing and to sigh. Sorrow has been in her house; her heart is the home of regret; sometimes even the blue sky is a weariness. Who has not found that life is made up of the dark and the bright? But it is not given to all to voice these feelings as Mrs. Hankin has been able to do. How much is expressed in these two stanzas from "May in Town":

"Where the sun is sleeping,
Through green pastures creeping,
Comes the smoke and wailing
Of the weary town.

Villas white and staring,
Mansions red and glaring,
Portico and paling,
Blot the breezy down.

"Sick of human speaking,
Desperate, eager seeking,
Vapid, shallow sallies,
Cruel, crushing truth,
Let me hear the ringing
Of the fountain springing
Down the happy valleys
Of my golden youth."

Nearly at the end of the book we found a poem which is a perfect example of restraint. It is hard to see how the recital of the incident could be bettered, and still harder to imagine a more delicate passage from the story to its moral. Quotation of "Water Springs in Dry Places" will be the finest comment:

"No crumb was left in the empty scrip,
The bottle was shrunk and dry,
The pitiless glare of an eastern noon
Poured down from the brazen sky,
As she left the lad on the desert sand
That she might not see him die.

"Emptied of life and of earthly hope,
The soul in her body dies,
When the sudden touch of an angel's hand
Is laid on her darkened eyes;
And she sees from the waste of burning sand
The waters of blessing rise!"

"When quenched the light of the busy brain,
The hope of the loving heart,
Those broken cisterns lie bare and dry,
That the waters of life may start,
And friend and comrade must stand aside
That God may take our part."

Poems New and Old. By William Roscoe Thayer. (Boston: Houghton, Mifflin & Co.) We gather from evidence supplied in this book that Mr. Thayer not now for the first time approaches the public with his literary wares. However this may be, we have not met with him before; but having met, we can only regret that the claims of space must make our record of the acquaintance so short a one. Still, though a notice be brief, remembrance is long; and we can perhaps comfort Mr. Thayer for this curt review by assuring him that some of his lines will go with us through life. "Halid," the poem with which his book commences, irresistibly recalls "The Voyage of Maeldune"; and if it is not nearly so fine as a whole, it contains lines which Tennyson would not have been ashamed to own. For instance, this of the sinking Pleiades:

"Dropt like dew from bough to bough of the cinnamon-trees."

And these of the dawn:

"I could count the veins on my hand; the horizon's raven shrouds
Were dyed with purple and hemmed with gold,
and anon the clouds

Were changed to a garden of flowers, more gorgeous than Shiraz knows—
Tulips of wonderful hues, and heavenly bowers of rose!"

To what has been said may be added that Mr. Thayer at his worst does not mate Tennyson in his chief declensions. He has nothing to equal the appalling:

"And high in the heaven above it there flickered
a songless lark,
And the cock couldn't crow, and the bull couldn't
low, and the dog couldn't bark."

It appears that Mr. Thayer has a great love for Firdusi and Hafiz, but he allows no predilections to narrow his range. "The Last Hunt" is a most telling ballad; and it is preceded by a lovely little poem, which it is a pain to leave unquoted.

Madonna and Other Poems. By Harrison S. Morris. (Dent.) We have not kept the worst wine to the last, for *Madonna and Other Poems* has given us more delight than the three other volumes put together. It is not a little curious that three out of the four poets treated of in this article live under the Stars and Stripes. The common accusation against America is that it is given over too absorbingly to the cult of the dollar; but the average Englishman is as anxious for the guinea and as intolerant of poetry as the average American can be. The Muse, however, is not likely to lose her influence because her waterfalls are tamed in the service of a factory or her peaks utilised for the advancement of some Pill-King. She discovered America before Columbus was born; and in its cities, as in its wilds, she will be a radiant wanderer so long as the mighty Western earth-child is embraced by the arms of those two mightier nurses, the Atlantic and the Pacific. And she has blessed the lips of many a singer. As her old lovers die she becomes aware of vocal striplings, children of the plain, of the hill, of the blossoming New England orchards. The men who have won repute must make room for a companion. Mr. Harrison S. Morris, by lyric right, deserves a high place. If there were not evidences of American scenery scattered through his melodious pages, we should feel it hard to believe that he was not reared in some English solitude given up to wood and fountain. His sympathies are Arcadian: he loves that healthy

convention of piping shepherds; his imagination runs riot among the dreams that long ago believed that every rustle of the thicket could be translated into a Dryad. In a word, he belongs not to the new world but to the old, and his coming from America is something of a prodigy. His book is too long by sixty pages at least, for the last two sections contain little that is of value. The sonnets are respectable, without being remarkable; the verses collected under the title of "Trivia" are of no importance. These negations may be thought to be signals of unhesitating affirmatives with regard to the earlier portions of this book; so we hasten to warn our readers that they must not expect more than three or four poems that are perfect. Mannerisms, not a few forced rhymes, imperfect scansion, are blots too easily visible; but the beauties are not to be reckoned by twenties; and there is so much that actually thrills us that we heartily advise our readers to become possessed of a book that is likely to be followed by finer work.

NORMAN GALE.

NOTES AND NEWS.

THE Clarendon Press will publish immediately the long-expected edition of the *Republic of Plato*, by the late Prof. Jowett and Prof. Lewis Campbell. It will be in three volumes, containing respectively the Greek text, essays, and notes.

MR. WILLIAM HEINEMANN will publish early next month Mr. Henry Savage-Landor's book on *Corea: its Customs and People*, the result of a prolonged stay in the country. The book will be illustrated with original sketches taken by the author, and the Queen has graciously signified her acceptance of the dedication.

MESSRS. LONGMANS & Co. announce, as in the press, *The Life and Times of Cardinal Wiseman*, in two volumes, by Mr. Wilfrid Ward.

MR. JOHN RAE, author of several works on economical questions of the day, has written a new biography of Adam Smith, which will be published shortly by Messrs. Macmillan & Co.

MR. JOHN MURRAY announces *The Evil Eye: an Account of this Ancient and Widespread Superstition*, by Mr. Frederick Thomas Elworthy, with numerous illustrations.

MESSRS. G. P. PUTNAM'S SONS will publish next week, in the "Heroes of the Nations" series, *Abraham Lincoln and the Downfall of American Slavery*, by Mr. Noah Brooks; and also *Miss Hurd: an Enigma*, by Miss A. K. Green, author of "The Leavenworth Case."

THE writings of James Thomson ("B. V.") have now been out of print for some time, owing to a fire at the printer's, which destroyed the stock of *The City of Dreadful Night* and his other volumes of poems. A new and complete edition of his Poetical Works is now about to be issued, including a considerable number of pieces hitherto unprinted and uncollected. It will be edited by Mr. Bertram Dobell, who will also contribute a memoir of the author. Readers of the ACADEMY will remember that it was in its pages that attention was first drawn to that remarkable poem, "The City of Dreadful Night," when its author was as yet unknown. The book will be in two volumes, and will be published by Messrs. Reeves & Turner.

MR. ELKIN MATHEWS has almost ready for publication the new edition of Mr. Frederick Wedmore's *Renunciations* (with a portrait by Shannon) and *Pastorals of France*. These, with *English Episodes*—now in a second edition—will complete the uniform issue of Mr.

Wedmore's short stories. Mr. Elkin Mathews will likewise immediately publish the long-expected *Carols and Songs* of Mr. Selwyn Image, the well-known decorative artist. The publication of Mr. Lionel Johnson's *Poems* will take place early in the new year.

MR. JOHN LANE will publish in December *Ballads in Prose*, by a new writer, Miss Nora Hopper. The spirit of the book is Celtic.

MESSRS. SWAN SONNENSCHN & Co., in conjunction with the Open Court Publishing Co. of Chicago, will publish at once a new book by Dr. Paul Carus, entitled *The Gospel of Buddha*. It is a simple exposition, in the words of the originals, of the life and doctrines of Gautama as they bear on the religious thought of the present time, and is said to have received the approval of several orthodox Buddhists. It is to be translated into Japanese by the ecclesiastical head of the Zen sect.

LUCAS MALET has just completed her new novel, the serial rights of which, both here and in America, have been acquired by Messrs. Methuen, who will also publish the novel which succeeds this, and which is already partly written.

MR. GILBERT PARKER's new romance, *The Trail of the Sword*, will not be published till the New Year; and it will then appear in a single volume.

MESSRS. MACMILLAN & Co. announce two new volumes about birds—*Summer Studies of Birds and Books*, by Mr. William Warde Fowler, author of that delightful and scholarly book, *A Year with the Birds*; and *Structure and Life of Birds*, by Mr. F. W. Headley, assistant master at Haileybury College. In this connexion, we may also mention that Messrs. Longmans & Co. have in the press *Bird Notes*, by the late Jane Mary Hayward, with illustrations by Mr. G. E. Lodge. The book is described as containing accurate accounts, written from time to time during many years, of the small incidents of bird-life that passed before the eyes of one qualified by artistic training and inherited love of birds to watch narrowly, and understand sympathetically, what was happening.

MESSRS. DIGBY, LONG, & Co. will publish immediately two new novels, each in a single volume: *A Life for a Love*, by Mrs. L. T. Meade; and *The Other Bond*, by Dora Russell.

MESSRS. DIGBY, LONG, & Co. also have in the press a new novel by Miss Arabella Kenealy, M.D., entitled *Some Men are Such Gentlemen*.

MR. T. FISHER UNWIN will publish next week a work by Mr. A. Wallace, entitled *Popular Sayings Dissected*. The author has endeavoured to treat the subject philologically, and, at the same time, to avoid the ascription of history to mere alliterative phrases. He has furnished the work with a copious index.

MR. ELLIOT STOCK announces *Prior Rahere's Rose*, a narrative of the founding of St. Bartholomew's Hospital, with a supplementary account of the recent restoration of the Church of St. Bartholomew the Great.

MESSRS. HODDER & STOUGHTON have just issued the fourth edition, completing twenty thousand copies, of Prof. Drummond's *Lowell Lectures on The Ascent of Man*.

THE curious account of the blood-stains on the "Holy Coat of Argenteuil," which appears in the second number of *The New Science Review*, was translated from the French of M. Emile Gautier, by Mr. Edward Legge.

AT a joint meeting of the Folk-lore and the Irish Literary Societies, to be held on Wednesday next at 8 p.m., at the Caledonian Hotel, Adelphi-terrace, Mr. Alfred Nutt will read a paper on "The Oldest Irish Conceptions of the Other World."

WITH reference to a note in the ACADEMY of last week on "The Man in the Iron Mask," Prof. Paul Fredericq writes to us from Ghent that, in the current number of the *Revue Historique*, M. Fr. Funck-Brentano has almost exhausted the subject, in an article entitled "L'Homme au masque de velours, dit le Masque du Fer."

THE FORTHCOMING MAGAZINES.

MESSRS. A. D. INNES & Co. announce an illustrated Church magazine, to begin with the new year, named the *Minster*; at the same time the *Newberry House Magazine* will be withdrawn. It is intended that the new magazine shall be interesting and popular, but also treat the graver questions of the day which appeal more directly to Churchmen in a weighty and effective manner. The contributors to the opening number will include the Archbishop of Canterbury, the Dean of St. Paul's, the Headmaster of Harrow, Wilfred Cripps, Sir Benjamin Baker, Corney Grain, George Gissing, George Spottiswoode, Sir Edwin Arnold, George Saintsbury, Linley Sambourne, James Payn.

WE understand that the *Antiquary* is to make a new departure with the January number for 1895. A greater variety of subjects will be introduced; the magazine will be more fully illustrated than hitherto; and the paper on which it will be printed will be of a finer quality, in order to do justice to the illustrations. At the same time, the price is to be reduced from one shilling to sixpence.

LORD SALISBURY will contribute to the forthcoming number of the *National Review* an article dealing with the position of the House of Lords and the agitation recently fomented against it.

THE December number of the *Fortnightly Review*—the first under the new editorship—will contain two estimates of Lord Rosebery from the French and from the German point of view, written respectively by M. Augustin Filon, author of *Profilis Anglais*, and Prof. Delbrück, editor of the *Preussischen Jahrbücher*; a critical appreciation of Mr. R. L. Stevenson; a paper on "A True University for London" by Mr. Montague Crackenthorpe; and the continuation of Sir Evelyn Wood's "Reminiscences of the Crimea."

THE December number of *Blackwood's Magazine* will contain "Reminiscences of the late J. A. Froude," by "Shirley" (Mr. John Skelton), including extracts from a large number of Froude's letters, which give unreserved expression to his opinions about contemporaries, literary and political. The same number will also contain a letter from Horace in the Elysian Fields, with reference to a recent translation of the Odes.

DR. KARL BLIND will have articles in both the *Contemporary* and the *New Review* for December. In the former, he protests against the French claim to a protectorate over Madagascar; in the latter, he brings forward fresh evidence from Shetland folk-lore regarding the old Teutonic worship of Odin.

THE December number of the *Quiver* will contain the first instalment of a new story by the Rev. P. B. Power; an article on "The Children of Hunger," with illustrations photographed from the life; and "Chinese Pagodas," by a resident missionary.

THE *Quiver* annual, to be published next week, is entitled "Chinese Arrows." It will contain a complete one-volume story by May E. Shepherd, and a New Year's address by the Rev. Gordon Calthrop.

UNIVERSITY JOTTINGS.

THE University of Cambridge has conferred the complete degree of M.A., *honoris causa*, upon Dr. Rieu, the newly appointed professor of Arabic.

WHILE Cambridge has only just appointed a syndicate to consider the question of post-graduate study, at Oxford a definite scheme has been framed, in a statute to be promulgated in Congregation next Tuesday. It is proposed to create the two degrees of Bachelor of Letters and Bachelor of Science, to be conferred upon those only who have attained a high standard of merit in some approved course of study or research. Candidates must be twenty-one years of age, but the only other requirement demanded is that they shall give "evidence of having received a good general education." If not already members of the university, they must matriculate in the ordinary way; and they must keep twelve terms (*i.e.*, three years) by residence, subject to the proviso that a previous course of two years at an affiliated college may be counted as equal to four terms. There is also a further proviso that the privileges of an affiliated college may for this purpose be extended to any other university or college. Certificates for a degree are to be granted by a special body of delegates, either after examination or on the evidence of a dissertation or report of work done. The degree of M.A. is to be open to the research graduates on the same conditions as to a B.A., subject to the proviso that the new degrees will not be merged in the M.A., as the B.A. now is. The total fees to be paid are ten guineas.

DR. J. F. BRIDGE delivered a public lecture in the Sheldonian Theatre at Oxford, on Wednesday of this week, upon "Early English Dramatic Music, from the Miracle Plays to the Masque of Comus," with illustrations by members of the choir of Westminster Abbey.

AT the meeting of the Oxford Architectural and Historical Society, to be held next Tuesday, the secretaries will present a report of the society's work during the past year, and a brief review of recent discoveries; and Mr. J. L. Myres will exhibit some specimens of Cypriote industry.

AS Gifford Lecturer on natural theology in the university of Edinburgh, Prof. Campbell Fraser proposes to deliver five lectures before Christmas (commencing last week), and five other lectures in February and March. The subjects of the several lectures before Christmas will be:—(1) "The Problem"; (2) "Three Postulates of Existence"; (3) "Materialism or Atomism"; (4) "Immaterialism or Egoism"; (5) "Impersonation or Pantheism."

A PUBLIC lecture will be delivered by Prof. Seeley, in the theatre of King's College, London, on Wednesday next, at 7 p.m., upon "The River Thames."

FROM the twenty-first annual report of the Local Examinations and Lectures Syndicate at Cambridge we quote the following passage:

"The diminution which will be noticed in the number of courses and in the total attendance is to be attributed almost entirely to the decrease in the temporary work undertaken by the Syndicate during the preceding sessions for the technical instruction committees of various County Councils. It still appears to be too early to estimate the ultimate effect which will be produced on the Local Lectures by the technical instruction movement. Whereas in some places grants of money from the local authorities have enabled local committees to arrange more easily courses of University Local Lectures on scientific, economic, and artistic subjects, in others the cheap technical classes organised independently by the local authorities have influenced very injuriously the attendance at the Local Lectures, and in some cases caused their discontinuance."

WE have received from the Clarendon Press a little volume, which has somewhat puzzled us by its title—*Oxford Honours, 1220-1894*. Nor is our difficulty entirely removed by the subtitle—"An Alphabetical Register of Distinctions conferred by the University of Oxford from the Earliest Times." Considering the vast pains that must have been spent upon the work, surely it was worth while to have added a preface, giving a brief explanation of "honours" and "distinctions." Primarily, of course, "honours" mean a place in the class-lists, which practically begin with the present century; while "distinctions" would naturally be taken to mean university scholarships and prizes, the oldest of which only goes back to 1726. But, as a matter of fact, we also find mention of all university offices, including the headships of colleges and halls, and even honorary D.C.L.'s since 1869, though not honorary M.A.'s. Thus, we have John Wyclif, Master of Balliol in 1361; Oliver Cromwell, Chancellor in 1650; and Gilbert White, Proctor in 1752. Apart from the perplexity caused by the principle of compilation, we have nothing but praise to award for the careful accuracy with which the work has been done, especially for the cross-references in the case of change of names. So far as regards the accumulation of "honours" and "distinctions," the present generation has a great advantage over its predecessors. The youngest of the professors can boast no less than thirteen marks, while a B.A. has seven university scholarships to his credit. But some of the old records still remain unbeaten. No one but Linwood has even gained the Hertford, Ireland, and Craven in his freshman's year; no one but Alfred Barratt has ever obtained five firsts; while Dean Johnson and Prof. Henry Smith are the only two who have won both the Ireland and the mathematical scholarship.

ORIGINAL VERSE.

FROM MAGDALEN BRIDGE.

THE floods are out, the Cherwell's rising stream
On field and meadow lies beneath the trees,
A mirror ruffled by no winter breeze,
And all illumined by the moon's gray beam.

A row of willows breasts the centre swirl,
The beech and elm stand knee deep in the lake,
The light falls through each nude November brake
Setting its stema within a sea of pearl.

Afar, in moonlit heaps of fragile shade,
Cluster the misty groves of Headington.
Beneath the hill, one hearth its torch dips down,
A ruddy streak in silver-flooded glade.

By Magdalen's tower gray lines of shrub and tree
Mark out the path still kept for Addison,
And his pale ghost may walk dry-shod thereon,
As on a pier that stretches out to sea.

L. DOUGALL.

Oxford: Nov. 16, 1894.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- Aus dem Leben König Karls v. Rumänien. 2. Bd. Stuttgart: Cotta. 8 M.
ARRIAT, Lucien. Mémoire et imagination. Paris: Alcan. 2 fr. 50 c.
BÄHR, K. Gespräche u. Briefwechsel m. Arthur Schopenhauer. Aus dem Nachlass hrsg. v. L. Schemans. Leipzig: Brockhaus. 2 M. 50 Pf.
BRITANNIA zur Geschichte der Bevölkerung in Deutschland seit dem Anfange dieses Jahrhunderts, hrsg. v. F. J. Neumann. 5. Bd. Tübingen: Laupp. 8 M.
DAVILLÉ, E. La Colonisation française aux Nouvelles-Hébrides. Paris: André. 5 fr.
DURKHEIM, E. Les Règles de la Méthode sociologique. Paris: Alcan. 2 fr. 40 c.
FINK, K. L.-N.-M. Carnot, sein Leben u. seine Werke. Nach den Quellen dargestellt. Tübingen: Laupp. 2 M. 80 Pf.
GEORGIADIS, G., et L. PINEAU. Le Folk-Lore de Lesbos. Paris: Maisonneuve. 5 fr.

- GOLTZ, Th. Frh. v. der. Die agrarischen Aufgaben der Gegenwart. Jena: Fischer. 8 M.
GRANDIN, le Commandant. Le Dahomey. Paris: Haton. 8 fr.
HARTMANN, A. Deutsche Meisterlieder-Handschriften in Ungarn. München: Kaiser. 2 M. 40 Pf.
NATHAN, M. v. Die Mitarbeit der Kirche an der Lösung der sozialen Frage. Leipzig: Hinrichs. 12 M. 50 Pf.
PISSO, A. L'Orgue de Jean-Sébastien Bach. Paris: Fischbacher. 4 fr.
PROAL, L. La Criminalité politique. Paris: Alcan. 5 fr.
ROESSIGER, Mme. E. A travers notre Alsace. Paris: Fischbacher. 2 fr. 50 c.
SCHREYER, P. Die Lehrwerkstätte. 1. Bd. Tübingen: Laupp. 12 M.
TIERCELIN, L. La Bretagne qui croît. Paris: Lemerre. 3 fr. 50 c.
VEND, Vera. L'Asie Mineure et la conquête définitive du fleuve Amour. Paris: Nouvelle Revue. 3 fr. 50 c.
VENISE: l'art de l'imprimerie pendant la Renaissance italienne. Venice: Oeganis. 20 fr.

THEOLOGY, ETC.

- STEIN, S. Materialien zur Ethik d. Talmud. I. Die Pflichtenlehre d. Talmud. Frankfurt-a.-M.: Kauffmann. 4 M.

HISTORY, LAW, ETC.

- CORRESPONDENZ, politische, Friedrich's des Grossen. 21. Bd. Berlin: Duncker. 15 M.
DEWIELE, H., et E. CHATELAIN. Chartularium Universitatis Parisiensis. Tom. III. Ab anno MCCCL usque ad annum MCCCLXXXIII. 30 fr. Auctarium Chartularii. Tom. I. Liber Procuratorum Nationis Anglicanae (Alemannie) 1333-1408. 30 fr. Paris: Delalain.
DUCROT, La Vie militaire du Général, d'après sa correspondance (1839-1871). Paris: Plon. 15 fr.
GLASE, A. Geschichte der Juden in Strassburg. Strassburg: Noirel. 2 M.
GROSS, H. J. Beiträge zur Geschichte d. Aachener Reichs. Aachen: Cremer. 3 M.
KOEHLER, W. Hebräische Kirchenverfassung im Zeitalter der Reformation. Gießen: C. von Münchow. 1 M. 60 Pf.
LAMARAT, E. De l'Exhérédation et des Legs faits aux profils d'héritiers présumptifs. Paris: Giard. 12 fr.
LEGRAND, E. Recueil de documents grecs concernant les relations du Patriarcat de Jérusalem avec la Roumanie (1589-1728). Paris: Welter. 30 M.
PETITOT, E. Origines et migrations des peuples de la Gaule jusqu'à l'avènement des Francs. Paris: Maisonneuve. 12 fr.
SATHAS, C. Bibliotheca graeca medii aevi. T. VII. Paris: Maisonneuve. 20 fr.
STAEHELIN, R. Huldreich Zwingli. Sein Leben u. Wirken, nach den Quellen dargestellt. 1. Halbbd. Basel: Schwabe. 4 M. 80 Pf.
TROHACKERT, P. Ungedruckte Briefe zur allgemeinen Reformationsgeschichte. Güttigen: Dietrich. 8 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- PERNER, J. Etudes sur les graptolites de Bohême. 1re partie. Leipzig: Gerhard. 15 M.

PHILOLOGY.

- BAUMANN, V. Hebräische Relativsätze. Ein Beitrag zur vergleich. Syntax der semit. Sprachen. Leipzig: Harrassowitz. 1 M. 60 Pf.
BLAYDES, F. H. M. Adversaria in tragicorum graecorum fragmenta. Halle: Waisenhause. 8 M.
DALMAN, G. Grammatik des jüdisch palästinischen Aramäisch. Leipzig: Hinrichs. 12 M.
ERCKERT, R. v. Die Sprachen des kaukasischen Stammes. Wien: Holder. 15 M.
JEZINSKI, M. Quaestiones Lucretianae. Lemberg: Millikowski. 1 M.

CORRESPONDENCE.

"THE RAIDERS."

Penicuk: Nov. 17, 1894.

I am more than delighted that Mr. William Wallace disassociates himself from the charge which I understood him to have repeated in the ACADEMY. I heartily apologise to him for my misapprehension, which, however, I think he will allow was a somewhat natural one.

Then we have "X," which I understand implies an unknown quantity. I am not surprised at many X's; but I confess that I am surprised that the ACADEMY should think it worth its while to take a hand in the merry game.

Of course I have repeatedly and publicly declared that in *The Raiders* I endeavoured to reset the best known of Galloway traditions, as others have done and are doing. My friend Sir Herbert Maxwell wrote for *Blackwood's* a version of the "Murder Hole" legend simultaneously with mine in *The Raiders*. Neither of us knew that the other was doing it. Yet, as I think you will agree with me, we had a perfect right severally to do our best with these stories and common traditions. I only wish there were more of them to make use of.

It is, of course, perfectly absurd to suppose that I ever dreamed of concealing my indebtedness to Mr. James Nicholson's *Traditional Tales of Galloway*. The editor is alive, and is to-day my most kind and able helper in obtaining material on which to found my stories.

Strange as it may seem, I do not claim to have invented Galloway, or its traditional records: I only claim, as the humblest of her sons, to have written affectionately about her, that what I love so well others might come to love also.

The *Traditional Tales* is in nearly every house in Galloway. The living representative of Samuel Wilson is my friend. Mr. Nicholson himself is at present assisting me in obtaining material for a pendant to *The Raiders*—a story which may concern itself with the later "Levellers" of Galloway. As in *The Raiders*, I shall again be indebted to Mr. Nicholson's *Traditional Tales*, to Trotter's excellent *Galloway Gossip* (alas! that only one volume has been published), to Mactaggart's *Galloway Encyclopædia*, to the *Castle Douglas Miscellany*, to the *Dumfries Magazine* (I make a present of these to X. and his industrious clan). If I knew any more sources I should be glad to use them, and to stick as closely to them as I possibly could.

But as a lesson in the folly of the effete double-column dodge, it is instructive to turn to Scott's Preface to *Guy Mannering* itself. Here there are parallels quite as close as those which the ACADEMY has done me the honour to print. Says Scott:

"In his proper element Yawkins was equally successful. . . . The dauntless free trader instantly weighed anchor, and bore down between the luggers so close that he tossed his hat on the deck of the one and his wig on the deck of the other, hoisted a cask to her maintop to show his occupation, and bore away under an extraordinary press of canvas."

Here is it not obvious that Sir Walter has also been plagiarising from the *Traditions*—perhaps also from Mr. Stevenson, as witness the very suspicious use of the word "extraordinary"? A reputation like Scott's "ought not to be played with," as sayeth the moral but strictly anonymous "X."

Seriously, I hold that Scott, or Sir Herbert Maxwell, or I, or anyone else, has a perfect right to use all traditional and other material contemporary with the period which he desires to illustrate, and to use it as accurately as possible. For my part I don't know how a lugger would manoeuvre, and cannot invent it of my own inner consciousness. But I believe the chronicler in the *Traditions* knew much better than I. Very well. The Yawkins lugger shall manoeuvre in that way and in no other, in spite of all the X.'s in the world.

I will, in concluding, make that gentleman yet another present. In my next book, which concerns the Covenanting times, and is to run the whole year through the columns of *Good Words*, I believe that every scene is based accurately upon documents both printed and written, in every case contemporary. The incidents of the story actually occurred. I have told them, so far as I can, in the style and language of the period. Almost every conversation can be substantiated; and the letters quoted were actually written by the characters themselves in the flesh. By the expenditure of sixpence monthly "X." can insure himself a great deal of instructive research, and an indefinite supply of parallel columns to any journal which may think it worth its while to print them. I am only sorry that there is so little of this splendid rough popular material extant. It is pure gold to the romancer; and wherever I can lay hold of it and use it, why, I intend to "do it and do it again."

S. R. CROCKETT.

Hampstead: Nov. 20, 1894.

From information supplied by Mr. Crockett, I published an account of his work in the *Bookman* for April, 1894. There it was stated that his true Quellen was to be found in a volume entitled *Traditionary and Historical Traditions of Galloway*, published by Nicholson at Kirkcudbright about 1840.

Previously, in October, 1893, and on the authority of a statement made to me by Mr. Crockett, I had stated that *The Raiders* was based upon Galloway legends. Mr. Nicholson, I understand, is still alive, and engaged in collecting legendary and other material in Galloway for Mr. Crockett.

W. ROBERTSON NICOLL.

COVENANTING MIRACLES.

St. Andrews: Nov. 22, 1894.

I have not time to give Mr. Wallace complete references for the Covenanting claims to miraculous powers; that I could prove they worked miracles I did not assert. Mr. Wallace may remember the death of Rothes; other cases he will find in Blackadder, Blair, Walker, and Wodrow. If he wants chapter and verse I can supply them next week.

A. LANG.

ST. IGNATIUS AND THE NEW SYRIAC GOSPEL.

Ellesborough House, Tring: Nov. 19, 1894.

Mr. Conybeare's citations from Philo are exceedingly interesting, but they certainly require the citation from "Ignatius" to be convincing. Is this citation trustworthy? Ever since the appearance of Bishop Lightfoot's magnificent work, it has seemed to me that the phrase τὰς παρθένους τὰς λεγομένας χήρας was more than suspicious. Most conservative critics held, like Hefele, that they were virgins who had taken brevet rank as "widows"; according to Lightfoot, they were widows who had taken brevet rank as "virgins." Now as late as Tertullian's Montanist days (*De Virg. Val. 9*) it was promotion for a virgin to take brevet rank as "widow": in the eyes of a rigorist, it was a scandal for such promotion to be given at the early age of twenty; logically, it ought not to have been given at all. In the age whose usage is attested with various degrees of certainty in the Pastoral Letters, the Clementine Homilies, and the Diataga, "widows" had a dignity of their own, and had no need to borrow the dignity of virgins. The heathen (*De Morte Peregrini*, 12) knew they had a sort of official status in the community, and that they were elderly, like those whom Timothy is directed to enrol. Are the widows who attain a second virginity according to St. Clement old? Does not διὰ σωφροσύνης point to the class which Timothy is to reject? Tertullian certainly speaks of the young *Deo speciosae, Deo sunt puellae*—they have youth and beauty to consecrate. Can we argue from them to the "widows" under the care of Polycarp, who were certainly elderly like those under the care of Timothy? Again, if widows took brevet rank as "virgins," the latter must have been officially recognised; but *Ad. Pol. v.* excludes such recognition for either sex: no one but the bishop is to know of a vow of continence; men and women ought to marry with his approval.

If there is anything in these arguments, two alternatives are open: the reading of our MSS. is a third century gloss on τὰς χήρας, which displaced the original; or the shorter Greek text (the oldest we have) is itself an expansion of the work of Ignatius himself or of a nearly contemporary panegyrist (I suspect his appetite for publicity in all the passages about solemn deputations to the Church of Antioch, which were the very thing to revive persecution). In

that case, the writer who would have expected a bishop of his own day to salute "virgins," remembered that a bishop of Trajan's day was likely to salute "widows," and combined the two as a sub-apostolic writer hardly could.

As to the general question, is Mr. Conybeare's suggestion that Matt. i. 19, 20 are an interpolation compatible with the fresh beginning (which in itself need not imply a fresh document) in v. 17? If they are genuine, cannot writers of our First Gospel have believed that St. Joseph was the father of the Son of David, as David was the father of Solomon? The new Syriac text does strengthen the probability that those who drew up the genealogies incorporated in the First and Third Gospels, still believed what almost everybody believed at Nazareth when the Lord was upon earth. If there was no mystery, why does each Evangelist give one parent's side of the story? As Mr. Badham observes, we cannot read the narrative of the Third Gospel into the First; but perhaps there is a veiled reference to the subject-matter of Matt. i. 19, 20 in Luke i. 30. Speaking for myself, it is no intellectual relief to suppose that the neighbours at Nazareth knew nothing because there was nothing (for them) to know. As for the theory which Mr. Badham attributes to both Evangelists, that St. Joseph became a father without knowing it, Venturino's view, still to be found in Strauss, seems to me just as probable and just as edifying.

G. A. SIMCOX.

THE "LOOVER" OF A HALL: ITS ETYMOLOGY.

Oxford: Nov. 14, 1894.

Baret has the following account of this word: "A loover, or tunnell in the rooffe, or top of a great hall, to avoid smoke: fumarium, spiramentum." From the days of Nares, and probably earlier, the word has been connected with the French combination *l'ouvert*. The word *loover* occurs in "Piers the Plowman" (C. Text, xxi. 288), and is mentioned in Prof. Skeat's Glossarial Index, in which place we are told that "the derivation is certainly [the italics are Prof. Skeat's] from the French *l'ouvert*." For proof we are referred to Prof. Skeat's article on the word in his Dictionary. It appears to me that there are grave difficulties in the way of this equation of *loover* (the ordinary Middle English form) with the French *l'ouvert* (i.e., the open), difficulties which are not met in Prof. Skeat's article.

We are told that *loovere* ("fumarium") is identical with a French *louvert*—i.e., *l'ouvert*. The first difficulty is that there is no French word *ouvert* (or *lowert*) having the technical meaning of a "loover," or opening in the roof, or even meaning an "opening" in general; *ouvert* simply means "open," *loouvert* could only mean "the open"; "the opening," on the other hand, would have been expressed by *l'ouverture*. But let us suppose that there was once a French combination *loouvert*, which had the sense of the English "loover."

How would this help us? How could a French *loouvert* become *loover* in Middle English? How can the loss of the final *t* be accounted for? The word *loovere* is an exceedingly common word in Middle and Tudor English. It is very strange that no form preserving the French final *t* can be produced from any English text. As the form *loouvert* cannot be cited as an English word, is it not extremely probable that the form with *t* never existed, and that, therefore, *loovere* represents without diminution the original French form? Surely a French *loouvert* must have become *lovert* in M.E., and would not lose its *t* eventually; Fr. *ouvert* has become "overt," *couvert* "covert," and *part* "part." For the above reasons I think it is quite impossible that our "loover" can be identical with French *loouvert*.

Is it possible to propose an etymology of "loover" in the place of the one which identifies it with *louvert*? I think we have a clue to the derivation of the word. It is surely a significant fact that in mediaeval Glosses the word "louere" is very commonly rendered by the Latin word *lodium*. This Med. Lat. *lodium* renders "louere" in the Promptorium, in the Catholicon Anglicum, in the Ortus (the Pynson edition), and three times in the Wright-Wülker Vocabularies (see Index). This word *lodium* is not to be found in Ducange. The omission would make it probable that the Med. Lat. *lodium* is not of French or Latin origin. What can be the derivation of *lodium*? I believe that the word is of Scandinavian origin, and that it is a derivative from Icelandic *hlöð* a hearth, chimney-place; cp. *lodium* "fumarium." Middle English *louere* would represent an Anglo-Norman **loëre*=Med. Lat. **lodarium*, a derivative of the same Icelandic *hlöð*. For the intercalated *v*, taking the place of a vanished dental, we may compare O.E. *pouvoir* (mod. *pouvoir*) for *pooir*, Romanic *podère* (*potère*). I may also refer to the Scottish word in Jamieson: "Lower, the lure of a hawk"; cp. the French *leurre*. Here the *v* is intercalated, to fill up the hiatus caused by the vanishing of an intervocal *d* or *th*; cp. O.H.G. *lōthra-*, Germ. *Luder*; see Kluge's Etym. Dict. (s.v.). In this derivation there do not appear to be difficulties on the score either of phonetics or of sense-development. The etymology may have been suggested before, but if so, it has not come before my notice.

A. L. MAYHEW.

MYTHS OF COSMOGONY BY DR. POLITES.

London: Nov. 17, 1894.

In the *Δημιουργικὴ Κοσμογονικὴ Μύθος*, which, simultaneously with its publication in Athens, has just reached me, Dr. Polites contributes another of his exhaustive studies to the aggregate of folk-lore literature. The present work, as its title shows, is not confined to the myths of his own country, either past or present, but is devoted to the comparative methods of treatment; and the result is a most comprehensive survey of kindred beliefs upon the one particular myth that he has chosen to elucidate in countries far separated from each other in both space and time. The myth in question is—how the earth and the heavens, supposed to have been originally one solid block, became separated and disjoined, hereafter to keep each its own place. The long list of authorities and notes testifies to the care and arduous study with which Dr. Polites has approached his task. It may be sufficient to indicate the range of authors quoted, which reaches from Hesiod to Maspero and Andrew Lang. As these works are well known to the Folk-lore Society, and are all accessible to the English reader, it is needless to recapitulate them or the facts which they record.

The concluding chapter, however, narrates some myths of Modern Greece which may be as new to readers of the ACADEMY as they are to me. There is a saying in some parts—for I think a mistake is often made by taking all sayings to be beliefs—that when God made man, the devil, envious of His power, and not willing to be outdone, tried his hand in making animals, but that the Creator, to punish his audacity, made it impossible for him to give life. The following, which is a good example, will suffice: "They say in Akarnania that when God made man the devil made the ass; but not being able to make it move, and being therefore in despair, he called upon Christ to give it life. 'Rise up, O Ass,' said Christ, 'that Poverty may live.'"

ELIZABETH M. EDMONDS

"DOMUS EXILIS PLUTONIA."

Trinity College, Dublin: Nov. 19, 1891.

Strangely enough, the current *Saturday Review* and *Spectator* both choose the same phrase in Mr. Gladstone's translation of the Odes of Horace, the one for condemnation, the other for eulogy. The phrase is *domus exilis Plutonia* (*Carm.* i. 4, 17), which is rendered "Pluto's cribbing cell." Now surely the *Saturday Review* is right, and Mr. Gladstone's version is indefensible. *Exilis* is not *exigua*. It refers to what is "empty, unsubstantial." Thus, a legion far below its real strength is called *exilis*, "a paper legion," by Cicero. *Domus* is "household, family"; and the expression refers to the "shadowy inmates" of "the vasty hall of death," the *νεκρῶν ἀνεμνὰ κάπηνα* of Homer, the *levem turbam* of *Carm.* i. 10, 18. *Exilis* might possibly (though not probably) mean "poorly-provided," as opposed to the luxurious home which Sestius was destined to leave; but it could not mean "cribbing," which, moreover, is an ungraceful modification of a well-known Shaksperian expression.

Another translation praised by the *Spectator*, that of *terrarum dominos* in the first Ode, though vigorous in expression, almost certainly misrepresents the meaning.

R. Y. TYRRELL.

"THE BEST PLAYS OF BEN JONSON."

University College, Aberystwith: Nov. 17, 1894.

As my name has been introduced in connexion with the second volume of the "Best Plays of Ben Jonson," announced in last week's ACADEMY, I should be glad to be allowed to state definitely that I have no share in it, having upon the appearance of the first volume declined any further connexion with the series.

I must in particular disclaim responsibility for the limitation—which I infer from your notice—to two volumes, and the omission of "Volpone," "Epicoene," and "The Alchemist," which were to have formed the third. For this limitation there are no doubt good reasons; but a selection which excludes these masterpieces ought not surely to be entitled "The Best Plays of Ben Jonson."

C. H. HERFORD.

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Nov. 25, 4 p.m. Sunday Lecture: "Madame d'Epinois and her Circle," by Mrs. Frederika Macdonald.
7.30 p.m. Ethical: "Rights and Duties," by Mr. J. S. Mackenzie.
- MONDAY, Nov. 26, 5 p.m. London Institution: "The Newtonian Constant of Gravitation; or, Weighing the Earth," by Prof. C. V. Boys.
8 p.m. Royal Academy: "Selected Palettes," by Prof. A. H. Church.
8.30 p.m. Geographical: "A Journey to Taflet, Morocco," by Mr. Walter B. Harris.
- TUESDAY, Nov. 27, 4.30 p.m. Colonial Institute: "The North-West District of British Guiana," by Mr. G. C. Dixon.
8 p.m. Civil Engineers: Discussion, "The Machinery of War-Ships," by Mr. Albert J. Durston.
- WEDNESDAY, Nov. 28, 8 p.m. Irish Literary Society: "The Oldest Irish Conceptions of the Other World," by Mr. Alfred Nutt.
8 p.m. Society of Arts: "Experiments in Aeronautics," by Mr. Hiram Maxim.
- THURSDAY, Nov. 29, 7 p.m. London Institution: "Contemporary Music," by Sir Joseph Barnby.
8 p.m. Royal Academy: "Vehicles and Varnishes," by Prof. A. H. Church.
8 p.m. Chemical: "Latent Heats of Fusion," by Mr. Holland Crompton; "The Fundamental Laws of Thermo-Chemistry," by Mr. W. Sutherland; "Preparation of Adipic Acid," by Dr. W. H. Ince; "Some Derivatives of Adipic Acid," by Dr. W. H. Ince.
8.30 p.m. Antiquaries.
- FRIDAY, Nov. 30, 8 p.m. Civil Engineers: Students' Meeting, "Sub-aqueous Excavation at Newry," by Mr. C. H. Olley.

SCIENCE.

Beginnings of Writing in Central and Eastern Asia. By Terrien de Lacouperie. (David Nutt.)

THE lamented death on October 11 of the distinguished Orientalist, the final results of whose labours are recorded in this volume, lends to it a melancholy interest. His name is a guarantee that it is erudite and laborious, crowded with new facts, as well as with novel interpretations of old facts. Like all his previous works, it is fertile in suggestion and in ingenious hypothesis, but disjointed and inconclusive, the author never having possessed that faculty of lucid and orderly exposition which would have enabled him to obtain the recognition due to his immense acquirements and his rare and recondite erudition. He advances original and startling theories, plausible in appearance, but of which any strict scientific demonstration continually eludes the student's grasp. Just as we seem to be approaching the point on which the whole argument hinges, we are told that the proof of some statement which, if proved, would be conclusive evidence, is about to appear in a treatise which has not yet been published, or we are referred to a paper in some inaccessible volume of *Transactions* or *Proceedings*, which, when at last hunted up, does not advance the argument, but merely repeats, in other words, the statement which has been made in the text.

This book has even less organic structure than usual, being made up of papers, mostly unpublished, which have been put in type at intervals during the last ten years. The unavoidable result is lack of continuity: a subject is taken up and partially discussed, re-discussed in subsequent chapters, the statements being supplemented in a penultimate chapter, entitled "Some More Facts," and qualified or emended in a bundle of "Additions and Emendations," which forms a final chapter. Hence the book, though crammed with valuable matter, which would have been a fortune to almost any other writer, is chaotic in form and desultory in structure.

Of the many subjects treated or touched upon, the more notable are the derivation of the Tibetan alphabet from the Nagari, of the Japanese syllabary from the Chinese, and the evolution of the Mongolian and Manchu scripts from the Syriac alphabet, as established by the inscription of the Nestorian missionaries at Si-ngan-fu in China, of which a full account is given. On these matters Dr. Terrien fortunately has no new theories to announce, but merely follows the opinions generally entertained by scholars. He also devotes several pages to the singular runiform writing of the inscriptions recently discovered in Siberia, which belong, he considers, to about the eighth century A.D., noting that the similar writing on the silver cups from Perm establishes a geographical connexion with Runic lands, and finally coming to the judicious conclusion that "all questions of the origin of this writing remain at present matters of conjecture" (p. 164). There is also a discussion as to the nature and origin of the mysterious inscriptions brought from Easter

Island. This script, Dr. Terrien believes, must belong to the South Indian family of alphabets, which extended to Java and Celebes. He tells us that he now publishes this "palaeographical discovery" for the use of others, characteristically adding that his hands are so full that he has no time to give the proof. The present writer may add, in support of this statement, that several years ago he had himself, on independent grounds, arrived at a similar conclusion.

Dr. Terrien's well-known views as to the Bak tribes, and the Babylonian origin of the Chinese script and civilisation, startling as they were thought when first propounded more than ten years ago, have now won their way to a sort of provisional recognition as a tenable working hypothesis. In the present work these views are repeatedly stated and restated, but without much fresh light being thrown on the subject, although at one moment the author appears to be coming to a point in the argument which would be really decisive: namely, the resemblance between the proto-Chinese and the ancient Babylonian characters, as to which Dr. Terrien roundly asserts (p. 35) that "their identity is indisputable." For a comparison of the two we are referred "to plate iv. of the present work," on eagerly searching for which we discover, as might almost have been expected, that only three plates are given. In default of this demonstration, we do not practically get further than Dr. Terrien's belief in the identity of the characters, and the shadowy evidence of the Chinese historians to which he appeals. As to the historical value of these records, the present writer is not qualified to form an opinion; and he will therefore confine himself to incidental admissions made by Dr. Terrien, who speaks of certain vague Chinese traditions, "enveloped in a mist of fiction, that their writing comes from the West," these traditions being entangled, he says, with secondary myths of later growth, under the influence of foreign ideas. But when such a precise date as about 2282 B.C. is put forward as the time when the Babylonian writing was transmitted to China, it can only be said that, on his own showing, the Chinese records are not sufficiently trustworthy to bear such a burden. He tells us of the "five great bibliothecal catastrophes in which the greater part of the historical literature of China has been destroyed" (p. 114), while the traditions have been amended and completed in a way that has impaired their credibility, numerous legends having been engendered by the manner in which uncritical Chinese compilers have embellished their records (p. 23).

These considerations affect the evidence not only as to the Babylonian origin of the Chinese writing, but as to another theory even more revolutionary. They make it difficult to regard as historical the Chinese accounts of Indian embassies and expeditions to China about 1000 B.C., or of an Indian dynasty established in China in the fourth century B.C., which are adduced by Dr. Terrien in support of the most important thesis in the book—an attempt to establish the evolution of the Maurya or

proto-Indian alphabet of the Asoka inscriptions from the Chinese script: a theory which is opposed to the general belief of scholars, that the source of the Indian writing was some early type of the Semitic alphabet, most probably the Hiyaritic of Southern Arabia. Conscious of the weakness of the appeal to Chinese tradition, Dr. Terrien affirms that "the solution of the question is given by palaeography," as shown by the comparative table of the Asoka and Chinese characters "given on plate vi." This all-important plate being, like the other, absent from the book, we have the characteristic statement that "all this requires to be explained with more length and precision in a special paper" (p. 119). We are also referred to a paper read before the Royal Asiatic Society, which has never been published, though a brief abstract is printed in the Annual Report for 1881, from which we learn that Dr. Terrien "pointed out that historical facts as well as traditions clearly show that relations did exist between India and China as early as the third century B.C.," and laid before the Society a series of tables, proving, in his judgment, that the Indo-Pali, Korean, Japanese, Lampong, Rejanj, Batak, and Lolo writing "are, really, all offshoots from an older system of writing, consisting, on the borders of China, of a certain number of Chinese characters used phonetically for commercial purposes. The Indo-Pali writing has, he argued, been systematised in India from this older form of writing." He has now wisely surrendered most of these rash conclusions. With other scholars, he now admits that the Korean alphabet was founded on "a Tibeto-Indian base" by Buddhist teachers (p. 148), and also accepts the general opinion that the Batak "is a degraded type of Indian descent, through the Old Kawi of Java" (p. 93); and if this is admitted in the case of the Batak, it must also be admitted for the Rejanj, Lampong, and other Malayan alphabets. As to the Japanese syllabaries he surrenders his former position, and adopts the usual opinion that they were derived from the Chinese about the ninth or tenth century A.D.

But he still maintains the theory of the Chinese origin of the Indian alphabets, referring for proof to the plate which has been omitted (pl. vi.), and to a paper on the Lolo writing published in vol. xiv. of the *Journal* of the Royal Asiatic Society, in which he claims to have shown that the characters on the Harapa seal, supposed to be a very ancient prototype of the Asoka alphabet, "are the same writing as that now possessed by the Lolos." If such identity existed it would prove nothing, as it is futile to compare the forms of characters differing in date by two or three thousand years. Out of the many hundred Lolo characters, Dr. Terrien selects five for comparison with the five characters on the Harapa seal. The forms agree, but he does not claim that there is any agreement in their phonetic values. On the very doubtful hypothesis that the Harapa characters were the prototypes of the Indian letters, General Cunningham made a guess

at their phonetic values; but in no single case do the phonetic values assigned to the Harapa characters agree with the phonetic values attributed by Dr. Terrien to the Lolo characters with which he identifies them. The Harapa *l* is of the same form as the Lolo *n*, while the Harapa characters supposed to represent *m*, *y*, and *ch* do not resemble the Lolo characters supposed to represent the same sounds. It is on such visionary grounds that Dr. Terrien claims to have established the Chinese parentage of the Indian script.

Dr. Terrien has put forward many startling theories; but his reasoning is usually so illusive, and his premises so difficult to test, that it is impossible to say precisely what it is he means, and whether he has established his case or not. It has, therefore, seemed worth while to examine in detail this instance of an alleged discovery, as it happens to be possible to ascertain the actual amount of evidence which he considered sufficiently conclusive to justify the claim of having discovered an entirely new solution of a problem generally considered to be settled.

But putting aside his theories, many of which he has himself surrendered, his books will long remain a mine of valuable information, and a striking memorial of a laborious and unrewarded life of assiduous and single-minded toil.

ISAAC TAYLOR.

OBITUARY.

COL. GARRICK MALLERY.

WE regret to hear of the sudden death of one of the foremost American ethnologists, Colonel Mallery, which took place on October 24, in the sixty-fourth year of his age.

Garrick Mallery was born in 1831 in Pennsylvania, being descended on both sides from what are known as "revolutionary families." He graduated at Yale in 1850, and practised as a lawyer until the Civil War drew him into the ranks as a volunteer from his native State. On the restoration of peace he retired with the brevet of lieutenant-colonel, and was placed in charge of the Signal Service Bureau. In 1876 he was appointed to a post in the Bureau of Ethnology, which he held until his death. The special subjects to which he devoted himself were the sign-language and the pictographs of the North American Indians. Both of these he studied exhaustively, by personal intercourse with the aborigines, and also through the large collections that have been formed at Washington. His methods were eminently scientific; for he followed the comparative method, and used his materials to illustrate the prehistoric origins of language and of writing. His results are to be found in the annual reports of the Bureau of Ethnology, which are circulated widely by the Smithsonian Institution.

The tenth of these reports—that for 1888-89, which has only just been received in his country—is almost entirely devoted to a paper by Col. Mallery, entitled "Picture-Writing of the American Indians." Some idea of its character may be inferred from the statement that it occupies 822 pages, and is illustrated with 1290 figures, many of them coloured plates. Would that the Government of British India could attract such men into its service, and publish their researches on an equally sumptuous scale!

PHILOLOGY NOTES.

THE current number of the *Journal of Philology* (Macmillans) is not so much devoted, as has been usual lately, to the examination of MSS. It begins, however, with two contributions from Prof. Robinson Ellis, in which he records the notable variants of the *Culex* in the Escorial MS., and of the *Aetna* in the Stabulensian Fragment, adding, in the latter case, suggestions of interpretation. In a third paper, he returns to Herodas, and again argues against the received view that assigns the poet to the third century. In particular, he now throws out the opinion that he may have lived between 200 and 100 B.C., finding a possible reference in ii. 71, 73, to Philip, son of Demetrios, King of Macedonia (220-179 B.C.). With regard to *Maro*, he suggests that the name may be intended to localise the poem by an allusion to one of the demes of Alexandria. He also makes several textual emendations. Mr. E. G. Hardy argues, against Mommsen, that Augustus did not enrol eight new legions at the crisis of the Pannonian revolt (6-9 A.D.). Mr. W. E. Heitland discusses afresh the entire subject of the topography of the Sicilian expedition, as described by Thucydides, treating Diodorus as an altogether untrustworthy authority. Mr. Colin E. Campbell proposes a new interpretation of the simile in cxlviii. of the *Phaëdo*, as against the view taken by Mr. Archer-Hind. Mr. F. W. Thomas examines, with statistical apparatus, the use of $\eta\eta$ and $\delta\delta$ in Homer. And, finally, Mr. Gerald H. Rendall propounds a large number of textual emendations in the *Meditations* of Marcus Aurelius. We may take this opportunity of mentioning that the paper on Suetonius' Life of Lucretius, of which an abstract appeared in the ACADEMY of September 29, has been unavoidably postponed to the next number of the *Journal of Philology*.

THE two last numbers of the *Classical Review* (David Nutt) do not contain much of special interest. For October, Prof. Henry Sidgwick expands the passage of the "Constitution of Athens," dealing with the period from Solon's year of office to the year of the ten archons (594-580 B.C.), by a series of ingenious inferences and conjectures; Prof. Constantiniades, of Athens, prints a collation of the Athos MS. of the Homeric Hymns; J. S. discusses the explanations that have been given of the phrase *operae est*, and suggests that the true meaning is "it is a willing service, a pleasant task." Among reviews, we may mention Ganzemüller's "Ciris," by Prof. Ellis; Schlee's "Scholia Terentiana"; Hübner's "Monumenta Linguae Ibericae," by Prof. R. S. Conway, who reproduces a table of the alphabets used in Further and Hither Spain; Bolderman's "Studia Lucianea"; and Heberdey's dissertation on Pausanias. Such elaborate reviews of foreign books on classical subjects are to be found in no other English periodical.

FOR November, Mr. A. Bernard Cook examines some descriptive Greek names for animals, suggesting that they may have had their origin in the widespread superstition which induces people to avoid offending an animal by using its actual name; Prof. J. B. Mayor continues his critical notes on the "Stromateis" of Clement of Alexandria, and Mr. Herbert Richards concludes his on the "Republic" of Plato; Archdeacon Cheetham defends Schürer's views as to the meaning of St. Paul's Galatia, against Prof. W. M. Ramsay. The most important reviews are:—Delbrück's "Comparative Syntax," by D. B. Monro; Erhardt's treatise on the Homeric question, by Dr. Walter Leaf; and Anrich's "Relation of Christianity to the Ancient Mysteries." Finally, we must not omit mention of the obituary notice of Dr. Greenhill, by W. W.

REPORTS OF SOCIETIES.

CARLYLE SOCIETY.—(Monday, Nov. 5.)

DR. OSWALD, president, delivered an address in memory of the late Dr. John Nichol, formerly professor of English Literature at Glasgow University, who had for some years been one of the most active members of the society. After recapitulating the chief facts of his life, the speaker proceeded: "To us he gave 'Carlyle and Glasgow: Carlyle's Attitude to Politics and Religion,' on May 4, 1891; 'Plato and Carlyle,' on February 1, 1892; and 'Transition from Plato to Carlyle,' on April 10, 1893. Who that heard these lectures, as brilliant as they were solid, does not recollect them with a thrill of pleasure at the great intellectual treat he gave us. And so, when he took part in any discussion arising out of a paper read by another member, he always contributed wit and wisdom to our deliberations, while he also knew how to keep back with a charming modesty on questions which lay in fields that even his wide sphere of knowledge had perhaps less fully embraced. . . . His weighty thought was married to a flowing style. His was essentially a loving and lovable nature. His gravity could alternate with playfulness, and all his being, again like Carlyle's, was permeated with that savour of life—an unextinguishable humour." A resolution of sympathy with the bereaved family was then passed by the members rising in their places. —In reference to the death of Prof. Froude, the following letter, addressed by him to the society, May 10, 1882, was read:—"You are like the small company which gathered together in an 'smoking chamber' 1800 years ago to profess a belief which the world called madness. You will not grow like a mushroom, but also you will not perish like a mushroom. . . . We are so accustomed to rapid results from any principle which we adopt, that we are apt to be disappointed if the results which we desire are slow in coming. But if we are disappointed it will be because we have believed amiss. The end of all governments is that each individual man shall know the truth and practise it. This already (if Carlyle has seen the truth) we can each (we who trust in him) do for ourselves, and as far as we are concerned the result is obtained. I believe that representative Party Government is near its end, and that very serious things will follow. But what then? We can go quietly on upon our own road, and be able when called on to give a fair account of ourselves." —The meeting then turned to the further consideration of the vacation-study, "Carlyle's *Chartism* and Kingley's *Alton Locke*," introduced by Mr. R. Scarlett in a brief paper, and a lively debate ensued.

ELIZABETHAN.—(Wednesday, Nov. 7.)

FREDERICK ROGERS, Esq., in the chair.—Mrs. J. M. Strachey read a paper on "Sir Philip Sidney and the *Arcadia*." The name of Sir Philip Sidney was sounded so loudly on the contemporary trumpet of fame, that this single blast has reverberated through succeeding generations, and has not ceased to echo in our own. Few who are not professed students are really acquainted with his writings: he is not even one of those authors whom it is a matter of good-breeding to assume that every well-educated person has read; and yet his name and reputation are among the commonplaces of English literature. After dealing with the biographical aspect of Sidney's career in so far as it was entwined with his career as a man of letters, Mrs. Strachey proceeded to consider more particularly the quality of his writing and the effect of it on English literature, which he influenced in a far greater degree than he is generally given credit for. When he began to write, the question of what form English poetry, prose, and drama should ultimately take was being eagerly debated among all lovers of letters. Their brains were seething with ideas; they were intimately acquainted with the literatures of Greece and Rome and Italy, but the tools were not yet forged which should enable Englishmen to give shape to the imaginations crowding upon them. The period was one of the stirring of some great birth not yet come to light. One poet, shortly to be hailed as master, was making experiments now in one direction, now in another; and Sidney,

working by Spenser's side, was to become the second great example to succeeding writers of a novel development in the art of English writing. The *Shepherd's Calendar* was dedicated to him; the first three books of the *Fuery Queen* were published after his death in the same year as the *Arcadia*. We know what form Sidney desired the coming literature to take: he was in favour of exchanging the "encumbrance of rhyme" for "classical rhythm"; he considered that tragedies should be written strictly on the model of Seneca's plays; and that poems in prose were lovely and admirable things. Posterity has decided against all these theories. Sidney himself deliberately turned his back on classical experiment in the only poems of his which live. With regard to the principles of dramatic art, if Sidney's life had been prolonged to its natural close, he would have had ample proof that the dramatic genius of England was of a quality to burst the bounds of place and time, and to create new conventions to work in, and a new point of perspective from which to be viewed. The question of prose poems brought Mrs. Strachey to Sidney's principal achievement in letters: the famous, the forgotten, *Arcadia*. The first edition was published in 1590—four years after Sidney's death—under the title of "The Countess of Pembroke's *Arcadia*." It contains about two-thirds of the work as we know it, all of it that had received his final revision. The remaining third was, at his death, still in the loose sheets which, as we learn from his dedication, he sent off as they were written to his sister, the Countess of Pembroke. In the second edition of 1593 these MSS., arranged by Lady Pembroke, were added to the rest of his work, though a gap still remains unfilled between the two portions. The tale relates the love of two young but renowned princes for the fair daughter of Basilius, King of Arcadia; by means of what disguises these are wooed, through what mighty combats they are protected from eager rivals; and how at length, caught in a network of cruel accidents, both lovers and beloved seem to be in a desperate extreme; from which, of course, an unexpected turn of fate delivers them, and secures the happiness of Musidorus with his Pamela, and Pyrocles with Philoclea. This main thread is intersected with innumerable episodes, and the scene crowded with a multitude of personages, the effect of which is extremely confusing, owing mainly to the inartistic manner in which the narrative is developed. But some of these episodes are admirable in themselves, and give proof of great inventive power; they provided succeeding authors with plots for many a tragedy. One of them was taken by Shakespeare for the underplot of "King Lear"—the tragic story of Gloucester and his sons. There are short poems scattered throughout the work; and at the end of each of the five books into which it is divided there is a poetical contest among the Arcadian shepherds in verses styled Eclogues by Sidney, which are mostly experiments in adapting classical metres to the English tongue. It is certain that the *Arcadia* was looked upon both by Sidney and his contemporaries as a poem. Meres, for instance, states: "Sir Philip Sidney writ his immortal poem, the Countess of Pembroke's *Arcadia*, in prose, and yet our rarest poet." According to them the term would be applied to all works of high imagination and noble aims. Sidney defined poesy as an art of imitation—a speaking picture—with this end, to teach and delight. In the *Arcadia* he attempted to weave for this essential substance a raiment of dainty words and harmonious cadences, where the rhythms should be different, but hardly less elaborate than those of verse. He had carefully considered the art of what he styled diction, protesting against the affectations of far-fetched and archaic terms and the abuse of ornament, declaring the end of speech to be "the uttering sweetly and properly the conceits of the mind." His own affectation is in the structure of the sentence, not in the words composing it. If he failed to make the writing of poetical prose finally acceptable, the effect of his experiment was none the less immense. Never before had the current language—the words in ordinary use—been employed with such abundance, such versatility, such distinction, with a movement so express and admirable. It is true the words are often overstrained, and still oftener placed in fantastic juxtaposition; but the net result

of Sidney's *Arcadia* was to leave the English language as supple as a glove for the use of succeeding writers. In concluding her interesting paper Mrs. Strachey said, "If his work has been less lasting than his renown, we must remember that it was the work of a young man under thirty, standing almost alone in the field of literature. Only ten years older than Shakspeare, he was destined to go to his grave without hearing the triumphant answer even then awaiting his question, 'Why England (the mother of excellent minds) should be grown so hard a stepmother to poets.' What would have been the effect on a mind so apt and fervid of the torrent of poetry which surged in after the breaking of the dykes by Kit Marlowe's 'Tamburlaine,' it is vain to conjecture. We know only that to that glorious generation Sidney was a delight and an inspiration. We catch an echo of his phrases on the lips of the greatest among them; and we can but lament, with useless regret for ourselves and tenderness for him, that untimely death came to seal the ears of the poet of the *Arcadia* to the music of him who was the poet of 'Romeo and Juliet.'"—The discussion which followed was opened by Mr. Frederick Rogers and continued by Mr. Frank Payne, Mr. A. O. Hayward, Mr. R. J. Parker, Mr. W. Rickard, Mr. J. A. Jenkinson, and Mr. James Ernest Baker.

FINE ART.

Raphael's Madonnas, and other Great Pictures.

Reproduced from the Original Paintings, with a Life of Raphael and an Account of his Chief Works, by Karl Károly. (Bell.)

THE new methods of reproduction by photographic process from original pictures are likely to produce a considerable change in certain departments or side-issues of art-criticism as opposed to connoisseurship. It has now become possible to compare minutely in most points of design and composition (though not, of course, in touch or colour) the most varied works of the same or of different masters, in the most distant galleries, almost as well for some purposes as if one had the originals themselves placed side by side for collation. In earlier days, the critic who desired to get a complete conception of the entire work of a painter or a school had to carry about with him a whole portfolio of engravings, where such were procurable, and to examine these somewhat cumbrous and often inaccurate reproductions before the face of the various originals between which he proposed to institute a comparison. He also required a most retentive memory, and a sufficiently long acquaintance with the various originals to stamp them deeply upon it. Nowadays, however, it is quite possible for the student who has seen, say, the famous Giorgione in the church at Castelfranco, to compare it minutely in all save colour with the little study or copy—whichever it may be—of a single figure in the National Gallery, by means of a small photograph giving the detail of the original San Liberale. (I apply to this personage the name which he bears by common prescription, though I believe him to be really a St. George, for certain reasons into which I may at some future time more fully enter.) Persons interested in the historical study of schools, the development of a particular master's style, or the evolution of art in general, have long been familiar with this mode of comparison, which often brings out surprising and unexpected results. It is probable, therefore, that in the future many books like Mr. Károly's will be pro-

duced, to save us the trouble and expense of procuring for ourselves the individual photographs, often extremely difficult to obtain, as those interested in these matters know to their cost; and we certainly cannot have too many of such volumes. Here, within the compass of a single portable book, which may easily be taken into galleries or museums for reference and comparison, we have for the first time a complete series of Raphael's Madonnas, authentic or reputed, reproduced, not from engravings, but in every case from the originals themselves, and including not only accessible works like those in the Louvre, the Uffizi, the Pitti, the National Gallery, the Old Pinakothek, or the Hermitage, but also such far less easily seen pictures as the Duc d'Aumale's, Lord Cowper's, Prince Esterhazy's, Lord Ellesmere's, and Sir J. C. Robinson's. Mr. Károly deserves much praise and thanks for the pains he has taken in obtaining good photographs of all these widely scattered pictures—from Madrid to St. Petersburg, and from Panshauger to Vienna, Dresden, and Naples—a thing infinitely more difficult and troublesome than merely to go to the spot and look at the originals. I hope the success of this beautiful work will be such as to enable the author to follow it up with many similar and equally useful volumes.

From the critical point of view, Mr. Károly has not much that is new to offer us. He gives a short sketch of Raphael's life, in which (as elsewhere throughout) he adopts what may briefly be described as the perfectly orthodox Morellian standpoint. His account of Raphael's portraits, frescoes, and easel-works in general, other than Madonnas, such as the Sposalizio and the Transfiguration, is rapid and somewhat perfunctory, being hardly more, indeed, than what the student may find in Kugler and Layard. Nor do the notices of the individual Madonnas contain much that is novel, being confined for the most part to a brief description of the subject, together with a few critical quotations, at times amusingly contradictory, from Crowe and Cavalcaselle, Passavant, Gruyer, Morelli, Müntz, and other authorities. The reader is thus given the sum of the best opinions, and is allowed to choose for himself between the ideas and beliefs of the conflicting doctors. Indeed, it is rather the design and method of the work which is excellent in itself, than anything special or original in the mode of its execution. It forms, in short, a handy note-book of Raphael criticism, with illustrative process-engravings of the original pictures.

With regard to the main idea of presenting at one glance all Raphael's Madonnas in chronological order, with other subjects omitted, it might be objected that this volume is in one way a trifle inconsistent. It does not enable one consecutively to follow out the type of the Madonna. For its criterion of Madonnahood seems to consist in the fact that a picture contains a Virgin and Child, no matter how many other figures or incidents may go to compose it. In reality, I think, these pictures might better be reduced to four or five distinct types, each of which is

worth tracing separately along its own line of chronological development. If we are going to isolate the Madonna types at all from the general stream of Raphael's development (and I see great advantage in so doing), we may as well isolate them completely and logically while we are about it.

The first and simplest type, it seems to me, is the traditional one of the Madonna and Child alone, as we get it direct from Byzantine and Giottoesque art—through the Umbrian masters—the most persistent and the most profoundly conventionalised of all Christian images. It is also the one which even Raphael was the longest in venturing largely to revolutionise. He accepted it as it came to him from Perugino and Timoteo Viti, and altered it but slowly. To this type belong the Madonna Solly, the unapproachable Gran' Duca, the two Cowper Madonnas, the Orleans, the Bridgewater, and a few less certain or less interesting examples. It is in this central group and the next that we can trace most clearly the various stages of that "earthward pilgrimage," which brought Raphael gradually down from the pure Umbrian saintliness of the Gran' Duca, with its sweet reminiscences of Timoteo Viti and Perugino, through the artistic and Florentine soulfulness of the Cowper of 1505 and the "Belle Jardinière," to the mere charming human beauty of the pretty and graceful Roman contadina, with her many-coloured kerchief, who does duty for the Virgin of Bethlehem in the Madonna della Sedia. "The most beautiful picture in the world, I am convinced," said Hawthorne of this last—a monument of his judgment. Strange that he should say so with the Gran' Duca and Botticelli's Judith on the same walls to confront him! The mass are with him, of course: it is the most popular of pictures; but in art, the verdict of the mass is seldom if ever the right one.

The second type of Raphael's Madonnas is that which embraces the Madonna and Child, with the infant St. John. This type is not, like the first, traditional; it was invented, I believe, by Florentine sculptors, partly in order to introduce St. John Baptist, the patron saint of Florence, and partly in order to secure for their work a pyramidal composition. It was afterwards adopted and adapted by the Florentine painters for the same reason. The type does not occur among Raphael's earlier quasi-Umbrian works—unless, indeed, we accept the genuineness of the Diotallevi at Berlin. The best-known and most typical examples—the Madonna al Verde at Vienna, the Cardellino at Florence, and the "Belle Jardinière" in the Louvre—were all painted in Florence, and all produced on Florentine commissions. The Cardellino even emphasises this connexion still further, by having for background a view of the city with the Duomo and Campanile in the distance. The Madonna della Sedia, which is a *tondo* of the same subject, of the Roman period, was probably painted for one of the Florentine Medici. The Casa d'Alba, again, is an earlier *tondo* of the same class. The Esterhazy and the Garvagh form well-known examples of the self-same group. Once the type was formed, how-

ever, it became a favourite at Rome and elsewhere. To a like Florentine influence we must assign the Young St. John of the Uffizi, and the unusual size of the somewhat similar, though rather lumpy, St. John in the Madonna dell' Impannata, commissioned by the Florentine Bindo Altoviti. It is this local spirit which earlier made Filippo Lippi place St. John Baptist, as the patron saint of Florence, in the central position among the Medici saints (Cosmas and Damian, Laurence, and so forth) in the charming lunette from the Medici Palace, which now hangs on the walls of the National Gallery. I may add that this less conventionalised Florentine subject of Our Lady with the two children seems to me to be treated from the first by Raphael with far greater freedom and ease than the pure Madonna pictures: it is less devotional in feeling, and therefore allows greater variety and freshness of artistic composition—though I admit that already when he painted the Orleans Virgin he had thrown over, even for Madonnas alone, the last trace of mediævalism in design and sentiment.

The third type, also an old and conventional one, is that of the Madonna and Saints. In the Berlin example, with St. Jerome and St. Francis, we get the simple half-length form of this type exactly as Raphael received it ready-made from the hands of Perugino and Pinturicchio. The Saints in this work may be advantageously compared with the corresponding pair in Perugino's very similar work in the National Gallery. The Blenheim Madonna shows a further advance on Raphael's part in the management of this type. In order to test both its traces of universal early convention and its special advance on its Umbrian predecessors, it may be well contrasted, first, with the Borgognone of the Two St. Catherines, and the Mantegna of the Madonna with St. John Baptist and St. Mary Magdalen (both in the National Gallery), and then with the Perugino which hangs close by it. Later developments of this type are the still strangely Peruginesque Madonna di Sant' Antonio at South Kensington, and the Baldacchino in the Pitti, which, even before it was altered and muddled, owed much in design to the similar compositions of Fra Bartolommeo, the first Florentine who really transformed the "Madonna con vari Santi" of earlier art into that later and balanced form of group which we specially know as a Santa Conversazione. To the same sub-species, too, belongs the Madonna del Pesce, whose Raphael and Tobias may be instructively compared with the corresponding figures in the Perugino in the National Gallery.

The two "Heavenly Madonnas," or "Madonnas in Glory"—the Foligno and the Sistine—are beautiful variants on this type, partly derived from the old celestial Umbrian ideal, but, of course, largely modernised. It is noteworthy that both of these heavenly pictures were painted on what amount to Umbrian commissions—one for a Conti of Foligno, the other for a monastery at Piacenza, which may be regarded for artistic purposes as Bolognese-Umbrian. Like the Disputa and the Trans-

figuration, their spiritual as opposed to their technical ancestry is to be found to this day in many early ecstatic works in the Pinacoteca at Perugia.

The Holy Family type, on the other hand, is comparatively late, and may be largely traced, I believe, to the personal influence of Leonardo da Vinci. Indeed, it seems to me, if I may venture to say so, that a Leonardesque touch, as well as Leonardesque composition, is generally to be detected in such pictures as the Canigiani, and even the Madonna with the Palm. They may be usefully compared with the St. Anne of the Louvre and the "Vierge aux Rochers." And is there not also a tinge of Michael Angelo in the older characters? This is heresy, I know; but I cannot help feeling it. The Cordero is a minor variant on this theme, which later blossoms out into the Roman fulness of the Impannata and the Great Holy Family of Francis I. Of the Holy Family type, again, several interesting sub-types will shortly reveal themselves to any attentive student in the great galleries. I leave it to the reader to make his own classification.

Mr. Károly's charming collection, with the ease of comparison which it so pleasantly affords, has beguiled me into greater diffuseness than I at first contemplated. I will only add that most of his reproductions seem to me excellent, though a few, like the Perla, are from unsatisfactory photographs, while the glowing background of cherubs' heads has been entirely lost in the Madonna di San Sisto. Nor do I think it possible, in spite of great names to the contrary, for a careful comparer of types to put the purely Florentine Bridgewater Madonna at a much later date than its sister face in the "Belle Jardinière." I should have liked, indeed, from this point of view, to trace the evolution of the Madonna's features through the Gran' Duca and the Cowper to the Cardellino, the "Jardinière," and the Bridgewater, and thence slowly on to the "Vierge aux Candélabres," the Francis I., and the Sistine; but space and an editorial frown forbid me. The photograph of the "Candélabres," by the way, is taken from Sir J. C. Robinson's replica. It was the rival claimant to authenticity and originality—Mr. Butler Johnstone's example—that Kugler and Layard stamped with the seal of their high approbation. "Its present owner is unknown," says Mr. Károly of this last work. As a matter of fact, it is now in the hands of a well-known London firm, and is understood to be for sale. It were much to be wished that some wealthy benefactor would acquire it and present it to the nation.

Mr. Károly's book is one that no lover of art can afford to do without.

GRANT ALLEN.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. MARCUS WARD & Co. announce the early publication, in two volumes, of a further selection of engraved portraits from the collection exhibited by the late James Anderson Rose, at the opening of the new Library and Museum of the Corporation of the City of London in November, 1872. This selection

consists of over one hundred portraits of historical characters—monarchs, statesmen, reformers, generals, artists, writers. Accompanying the portraits are brief biographies, edited by Mr. Gordon Goodwin, who has also furnished, by way of preface, a memoir. A portrait of Mr. Rose appears as a frontispiece. The first selection appeared in one volume in 1874.

MESSRS. H. GREVEL & Co. will publish shortly, in a portfolio, a series of heliogravure plates, partly coloured, entitled *A Modern Dance of Death*, by Herr Joseph Sattler, who is well-known in Germany as a designer of book-plates.

THE exhibitions to open next week include: a collection of pictures by the late Charles Jacque, at the Hanover Gallery; and a series of water-colour drawings of "The Riviera and North Italy," by Mr. Ainslie Bean, at the Japanese Gallery—both in New Bond-street; and also a number of original drawings made for the *Graphic* and *Daily Graphic*, at 195 Strand.

A COURSE of five lectures, upon "Three Centuries of Italian Sculpture," will be delivered by Miss Hope Rea at Mrs. Jepling's School of Art, South Kensington, on Fridays, at 4.30 p.m., beginning this week.

It is announced that the Académie des Inscriptions, at its annual meeting last week, voted 1000 francs (£40) for the publication of the numismatic manuscripts left by the late M. Waddington. This refers, we presume, to his catalogue of the coins of Asia Minor, concerning which Mr. Barclay V. Head writes in the current number of the *Classical Review*:—

"This catalogue, the result of no less than forty years' study, is not merely a description of M. Waddington's own collection, valuable as that alone would be. It is a complete Corpus of the coins of Asia Minor, in all the great European cabinets, each of which was in turn visited and minutely examined by M. Waddington. Mionnet's readings (frequently lamentably deficient) were all either verified or corrected by him, and thoroughly reliable descriptions were added of hundreds of coins which are as yet unpublished.

At a recent meeting of the Académie des Inscriptions, M. Heuzey communicated a report on the results of the eighth year of M. de Sarzec's excavations at Telloh, in ancient Chaldea. He dwelt specially upon the discovery of a regular layer of clay tablets, covered with inscriptions, the number of which, complete or fragmentary, may be estimated at about thirty thousand. It constitutes a storehouse of archives, going back to a remote antiquity: accounts, inventories (including inventories of the royal or sacred herds), contracts, deeds in duplicate bearing the names of the princes of Sirpuda and of the kings of Ur. Besides, M. de Sarzec has continued his exploration of the primitive strata which represent the fourth millennium before the Christian era, and has laid bare, beneath the palace of Tello, the solid base of Ur-Baï, a predecessor of Gudea. Thirdly, the exploration has been extended to Tella further to the south, where many monuments, sacred pebbles, fragments of the Stele of the Vultures, inscriptions, statuettes (several with the head perfectly preserved), have been acquired by M. de Sarzec.

THE STAGE.

"JOHN A' DREAMS."

MR. HADDON CHAMBERS's new play, "John a' Dreams," at the Haymarket, is the latest essay in polite melodrama. I say "polite," because the scene is agreeable, the story set forth with vigorous, even smart, dialogue, and the guests well dressed. But it is "melodrama," though polite: the subtle

study of individual character is absent; the comedy, though welcome, is but occasional. It is no blame whatever to the piece, as pieces go, that it is made quite obviously for the theatre—that it demands the assistance, or to put it differently, that it meets the exactions of the actor; that instead of standing on its own merits as literature, it supplies the player with the ladder, the footbridge, and the scaffolding for his own particular performance. That is, after all, a play's function—at all events in a country in which audiences are less inclined to be occupied with problems than with personalities, and in which they assign to force of narrative and action a place denied to literary treatment. In France the thing is different. We hear a great deal here—and it is chiefly nonsense—about the "place of the modern drama." The place of the modern drama is, in truth, a humble one. By the magnetism of an actor, by the force of a story, a play may influence the public. But, having regard to its inevitable conditions, it will never be the means selected by the serious writer for the expression of his thought and feeling, and for the exhibition of the troops of characters it may be within his power to create. Mr. Haddon Chambers—although not the best—is at all events one of the best of modern English dramatists. Yet here, with him as with others, along with much that is interesting, with much that is truly observant, is the conventional character and the forced note and the stupid business of the opium-bottle. This sort of thing, if it corresponds to anything in printed writing, corresponds only to what is known as the padding in the novel of commerce—the ordinary three-volume novel.

One of a few good signs about the English Theatre—and it is a feature which, whatever it is owing to, cannot possibly be owing to Scandinavian influence—is the freshness of some of its comedy scenes. Even the followers of that passing fashion, which takes for granted that it is impossible for a woman to be interesting if she is not seriously soiled, turn from their rather shallow studies of conventional or actual transgression, and amuse us by observing with keenness some of our world's lighter ways. At more than one playhouse within a stone's throw of the Haymarket this is very perceptible. It is perceptible likewise at the Haymarket itself, where the sordid and not very skilfully imagined "past" of Miss Kate Cloud, played by Mrs. Patrick Campbell, interests us far less, has far less the air of reality about it, than the flirtations of Mrs. Wanklyn with "Percy," and the not unnatural, yet not very serious, objections which Mr. Wanklyn entertains to these proceedings. The fact is, that, even apart from the quite admirable manner in which these parts are played, Mr. Haddon Chambers has actually got much nearer to the creation of individual, recognisable character, in the conception and execution of these three good people, than in the conception and execution of his dreamy poet—a minor poet, after all, or he would never be a dreamy one—and of his sensual friend, who hungers for a woman as you hunger for food, and of the woman herself, who

has been all her life in the mire, yet suddenly, as by the waving of a dramatist's wand, is to be fit at once for the high skies. No; no one seriously can take these beings as valuable studies from the world, as bits of nature touched properly with art. We see and shall forget them. What is more likely to last is one's remembrance of the funny *ménage à trois*, in which the husband, just at the right moment, asserts himself, good-naturedly, discreetly, with "*surcout, point de zèle*." These three are all of them very likeable people: Mr. Edmund Maurice, heavily and appropriately sensible as the legitimate lord; Mr. Ross, light, airy, brainless, perfectly good-natured, as the young man in attendance; Miss Janette Steer, handsome and natural, arch and pleased to be pleasing, and attired with admirably modern smartness, as the young woman who flirts.

A last paragraph—still about the acting; for the piece itself, which serves its turn sufficiently, which is neatly built and vigorously written, scarcely wants more comment. Mr. Nutcombe Gould, as a liberal and high-minded clergyman who is the poet's father, has a part which at least he can look acceptably. In nine things out of ten he can likewise act it. Then there comes an occasion, a moment, when very deep feeling needs to be expressed; and though that which is supposed to be an expression of it is never wanting in good taste, it is, also, never really convincing. "Suppressed emotion" on the stage is generally another name for emotion it would have been more desirable to fully indulge. As the poet, who is at least a chivalrous lover, and whom Mr. Tree makes agreeably picturesque, this admirable character-actor is seen at his discreetest, at his best considered, sometimes even at his most sympathetic, but rarely at his most forcible. The part does not afford him the fullest chance for that. Even the whole story of the opium-bottle—which falls on one—has not the redeeming feature of giving Mr. Tree the opportunity he presumably wants. His method of delivery, in other scenes, lacks variety; but, as I have said before, he is not unsympathetic, and he is very obviously careful and judicious—a measure of tenderness comes where it is most required into his performance of the part. Mr. Cartwright plays, with strong grip of a disagreeable character, with dramatic force and *verve* that is at least unquestioned, the part of the less worthy lover. Much interest has been felt in the appearance of Mrs. Patrick Campbell in the rôle of the besmirched but repentent heroine. The result, I take it, is that she has scored a *succès d'estime*. A triumph in Mrs. Tanqueray—which fitted her completely, and into which she completely entered—a failure in Dulcie Larondie, which, presumably, she completely misunderstood, but for which also, not less obviously, she was by nature never meant: these have been followed by a performance in which Mrs. Patrick Campbell re-establishes at all events the fact that she knows her business, that she knows the machinery of her art, but suggests to me the question whether her inspiration is not at the best but very occasional. Her per-

formance is not a collapse; but I do not see in it any sign of penetrating sympathy, of intuitive knowledge of human nature, or of her personal possession of the magnetism which, on the stage and off it, counts for so much. In plain English, she is a capable woman, but leagues from being that great new actress London has been waiting for.

FREDERICK WEDMORE.

MUSIC.

RECENT CONCERTS.

MISS ANNIE C. MUIRHEAD commenced a series of educational concerts at the West Theatre, Albert Hall, on Saturday afternoon. She wishes to give Kensington children, "busy with school-work," and unable to go as far as the Queen's or St. James's Hall, opportunities for hearing music. She also proposes to give a similar series at Hampstead. But Miss Muirhead not only intends to provide music for the children, but to talk to them about form and musical ideas, to assist them, in fact, "to learn how to listen." The aim is an excellent one, and deserves every encouragement. In one or two matters last Saturday's programme was not altogether satisfactory. To name only one—a short part-song sufficed to show voices in combination, and something similar might have been done for instruments. The Haydn Quartet was too long for the object in view. Criticism, however, is here out of place. Miss Muirhead is making an experiment, and will doubtless, during the series, discover many ways of improving the concerts. She has been wise not to issue a synopsis of the whole series. The scheme, if carefully carried out, ought to prove eminently successful.

Josef Hofmann gave his only pianoforte recital at St. James's Hall this season on Monday afternoon. He has been for several years the pupil of the eminent pianist whose death occurred suddenly the very next day. The touch, the singing tone, the technique of the talented youth—everything reminded one of Rubinstein, especially certain gestures which he has unconsciously caught from his late master. Josef Hofmann is a pianist of immense promise; and if he works hard, and is not spoilt by success, he is not unlikely to prove the legitimate successor of the great Russian master. He gave an excellent performance of a Bach-D'Albert Fugue. After that came three of Mendelssohn's "*Lieder ohne Worte*," of which the one in A from the first book was the best rendered. The performance of the Weber Sonata in D minor was most interesting, for the player entered thoroughly into the romantic spirit of the music. Weber's pianoforte works taxed even the powers of Rubinstein; and at times it was evident that Hofmann was overweighted by the difficulties, but he struggled bravely with them. Whether he was altogether wise in selecting that Sonata is, however, open to question.

Lady Hallé made her first appearance at the Popular Concerts on Monday evening. The programme contained no novelties, and may therefore be dismissed in a few words. Lady Hallé was in admirable form, and her playing of Dr. Stanford's delightful Irish pieces was most enjoyable. Mr. Schönberger performed Beethoven's Pianoforte Sonata in D minor (Op. 31, No. 2). His rendering of the work was a thoughtful one, but mannered; he did not leave the poet-musician to speak for himself. Mr. Schönberger, who was much applauded and encored, is said to have been suffering from rheumatism in the right arm; and some of the passages in the finale of the Sonata seemed to show that he was not quite at his

ease. Miss Kate Cove was a very successful vocalist.

Mr. Felix Mottl conducted what was announced as a "Wagner" concert at the Queen's Hall on Tuesday evening; the entire programme, however, did not consist of "Wagner" music. Mr. Mottl is a fine conductor, and has a splendid chance of winning popularity here; only let him be careful as to his choice of novelties and order of programme. The Introduction to the second Act of the late Emanuel Chabrier's "Gwendoline" is interesting; detached, however, from its surroundings, it conveys no definite meaning. But it was preceded by Beethoven's "Leonora" Overture No. 3 (a mighty tone-piece, appropriately described by Wagner as a *musical drama*), and by Wagner's highly exciting "Venusberg Music"; and either of these would have proved detrimental to any novelty, however strong. The "Venusberg Music," by the way, is wonderful, but it essentially demands the stage. The other novelty which immediately followed was Wilhelmj's "Festival March," which might be entitled "Hommage à Mendelssohn et à Wagner." The second part of the programme included excerpts from the "Ring des Nibelungen," all finely interpreted. Miss Marie Brema sang again the closing scene from "Die Götterdämmerung," and was in better voice than on the previous occasion. Her declamation is magnificent, but we repeat what we have already said—the part is too high for her. To sing such a grand scene must prove a great temptation to the gifted vocalist; but she would do well to resist it. The hall was crowded, and the Carlsruhe conductor was received with much enthusiasm.

We must defer notice of the interesting first concert of the Wolf Musical Union on Thursday afternoon until next week.

J. S. SHEDLOCK.

OBITUARY.

ANTON RUBINSTEIN.

WHILE Liszt was living he was regarded as the greatest of pianists; but for many years before his death that title was a complimentary one, for only on very rare occasions did he appear before the public. Rubinstein was his legitimate successor, and for nearly half a century held sovereign sway. He visited London early in the forties as a youthful prodigy. He did not return to this country until 1857, when he appeared at the Philharmonic Society and made his *début* at John Ella's Musical Union. His last visit was in 1886, when he gave his famous historical recitals. The programmes illustrated the literature of the pianoforte, from Byrd and Bull down to Liszt and Rubinstein himself. We live in an age in which pianists are constantly astonishing us with technical *tours de force*; some try to show us that even Liszt's difficulties can be exceeded. We doubt, however, whether any living pianist could be regarded as Rubinstein's superior. All great men have their weak moments, and Rubinstein occasionally used to love to startle the groundlings with his thundering octaves and widespread arpeggios; but, take him all in all, he devoted his great gifts to the highest service of art. As an interpreter of Beethoven he was exceptionally great: he not only understood the music, but felt its power, and revealed all its passion and all its poetry. His reading of the Appassionata was grand, and of all the pianists we have ever heard he was the only one who caught the true spirit of the Sonata in E (Op. 109). And although so great a Beethoven player, he could do justice to other composers, especially Schumann and Chopin. Nature had bestowed on him a wonderful touch: he could sing on the piano.

Rubinstein, like Liszt, despised the short-

lived glory of even the greatest pianists, and sought after the higher fame of a composer. The catalogue of his works is immense; and it includes not only pianoforte pieces and songs, but chamber-music, symphonies, operas and oratorios. There lie scattered through his works ideas full of freshness and charm, and the workmanship is often exceedingly clever; but in his longer compositions the writing is most unequal. Side by side with passages of real power, there are others totally lacking in interest. Like Chopin, he was undoubtedly at his best in compositions of smaller calibre: many of his songs and pianoforte pieces have acquired a well-deserved popularity. He wrote many operas, of which only one—"The Demon"—has been performed in this country; but even with the assistance of great singers, and with the successful pianist at the conductor's desk, it only achieved a *succès d'estime*. In a letter to the *Signale* of June, 1882, he expounded his theory of sacred opera, and that theory he put into practice. The Oratorio as an art-form was not to his taste: he felt that sacred subjects should be exhibited on the stage, as was the custom, with the sanction of the Church, in the Middle Ages. He argued thus: "If the illustration of Holy Scripture by means of painting is no profanation, why should the dramatic method be considered so?" Popular opinion in this country is averse to such a practice, so that Rubinstein's sacred operas have never been heard here. "I am writing in this way," said the composer, "my 'Cain and Abel,' 'Sulamith,' 'Moses' and 'Christ,' whether the day of representation comes or not—no matter."

By Rubinstein's death the world has lost an accomplished man, a great musician; and one—let it be remembered in his favour—who was always kind to young artists, and charitable towards the poor.

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LITERATURE.

Life of E. B. Pusey. By H. P. Liddon. Vol. iii. (Longmans.)

THIS volume deals with the history of the thirteen years from 1845 to 1858, which Dr. Pusey himself used to speak of as the Period of Struggle. It was the period which decided the question whether he and those who thought with him could keep their standing ground in the Church of England. His own personal position was indeed secure, after 1852, when Bishop Wilberforce withdrew his secret inhibition of Pusey from ministering in his diocese, except at Pusey; but the storms which he had already passed through filled him with alarm. When Archdeacon Denison and Bishop Forbes were attacked for their eucharistic doctrine, he could not feel safe till one charge had broken down on a technicality and another been dismissed with nothing worse than an admonition. The impression which the period makes upon a reader of the present day will be rather different: it seems a period of abortive effort. Keble and Pusey are busy with all sorts of projects—sisterhoods and commentaries, and a scheme for a model parish at Leeds. They are always drawing up manifestoes and protests, and holding meetings; but nothing seems to come of anything. The model parish collapses scandalously, the protests and manifestoes come to nothing; all that comes of the commentary is a belated catena on the Minor Prophets, with illustrations from archaeology and natural history fairly up to date. No doubt sisterhoods have flourished; but the movement did not spread from the little settlement in Park Village which Pusey organised to work in Dodsworth's parish.

The real importance of Pusey's work during these years—and it was very great—was that his patient, obstinate loyalty and his growing authority provided an excellent shelter for the considerable class who, while they purised what the Church of the Fathers and the Church of the counter-Reformation had (which no Reformed Church had then, if any has now), could be induced on one ground or another either to trust the Church of England or to distrust the Church of Rome. He risked a great deal rather than launch out in wholesale denunciations of Popery (which, as he pointed out, J. H. N. had done more daringly than anybody): they would have offended many whom he wished to "save," and would only have hardened them against his collection of proofs that much of the Roman system was modern. His sermon on the Rule of Faith during this period is very characteristic: there is not a line of guidance in it, not a

word to help an undergraduate to answer the question, "What ought I to believe?" If in doubt, he was referred to the Fathers at large. But assuming an undergraduate to believe what the preacher held already, he was provided with an admirable case for believing it still. At this time Pusey was not a leader, if he ever was; but he was a watchman whose trumpet gave no uncertain sound, a standard-bearer who never lowered his flag: he held the fort in the midst of a growing cloud of skirmishers, who obeyed no signals, who kept no ranks, and were never driven from the field.

Beside this general impression, the volume has a good deal of episodic interest. One learns something of Pusey's views as to sisterhoods and his relations to them; more of the very significant disputes between him and Hook and Wilberforce, and his not untroubled friendship with Mr. Gladstone; much—many readers will say too much—of his own life. There are interesting glimpses of the imperious rectitude of Henry of Exeter, and of the dignified discretion of the future Cardinal Archbishop of Westminster. There are sidelights on the baptismal and the eucharistic controversy, and on university reform. There are also some very curious omissions: there is not a word about the Immaculate Conception or the Divorce Act; hardly anything about the Papal Aggression. Pusey was as self-centred as he was unselfish: what excited others did not necessarily interest him. He was quite impatient to see how many more cared for penitentiary than for preventive work. He obviously doubted whether a theory about slavery was worth the twenty or forty millions that had been paid for it. All he cared for was the proof that England might be reasonably expected to endow the Roman Catholics of Ireland without despoiling the Protestants. It comes out more clearly, perhaps, in this volume than in its predecessors that his munificence was reinforced by the classical prejudice against "luxury": a nation where the standard of expenditure of all classes was steadily rising was sure to be ruined—history proved it. He allowed nothing for the rapid growth of wealth or for the cheapening of production. The same ingrained conservatism and pessimism showed itself in another matter. At the time of the Gorham judgment, there was a general wish among such as thought with Pusey, that questions of doctrine as they arose should be decided by synodical authority. Mr. Gladstone, who was then capable of active interest in practical questions which did not necessarily affect the next general election, was zealous in the matter, but argued that, if the laity were to be bound by doctrinal decrees, they ought to have the opportunity of accepting or rejecting dogmas which bishops had an exclusive right to frame. Pusey rejected the proposal, not so much on the ground of absence of precedents (though these established their right to elect bishops, whose decisions they had no right to reject), but because, if the laity had any opportunity of voting on doctrine at all, they were certain in the long run to vote for heresy. In the same way, when Mr. Gladstone voted for the first time in

favour of the emancipation of the Jews, Pusey told him he was preparing the reign of Anti-Christ, while careful to clear him of the charge of betraying his constituents. And yet there is no doubt that Pusey was enormously clever, as he proved by his extremely skilful evidence against the first scheme of university reform. He was not indisposed to the relaxation of local restrictions, he objected to the abolition of the poverty qualification for scholarships; but he threw his main strength into a very ingenious argument to prove the superiority of the tutorial system to the professorial. Under the latter there were no such things as standard works; everything that had been written five-and-twenty years was obsolete, and even the Germans envied an university which could still study Hooker and Pearson and Bull and Butler. Probably he was right: the Oxford system under which he grew up, though it did little for the advancement of knowledge, was an admirable discipline. Each generation learnt the same things, and each had the fruitful effort of understanding and judging what it learnt. Nine pupils out of ten of the most influential professor follow him without learning to judge. The professoriate was instituted in spite of Pusey's warnings; and for many years the event seemed to justify him, with one or two exceptions—the new professors were ornamental (which does not mean idle), and the real work of Oxford was done by tutors and coaches as before. A still stronger proof of his sagacity was that, in spite of everything, he took a lead from the first in the new Hebdomadal Council, though he employed the time which many of his colleagues wasted in talking for talking sake, in writing letters of spiritual counsel to Sisters of Mercy.

These are the only Sisters which Pusey seems to have thought of, at least till 1858: as in the Primitive Church most Virgins were contemplative, he probably preferred to copy the modern Church of Rome. The Park-place Sisters were practically district visitors, who lived together, and spent five hours a day among the poor; two hours were allotted to churchgoing, and four and a half to other devotions, including a translation of the Breviary, from which Pusey fondly hoped he had removed everything to which Bishop Blomfield could object. In this as in other ways his caution came short of prudence; from what is said and is not said in chap. viii., it is clear that at first his personal intercourse with Sisters, though, of course, perfectly blameless, was often compromising. Dr. Liddon, *en revanche*, is tantalisingly discreet; he does not give one letter to or from Miss Seddon, a really remarkable person, who certainly came to fill a large place in Pusey's life. Pusey often had to deal with the conflict between a religious vocation and real or imaginary family claims. We are not told how he dealt with it. He seems to have tried to confine himself to considering the duty of the family, who he held ought to be as ready to allow a daughter to leave home to be a Sister as to marry. We are not told what he thought of St. Jerome, who certainly spoke for his age when he wrote:

"Calcatum sperno patrem, siccis oculis ad crucem evola."

There is no lack of frankness in dealing with Pusey's relations with Wilberforce and Hook. It would certainly have been well if Wilberforce, when he came to Oxford, had asked the counsel of an older, a more learned, as he felt himself, a holier man, who moreover knew from inside the movement which was still distracting the university. Wilberforce did not ask advice; Pusey volunteered it all the more clumsily because he meant honestly and tried to be deferential to his bishop. All he gained by it was a lecture on his adaptations of Roman devotions and his want of humility. Pusey's self-aborrence was intense, habitual, unfeigned, and so was his self-distrust. He was really anxious to be guided—his letters to Keble prove it—and yet few men were harder to move. He consulted everybody, and took his own way. Many saints who enjoyed inward and outward prosperity and the answer of a good conscience as he never did, were much more ready to be overruled, much more willing to believe that Superiors who disagreed with them might be in the right. Indeed, he hardly recognised that *in foro interno* ecclesiastical superiors had any authority at all: they were to be obeyed, piecemeal, under protest, but never to be trusted. He appealed in good faith to the authority of the Church of England as a finger-post pointing to Scripture and Antiquity. He said himself that Newman had leant upon the bishops; he leant upon the Church, and very logically agreed with Keble that the less his bishop attempted to govern him the better. After all, so far as the Church of England can be said to have had a mind, Wilberforce and Hook knew it better; so far as it can be said to have a law, they were more loyal: they were Anglican Churchmen, he, though Newman coined the name for others, was a Patristico-Protestant. In the question raised by Denison, on which St. Augustine seems to have contradicted himself, Pusey had much ado to carry Keble with him; but when they had decided, although both agreed, their decision was not of faith, both were equally anxious to bind themselves to maintain it against any authority short of an Ecumenical Council. In spite of this Pusey had a right to complain of Wilberforce, who feared him almost as much as he distrusted him: he was afraid to prosecute him, afraid to inhibit him publicly: afraid to let him go to Pusey without officiating: afraid to deal the same measure to Stanley, who was sure to be less patient than Pusey, and, as he tried to believe, as yet less dangerous. The difficulty became acute at the time of the Gorham judgment, when Dodsworth was doing all he could, fairly and unfairly, to drag Pusey with him to Rome: proving, among other things, that, in fact, confessors had always required a special commission till the Tractarians revived the confessional. Pusey met the point in an ingenious and not uncandid pamphlet ("The Church of England leaves her Children Free to whom to open their Grievs"), and at last Keble and Gladstone succeeded in pacifying Wilberforce. Hook had a more serious grievance. He had done a great work at

Leeds Parish Church: that work was imperilled by Pusey's attempt to do better by deputy at St. Saviour's; and, as Manning pointed out, it was absurd to send men there who were unsettled in order to establish their faith in the catholicity of the Church of England. As the St. Saviour's clergy came into Hook's parish (of which he could not be expected to forget that St. Saviour's had been part) to denounce his shortcomings, Hook was to be excused for losing his temper. Longley, no doubt, ought to have done something to prove himself a common father and a peacemaker: at that time he acted as a harsh partisan. Pusey was quite unaffected by repeated fiascoes whatever Hock, and even Keble, might say, he held fast to his patronage.

If he taxed the toleration of others he was tolerant himself. Long before the Gorham case arose, he had declared against driving out the Evangelicals who were not prepared to accept Baptismal Regeneration (which he never held to include a change of nature). When it arose, he deprecated legal proceedings as long as possible. When they began, he provided the bishop with both theology and precedents. When legal proceedings failed, he protested more loudly than Manning, who meant more. He really seems to have imagined that the sustained protests of a minority could prove a question to be closed which the supreme court and two archbishops had declared to be open. He met the question of the Royal Supremacy in a way of his own. He proved that orthodox emperors had exercised a predominating influence in ecclesiastical affairs to an extent which the seceders considered intolerable; he admitted that they had never set up anything like the Judicial Committee, whereupon he went his way groaning as hopefully as usual.

The full depth of Pusey's inward gloom is revealed in the chapter which treats of his first confession (to Keble), which he made in 1846, eight years after he had been in the habit of hearing confessions. Few readers will welcome the revelation. Those who recognise him as a saint will resent being made to see him as he insisted on showing himself to Keble, wrong side out, bemoaning his inability to whip himself to hurt, or even to beat upon his breast (his lungs were too weak), and drawing up a rule of life in which, among other things, he was never to smile, except upon children—even with this exception Keble thought the rule too harsh. He talked of himself as covered with leprosy and an utter wreck, and lamented his wasted gifts and graces. He was really lamenting his lost youth: he was never strong, and he habitually over-worked himself: the traces of fatigue in the letters which he wrote to Wilberforce, when he could hardly keep his eyes open, are really pitiable. This does not exhaust the matter. Pusey had a right to say, "When I am weak then I am strong." What distresses us was part of the price he paid for his impressive intensity. It does not follow that all saints have to pay it. The biographer appeals (among others) to the dying St. Augustine and St. Francis de Sales. Neither are relevant. St. Augustine had been a great sinner (which Pusey made

it necessary to assure posterity he never was); but after his conversion he fully recognised both his own attainments and his position in the Church: he held that no Christian, however eminent or exemplary (did he ever contradict those who tacitly reckoned him among both?), ought to depart this life without a solemn season of penitence; accordingly, he shut himself up for the last ten days with the Penitential Psalm. As for St. Francis de Sales, he said, "L'abaissement et le mepris de soi doit être pratiqué doucement, paisiblement, constamment, et non seulement suavement mais avec allégresse et gaieté de cœur."

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These three have nothing in common except the quality which makes each of them excellent. Love is more or less the theme of all three, but the aspect differs in each instance. In "The Vicar of Pimlico" the tender passion is peculiarly tender. It dawns upon the still youthful heart of a middle-aged clergyman rather as a mild suffusing flame than as a consuming fire. And it comes in the person of a young girl, who first interests him by the unsophisticated grace of her presence and the modest frankness of her nature. It is a new experience to the middle-aged man, who does not, in fact, realise that it is an experience until, pursuing the rule of his life, he finds that there is something he must put away if he would maintain that single devotion to his work which makes for him the sum of duty. But this putting away is not done without a pathetic effort. One felt inclined to question, at first, whether he should have written the letter in which he told Millicent Sergison

that he loved her, but that he was not for her nor she for him. Mr. Wedmore, however, is right. It could not hurt Millicent—it could hardly fail to raise her self-respect—to know that such a man had loved her. The very declaration of his feeling was a benediction. If disappointment came with the knowledge that there was to be no tie and no further communication between them, it would not be a lasting shadow, for she was only twenty, and youth has a time of conquest before it. "The New 'Marienbad-Elegy'" is a sort of converse to this study of renunciation in middle-age of the young love that might have been won. Here we have an amiable dilettante—a poet and lover of art—who goes to Buxton to get cured of an attack of gout which his non-appointment to the Laureateship has aggravated. At Buxton the charms of Sylvia Rawson gradually steal upon his somewhat coddled affections, and he finds that there is a possibility of joy in life with which the delight of producing immortal verse, or the rapture a perfect etching may excite, cannot compare. But Sylvia remains placid and unmoved, and it turns out that she has had her time of love, and that for her the dream has passed. The third piece, "Katherine in the Temple," is much slighter than the other two, and in a different vein from each of them; but it is as true, as human, as idealised as they.

It is his power of idealising, and the delicate effects he produces, which give distinction to most of Mr. Wedmore's work. You are sensible of an atmosphere in which the refinements of life expand and flourish—an atmosphere too highly rarefied to sustain the coarser forms of experience. The subtleties of a dainty style are very winning in this book. One sometimes feels, in reading Mr. Wedmore, that the sentences are too richly laden for a structure of so delicate a character. Sentence within sentence, and parenthesis within parenthesis, carry what for the moment seems too full a largess of good things. But one would not have it otherwise. These elaborations are like the facets on a gem—they give colour and brilliancy. The colour is abundant. How well it comes out in such a passage as this:

"Sylvia Rawson—it is difficult to describe her, except by saying that she would give warmth and dignity to any landscape you placed her in. She has almost everything—colour, expression, and, though not absolute faultlessness, a singular distinction, of form. Tall, erect, supple; now walks with energy; now lounges largely, like an Albert Moore, warm and full. Her eyes deep grey, her cheek brown and rose-colour, her hair brownish gold. Beauty, and the supreme beauty of health. The wind and the sunshine have done it, for the nature that was made for them!"

Among the numerous other passages I have marked here is one which contains an admirable Wedmoresque theory of what is best in woman:

"*Elle est très femme*—likes to be liked; rejoices modestly in her good looks, her freshness, and her vigour; holds by the old ways; believes in God and Man; looks out with reverence on the unsolved mystery of the great Beyond. Would you have her different? How one compares her with that other type,

the product of the lop-sided education of the middle-class, and of the modern prosperity of cities—a type shallowly learned through theories and books, angular, bloodless, spectacled, unsexed; with fads and fancifulness in place of imagination—full of cheap negations and vulgar denials. One need not finish the outline. And back to *her* I come, to end with the phrase that I began with, because it is itself an eulogy. She is of her own sex—of her own sex entirely. *Elle est très femme.*"

Certainly these three *English Episodes* are worthy successors of Mr. Wedmore's *Pastorals* and *Renunciations*, and with them should represent a permanent addition to the literature of the generation.

GEORGE COTTERELL.

The Meaning of History, and Other Historical Pieces. By Frederic Harrison. (Macmillans.)

THIS volume consists for the most part of historical lectures delivered at various institutions at various times during the past thirty years. About half of them have already been published in the form of magazine articles, but some of the best now appear in print for the first time.

Mr. Harrison's abilities as an historical writer are fully recognised by many who do not at all agree with the philosophical views of which he is so earnest an advocate; and they might wish that he had given us more books like the present. There are no better specimens of popular work, in a good sense of the word, than are to be found in several of these pieces.

The first essay, on "The Use of History," is an admirable vindication of the study; and even better is the succeeding chapter on "The Connexion of History," in which we have a brilliant sketch of the world's progress from prehistoric times. Of course, in such a rapid survey, there are points to which exception might be taken. Mr. Harrison has been completely carried away by the modern tendency, in which we may also trace the influence of his philosophical school, to glorify Julius Caesar. He describes him as a

"consummate general, orator, poet, historian, ruler, lawgiver, reformer, and philosopher in the highest sense, the statesman magnanimous, provident, laborious, large-hearted, affable, resolute, and brave."

It may be permitted to enter a protest against this tone of indiscriminate eulogy; and, heretical though the opinion may be, to question whether we have really any solid ground for attributing to Caesar any policy but enlightened and far-seeing selfishness. Many of the grand schemes for the benefit of humanity so freely ascribed to him appear to exist only in the imagination of his admirers; and it is difficult to find any confirmation of them in the authentic records of the time, as Prof. Seeley long ago showed in his excellent essays on Roman Imperialism. Then, surely, the praises of humanity and magnanimity are very strangely bestowed on the perpetrator of such a deed of cold-blooded cruelty as the death of the gallant Vercingetorix years after he had voluntarily surrendered himself

to save his people. It cannot even be pleaded on Caesar's behalf that he merely followed an evil custom of universal observance before his time, though such an excuse would hardly be sufficient in the case of one who is represented as being so transcendently beyond his age in every respect. But, in fact, though it was unquestionably a very frequent Roman practice to put captive leaders to death, still the tradition had been broken through. No captives were slain at the triumph of Caesar's great rival, whom it is the fashion systematically to depreciate, though this was celebrated nearly twenty years before his own. And after his time there are but few cases of the old barbarous custom, and many striking instances to the contrary. It may seem ludicrous to compare the poor hen-pecked pedant Claudius with the "divine" Julius; but certainly the former's treatment of Caradoc stands out in bright contrast to his predecessor's conduct towards Vercingetorix. Caesar then must bear the blame of having been one of the last to follow an atrocious practice, and that under circumstances of peculiar aggravation.

In a lecture delivered to vacation students at Oxford on "Some Great Books of History," Mr. Harrison gives some useful advice about the choice of historical works by the general reader, though objections might be raised against certain of his recommendations.

The chapter devoted to "A Survey of the Thirteenth Century" is a graphic summary of the chief features of what the author truly recognises as the real culminating epoch of the Middle Ages, after which "the flower, the brilliancy, the variety, the poetry, the soul of the mediaeval world, were never again seen in so rich a glow." It is, however, a questionable generalisation to say that "at the opening of the thirteenth century Christendom as a whole rested united in profound belief in one religious faith," and to contrast the beginning of the century with its close in this respect. It would rather seem that the latter half of the twelfth century had been marked by a widespread revolt against the Catholic system, which in the thirteenth was to a great extent suppressed. The Albigenses were certainly numerous enough in Southern France to be made the victims of one of the most infernal wars of extermination recorded in history before the completion of the first decade of the century. Does Mr. Harrison think they all sprang up in those few years? On the contrary, there is abundant evidence to show that the whole country of Toulouse and Languedoc had been described by Papal legates as almost in possession of the heretics as far back as 1178; and there were at the same time numerous anti-Papal sects (chiefly Manicheans) in Italy, Flanders, and other parts of Europe. It is thus certainly incorrect to say "there had appeared in the age preceding teachers of new doctrines, but their new ideas had not at all penetrated to the body of the people."

In the papers, entitled "What the Revolution of 1789 did" and "France in 1789 and 1889," Mr. Harrison gives an eloquent and much-needed vindication of the good done by the French Revolution.

The tendency of late has been to speak of the Revolution as something solely evil, as a gigantic calamity in the history of the human race, to celebrate which, as France did in 1889, was as great an absurdity as it would be to "celebrate the centenary of the Earthquake of Lisbon, or the Black Death." So far have certain writers gone in the way of palliating the abuses of the old *régime*, that they have denied that the body of the French people really possessed any substantial grievances before the Revolution; and it has been seriously asserted that the condition of the masses in France is worse now than it was in the last century! These two chapters of Mr. Harrison will themselves be enough to supply abundant facts in disproof of such statements. One point in particular may be referred to, which it is painful to dwell upon, but about which the truth must be told if we are to judge the Revolution fairly—the judicial barbarities constantly practised under the old monarchy.

"Preliminary torture before trial, mutilation, ferocious punishments, a lingering death by torment, a penal code which had death or bodily mutilation on every page, were dealt out freely to the accused without the protection of counsel, the right of appeal, or even a public statement of the sentence. For ecclesiastical offences, and these were a wide and vague field, the punishment was burning alive. Loss of the tongue, of eyes, of limbs, and breaking on the wheel, were common punishments for very moderate crimes. Mme. Roland tells us how the summer night was made hideous by the yells of wretches dying by inches after the torture of the wheel. . . . To all but the rich and the privileged a civil cause portended ruin; a criminal accusation was a risk of torture and death."

Let it be remembered in justice to even the worst of the Revolutionists, that they were content with simply killing: they left the refinements of torture to such champions of the old system as the Royalist insurgents of La Vendée, who are commonly regarded as faultless heroes of chivalry.

In another essay Mr. Harrison notes a very common English misapprehension concerning the termination of the Revolutionary period, in speaking of "Carlyle's famous 'whiff of grapeshot,' which he oddly enough supposed to have closed the Revolution." Carlyle so speaks of the overthrow of the Royalist sections in the streets of Paris by the troops of the Convention in 1795 as to convey the impression that the Revolution came to an end then for good; and as the name of Bonaparte plays a prominent part in the narrative, it is likely that many readers may run off with the idea that the latter's assumption of supreme power took place then instead of four years later. The mistake of fixing 1795 as the end of the Revolution has found its way from Carlyle into the majority of English books, including even Mrs. Gardiner's excellent little sketch. But, in fact, the period of the Directory is as essentially revolutionary as that of the Convention; and the obviously true terminal date is the actual establishment of his despotic authority by Bonaparte in October, 1799, which is adopted by all French writers and also by our best recent English historian, Mr. Morse Stephens.

Perhaps the most interesting essays in the volume are those to which Mr. Harrison prefixes the general title of "The City in History." The series commences with a paper on "The City: Ancient, Mediaeval, Modern, Ideal," which is followed by others on the principal historic cities of Europe—Rome, Athens, Constantinople, Paris, and London. In treating of Constantinople, Mr. Harrison makes an emphatic protest against the contemptuous depreciation of Byzantine history which till lately was universal among English writers. Indeed, he would seem himself to have shared the prevailing feeling when he wrote, "For the true sequence of history we must fix our view on Europe, on Western Europe alone: we leave aside the East." This passage occurs in an essay which, as we learn from the preface, was written as long ago as 1862; and the author's tone is now very different. "Mediaeval and modern annals offer to the student no subjects of meditation more fascinating and more mysterious than are the fifteen centuries of New Rome."

In the concluding chapter on "Palaeographic Purism" Mr. Harrison runs a tilt against the reformers of conventional spelling, whether in Greek, mediaeval, or Oriental names. His line of attack no doubt seems plausible to many; but it may be doubted whether he does justice to the case of those eminent scholars who have been so much denounced and ridiculed for their orthographical innovations. It is not reasonable to contend that, if any change at all is to be made, we must be rigidly consistent: it is surely an intelligible principle to leave names which have put on an English dress or have become very familiar in a particular form in their usual shape, and at the same time to endeavour to restore the original spelling in the case of others which have neither become Anglicised nor in any sense familiar. There may be good reasons against endeavouring to represent Oriental words exactly by an elaborate system of diacritical marks most alien to the genius of our language; but this has not much to do with the question why we should be compelled systematically to Latinise every Greek name. The resources of our own alphabet are perfectly competent to represent the Greek forms; and it cannot reasonably be contended that, in the mass of cases, they are really any less English than the Latin. By compelling the youthful student when translating Greek to mangle and distort all the proper names that he meets with, we throw a needless stumbling-block in his way. As a reviewer of Grote remarked long ago, "It is a mere annoyance and a sort of barbarism to be compelled to pronounce these names one way when reading Greek, and another when translating into English." There may in some cases be a doubt as to the original pronunciation; but there can be no question, as Grote said, that "our own K precisely and in every respect corresponds to the Greek K," and, in fact, in sound to the Latin C as well; but the English C becomes an S before several vowels, and by employing it for the Greek K we are simply "gratuitously taking a wrong letter in preference to the right."

And there are weighty historical reasons for the reform. As Freeman says, for those who shut up Greek history within the narrow range of one or two centuries it may save trouble to write the names in Latin fashion; but the historian who takes a wider view of the subject must have some principle of spelling that will hold good for all ages, and the only intelligible rule to go by is as far as possible to preserve the contemporary orthography. In fact, the controversy between Latin and Greek spelling is very largely one between those who look upon the history of Greece as a mere subject for dilettante scholarship, and those who feel that it is a living thing with a practical bearing: not that it is intended to deny Mr. Harrison a place in the latter class.

R. SEYMOUR LONG.

Two Summers in Guyenne: a Chronicle of the Wayside and Waterside. By E. H. Barker. (Bentley.)

It is always pleasant to meet a book written by Mr. Barker. We are sure of finding there honest and truthful observation. He does not take facts at second-hand, but tells us simply what he sees and hears. He makes no pretension to a knowledge greater than he possesses. He does not pose as a scientific botanist; yet he has an eye for every wayside flower. He talks no aesthetic jargon about art; but his descriptions of architecture, even if not technically correct, enable us clearly to picture to ourselves the buildings which he depicts. He does not affect to be an historian; but the historical details which he gives are usually taken from the best local history, and are very different from a mere guide-book summary, or a confused reminiscence of a school or popular history. But where his writing has a real and serious value is in the details of the habits, the ways of life, the work, the thoughts and aspirations, of the peasants among whom he sojourns. No writer within our acquaintance gives a more faithful and trustworthy account of the people of the country through which he passes. And this is done apparently without effort, almost unconsciously, without pedantry of any kind: we have the record of each day's tramp, with all its fun or pathos, as well as with its instruction.

The scene of the present work is what is generally known as the Dordogne country: from the rise of the river under Mont Dore in the Auvergne to its junction with the Gironde below Bordeaux. It is the basin of this river, with those of its tributaries, the Vézère, the Isle, and the Drome, which is here described. The district is interesting in many ways: not least on account of the memories and traces which still remain of the time when it formed the borderland, the debateable ground, between the English party and the French during the English domination of Guyenne. Many pages might almost serve as an illustrative commentary to Baring Gould's novel now appearing in the *Illustrated London News*. Strange, indeed, are the dwellings in which the necessities of war, and of life by plunder, compelled men then to take up their abode. The whole country is

still marked with the scars of war. War in the times of Caesar, wars with the English, religious and civil wars, and peasant revolts, and, above all, the Revolution, have all left their traces here. And in the later times, when Renaissance architecture was added on to the feudal castles, when the castellan was no longer a mere fighting man with his arms against everyone, when these older sites were occupied by men like Brantôme, Montaigne, Fénelon, and Montesquieu, their habitations are still more lovingly described. But above all else, the instinct of the tramp is strong in Mr. Barker. After the hard canoe voyage down the Drome, where it is difficult to say whether wood, or clothing, or skin, suffered most, his outward man became so dilapidated that he was never sure of a reception even at a country inn. A return to sartorial respectability must have been a comfort for a time, if only to allay suspicion.

But to speak of some of the matters from which we may learn. If Mr. Barker had had time for deeper research, I think that he would have found that the communal moorland mentioned on p. 52 could not be had absolutely for nothing. No rent would have been paid for occupying it, but the Commune could not relinquish its rights as over-landlord. Very curious and varied are the unwritten tenures, or rather customs, by which such lands were held, and stranger still the fact that such tenures are remembered and enforced. A man might plant trees or any other crop on such a tenure, by permission, on the communal land, and the produce was his till the stock died off, whether it were cereal or pasture for so many years, or trees that lived through centuries, or the threefold renewing of the vine—in any case, he could not sell the land; though he enjoyed without charge all that could be got from it, yet at the close of the period it would revert to the Commune. So, too, when he mentions the fierce hatred which sometimes existed, and still exists in milder form, between neighbouring villages. Almost always I have found that this has been the result of different tenures. On the same great estate the inhabitants of one parish might hold their land on fairly equitable terms, with practical freedom, and the next parish hold theirs on the most oppressive feudal terms, and with the most irritating restrictions, from the same lay or ecclesiastical over-lord. Hence the hatred which comes of futile envy, hence the cry for equality overmastering that for liberty.

The instance mentioned on p. 197 of neighbours collecting to mow the landlord's field without other pay than two huge meals, seems to me to be a remnant of a system of things of which fuller traces are found farther south, which I have named the *vicinal* system: it marks one of the stages of the passage between collective and individual landed property. The Metayer system, as Mr. Barker remarks, is by no means coming to an end in France; but it is one that cannot be improvised, it depends so entirely on mutual honesty and trust and forbearance. Most unexpected is the remark of the Trappist Monk, on p. 268, as to those who begged of the monastery,

"Men looking for work?" I asked innocently. "Yes"; replied the monk, without moving a muscle of his stolid face, 'and who pray to God that He will not give them any.'"

Is this an echo from the outer world, or is it the genuine experience of the Trappists, who have done so much to help their poorer neighbours to work with profit in the wilds of the Double?

To turn to art, or rather to architecture, Mr. Barker follows others in deriving the Perigord domes from Venice. I believe them to be far older in origin. The building which Peter of Perigueux describes in the latter half of the fifth century in his poem, "De Uita Martini" (Lib. V., 536), beginning with the line—

"in conum surgens turritae molis in altum
mirificum tendebat opus,"

seems to me to be a clumsy description of some ancestor of these domes of the Perigord. Why does Mr. Barker sneer at the "lavabos"? The custom of washing at them I grant is offensive; but the structures themselves, and the rarer torch-holders in the old open chimneys, are often some of the finest specimens of the potter's (not porcelain maker's) art to be met with in Southern France.

I may just mention two printer's slips, easily remedied: a "not" has slipped out in p. 332, l. 17; and Castres (p. 393) is above, and not below, Bordeaux.

Mr. Barker has added to the debt that all his readers owe him for a truer acquaintance with that land of Northern Aquitaine, which he has made his study and his residence for many a delightful year.

WENTWORTH WEBSTER.

NEW NOVELS.

The God in the Car. By Anthony Hope. In 2 vols. (Methuen.)

A Drama in Dutch. By Z. Z. In 2 vols. (Heinemann.)

Her Own Folk. By Hector Malot. In 2 vols. (Heinemann.)

Peter's Wife. By the Author of "Molly Bawn." In 3 vols. (White.)

Love in Idleness. By F. Marion Crawford. (Macmillans.)

The Highway of Sorrow. By Hesba Stretton. (Cassells.)

David Pannell. By Mrs. Alfred Marks. (Hutchinson.)

Amygdala. By Mrs. Edmonds. (Bell.)

Lesser's Daughter. By Mrs. Andrew Dean. (Fisher Unwin.)

His latest is the strongest book that Mr. Anthony Hope has written. The advance this author has made is remarkable; but till *The Prisoner of Zenda* and *The God in the Car*, he had not gained that difficult step in the path of the great writer, flexibility. Able, brilliant often, sometimes significant, always interesting, as he is in his earlier books, Mr. Hope wrote as a skilled amateur with the rapier fences: that is, with knowledge and skill, but without that masterly ease which is synonymous with victory.

The Prisoner of Zenda is delightful in its kind; but *The Indiscretion of the Duchess* proves that this kind is not one which the author should cultivate too assiduously. In *The God in the Car* Mr. Anthony Hope has concentrated his powers on the portraiture of an individual. The story is, in fact, little more than the representation of Willie Ruston, an Englishman of a remarkable type, the type which includes such men as Sir Richard Burton and Mr. Cecil Rhodes. Every other personage is subsidiary: even Mrs. Dennison, who stands out clear and convincing, and is not only the most interesting person in the book after Ruston, but the chief influence in his career and character. In actual life Ruston was a man to win his way by domineering energy; and in the novel which is his record, the reader is, in like manner, won against his will. The "man of Omofaga" was a filibuster by nature; a law-abiding citizen by the fortune of hazard. He had the makings of a great captain; but he had in excess the defects of those qualities which characterise great captains: insensibility to the claims, needs, and sufferings of others; callousness before sorrow, disaster, and the death of the most intimate friends; savagery against opposition, more brutal than manly—in a word, a prodigious amount of vital energy and a barely perceptible leaven of human kindness. He was a man who by no possibility could make any woman happy. Naturally, therefore, he had an overwhelming fascination for some women. The central interest in *The God in the Car* is the three-part duel between Ruston, Mrs. Dennison, and Fate. Ruston believed he could win all things; Mrs. Dennison craved to win one thing in losing all else; Fate with quiet indifference made other arrangements. The story, I think, is too long. Occasionally the author has been tempted into "asides" which do not strengthen his narrative, and once or twice weaken it: as in the case of Ruston's taking a friend's children for a walk and indulging them with cakes and ices. It is, in itself, a pleasing episode: it might well be characteristic of a man of Ruston's type: but it is utterly out of keeping with the actual "man of Omofaga." Notwithstanding that the story is a novel of character rather than of complicated and rapid movement, it is not so carefully written as we have a right to expect from Mr. Anthony Hope. He has one irritating and unscholarly fault: an excessive use of the "dash." I open *The God in the Car* at random, and at pp. 236-7 of vol. ii. find no fewer than sixteen of these superfluous annoyances. Again, too frequently there are clumsy and even obscure locations: for example,

"The nuances of a woman's attraction towards a man, whether it be admiration, or interest, or pass beyond—whether it be liking and just not love—or interest running into love—or love masquerading as interest, or what not, Willie Ruston recked little of."

Again, is it worth while for the author of *The Dolly Dialogues* solemnly to enunciate such a obvious truism as, "He was a man, and a young man. He liked women, and clever women—yes, and handsome women"? Finally, is Mr. Anthony Hope an amateur steeplechaser that he

should come to grief over his "do's," and prepositions and other small fences: as in, "But to spend your time thinking of or about women, or, worse still, of or about what women thought of you, seemed poor economy of precious days—amusing to do, may be, in spare hours, inevitable now and again—but to be driven or laughed away when there was work to be done."

There is, I repeat, too much of this kind of thing in Mr. Anthony Hope's new book. He is so able and entertaining a novelist that many will regret if they see him lapse into the mere producer. *The God in the Car*, so good in the main, so subtle and clever, and often so deft and sprightly, is not without its omens, to which Mr. Anthony Hope would do well to pay heed. There is another car of Juggernaut than that in which, for his brief hour, Ruston of Omofaga was god.

It was to be expected that the success of Mr. Maarten Maartens would attract others to follow his example. It would not be fair, however, to let it be inferred that "*Z. Z.*" is a mere imitator. He has found the *genre* congenial, and has adopted it; as a promising art student, suddenly brought under the influence of Velasquez or Rembrandt, might follow as his own a method which was best for his development and advantage. "*Z. Z.*" may be English, or a Hollander capable of literary expression in our language; but I am inclined to believe, from internal evidence, that he is, rather, an Anglo-Dutch resident in London, English in the main, but with an innate nostalgia for Holland and Dutch life. There is reserve in this first venture, which is a strong indication of good work to come. There are not many novelists who, at the last, would have let Peter Van Eijk leave the stage of the somewhat narrow but, to him, poignant drama, wherein he is the most attractive actor, without either a conscious *rapprochement* between himself and his unknown son, or at least a suggestion that they might one day find happiness, the one in the other. There is, in *A Drama in Dutch*, the convenient local colour which is the result of experience or careful knowledge. The personages are well delineated; but it is probably a matter of temperament whether one can enjoy, or weary of, company such as theirs. The hero, called Martin Roberts (though, unknown to himself and others, really Maarten Van Eijk), is an industrious, but not very interesting, young man. The merchant, Peter Van Eijk, notwithstanding the slight space he occupies, is by far the most memorable character. Even he, however, is sketched too loosely. In the writer's mind he has been apprehended, but not realised. One or two of the minor personages—Mrs. De Griendt, with her overwhelming vulgarity, the clerk Vroom, with his proud ownership of a galloping consumption, a second wife, and a passion for free feeding, all on eighteen shillings a week—are well depicted. It will be interesting to see how "*Z. Z.*" will develop. At present, he lacks not only Mr. Maarten Maartens's literary skill, but also his serene outlook, his breadth, his wise sanity.

M. Hector Malot has written so many novels, that the recent announcement, to the

effect that he would write no more, is less of a misfortune than might be supposed. He is one of the many who produce fresh editions rather than new books: that is to say, the third novel is little different from the first, or the thirtieth from the third. There is more range, more individuality, in a single work of Balzac, than in many a "collected edition in thirty volumes." But M. Hector Malot has always deserved well of his countrymen. I fancy his countrywomen read him less approvingly. For he is of the cohort who sustain the Young Person. He is as harmless, while protesting the guile of the snake, as Kate Cloud's inane lover in "*John-a-Dreams*." The representative French father, weary of authors who thrum away at the well-battered notes, *Du Sang, de la Volupté, et de la Mort* (apologies to M. Maurice Barré's new book!), turn to writers like M. Hector Malot, who are sure not to give *Mademoiselle* too near or too vivid a picture of life. But, while this really able and, in his own way, excellent romancist, is not a man who will create even the smallest eddy in the sea of literature, it must be admitted that he does not distort the realities in the manner of his more popular rival, M. Georges Ohnet. This romance, which Lady Mary Lloyd has translated with sufficient skill, is distinctly at its author's highest level. Moreover, it is less "missy," more actual, than any other of his books I have read. *Her Own Folk* is an interesting story, of a kind of which we have so great a quantity in this country, that it is a matter of surprise the translator set herself to add to the number.

Peter's Wife may be regarded as another futile flotsam from that derelict, the three-volume novel. Frankly, it is books of this kind to which is due the success of the long-delayed revolt against the continued existence of what had become a paralysing evil. Mrs. Hungerford is, I believe, a popular writer: justly, no doubt. *Molly Bawn*, *Nora Creina*, and other novels from her pen, must be familiar to the assistants at all circulating libraries. But even the high spirits and praiseworthy industry which characterise *Peter's Wife* cannot redeem its weariness as an exposition of life, its dreary conventionality in method, thought, and style. The story improves in the third volume; and probably there are many readers who will accept it all with pleasure, including the innumerable dashes and asterisks which, to a few less ardent enthusiasts, must be as wire-fences in a fox-hunting country.

Mr. Marion Crawford is one of the most versatile of living novelists. One is never sure what to expect from him, and that alone conduces to his wide popularity. The American in him is becoming more pronounced than the Roman-American; and there are fewer excursions to lonely English parishes, Munich byways, and mysterious Bohemian castles. *Love in Idleness* is a pretty little love-story: pretty in its setting, in its sentiment, in its style, and, I may add, in its "get-up." Its *format*, indeed, is delightful: in size, shape, flexibility, as well as in its type and binding, no better pocket volume is on the market. The scene of the story is a much frequented seaside

resort not far from New York; the chief *dramatis personæ* are Fanny Trehearne and Louis Lawrence. There is also a dangerous but unsuccessful rival; and three ladies rather relentlessly depicted as ludicrous old maids, whereas they are simply thwarted in their true vocation. The narrative is occupied with the peculiar form of flirtaciousness affected by the heroine. The book might be entitled "*The Aggravatingness of Fanny*." But at last Miss Trehearne ceases from troubling; and, despite a bump on the head from the boom of a cat-boat, the hero is made happy. Something of the freshness and brightness of that Bar Harbour sea, that blithe air, has passed into *Love in Idleness*; if, likewise, something of the chilly atmosphere, the unredempting light. The little book is one of the cleverest and daintiest things Mr. Marion Crawford has done. Those who think *A Cigarette Maker's Romance* one of his best books, will rank *Love in Idleness* even higher than do those who, like the present writer, find his highest achievement in *To Leeward* and *A Roman Singer*.

Miss Hesba Stretton is opportune in the publication of her *Highway of Sorrow*. The tragic history of the persecuted Stundists has moved all Europe to sympathy, and all enlightened people to indignation bordering on disgust. There are many Russians and Germans who palliate, even if they do not approve, the extreme of action against the Jews; and mistaken, cruel, and impolitic as these *Jüdenhetze* measures may be, there can be no question that Israel in Germany, and still more in Russia, gives cause for much hatred, resentfulness, and alarm. In the instance of the Stundists there is no such move at work. These people are quiet, earnest, right-living, peace-loving people, akin to our Quakers. All they want is to worship God in their own way. There is much interesting and authentic information about them and their lives and opinions to be gained from Miss Hesba Stretton's book; but, over and above this, the *Highway of Sorrow* may be read for its own sake, as a romance charged with a strange and moving pathos.

Mrs. Alfred Marks, better known perhaps by her maiden name as Mary Hoppus, has already won, and particularly by *Masters of the World*, a well-deserved reputation. *David Pannell* should not only sustain this reputation, but signally enhance it. It is admirably and reticently written, and as a study of conscience is singularly acute and convincing. Pannell is an artist, a flower of genius (or talent rather), sprung from a rude soil, and nurtured amid uncongenial circumstances. He goes to Rome, and, to be succinct, flourishes on the head of an acted, though an unspoken, lie. The story turns upon this insincerity; upon its effects on himself, on the woman he loves, on his career. "Pannell was so much afraid of telling a lie that he forgot to be anxious to tell the truth": therein is the pity, the pathos, and the commonplace tragedy of the man's life. "He might have been original, if he had not been afraid": therein is a keen recognition of his fatal flaw, and of the flaw of many another; for true it is that innate courage, as distinct from physical

hardihood, is inseparable from genius. Let me add that Mrs. Alfred Marks's new story has Rome for its background, and that for lovers of the Eternal City there is an enhanced pleasure in her extreme economy of description. There are places whose names are a sufficient evocation. Who wants descriptions of the wind-haunted Baths of Caracalla? *David Pannell* is a striking book, and is as welcome for its scrupulous style as for its subtle analysis, its profound human interest.

For the two remaining books, or booklets, on my list I have nothing but a word of cordial recognition of their merits. *Amygdala*—in consideration of the title, why is the cover-ornamentation not an almond-spray?—is a sympathetic, interesting, and well-told episode in the Greek War of Liberation. Mrs. Edmonds is well known both as a poet and romancist; and all who have had pleasure in her prose and stories of contemporary life among the Hellenes should read this daintily-printed and prettily-bound romance. It is pleasant that one of the best examples of cheap and artistic book manufacture now procurable is so worthy of its charming setting.

Mrs. Andrew Dean's powerful and enthralling study, in one of the many phases of contemporary Judaism, is the forty-third addition to the "Pseudonym Library." It seems to me one of the ablest volumes in that, on the whole, able and entertaining series.

WILLIAM SHARP.

CURRENT LITERATURE.

The Use of Life. By the Right Hon. Sir John Lubbock, Bart., M.P. (Macmillans.) The commonplace book of a wide and thoughtful reader must necessarily have a value, and that value is largely increased when—as in the present instance—the reader is a man of affairs as well as of letters. Apothegms are apt to stick in the throat instead of the mind. Sir John Lubbock's great merit is that he is able to render a good many dry morsels of knowledge easy of digestion, and thus convert them into actual food for the mind. The topics discussed in this essentially "handy" book include pretty well all that engage men's thoughts nowadays, and, indeed, some about which they seldom think at all. Among the former may be classed health, recreation, money matters, and education; among the latter, it is to be feared, patriotism, citizenship, character, and the Christian graces must have a place. On all these, as well as on other scarcely less important subjects, Sir John has collected much, and expresses it so pleasantly that we are sure he will escape the fate of the New Zealand convert of whom his chief told the missionary that "he gave us so much advice that at last we put him to death." Indeed, to curtail the existence of the man who is doing his best to show us how to make the most of life would be a worse than parricidal act. "Full of wise saws and modern instances," full of wit and wisdom gathered from every sort of field, this little book is just the kind of companion to have at hand. It suggests thoughts; it answers questions without troubling us to ask them; it reasons and does not dogmatise; it is cheerful, humorous, charitable, and conscientious; it is never intrusive, and it will be our own fault if we allow it to become a bore. "There is nothing men are so anxious to keep as life," says Sir John, "and nothing they take so little

pains to keep well." They are now shown how to do it by one who is himself an example as well as a teacher.

The New Standard Elocutionist. By Alfred H. Miles. (Hutchinson.) To transcribe the whole of Mr. Miles's closely-printed title-page would be an appalling and space-devouring task: so we will only say that, in addition to some 500 pieces suitable for recitation, his volume contains a treatise on the anatomy, physiology, and hygiene of the vocal organs, by Mr. Lennox Browne; a chapter on the art of introducing musical accompaniments into elocutionary recitals, by Mr. Clifford Harrison; and a very full and practical educational introduction, dealing with both the selection and the rendering of the pieces, by the editor himself. Of course, as a matter of fact, all that is most essential in the art of elocution can only be learned from the example and personal instruction of a proficient; but everything that can be taught in print is taught most admirably and sensibly in Mr. Miles's essay, which is really more valuable than the work of his collaborators, though professional elocutionists and advanced amateurs will find something interesting and helpful in Mr. Clifford Harrison's note on musical accompaniments. Mr. Lennox Browne's paper is a lucid and instructive little treatise; but much of it is necessarily apart from the practical necessities of those who will use the volume. The collection of pieces both in prose and verse seems to us varied, inclusive, and in every way admirable; and we see no reason why the book should not become what it claims to be—a "standard" work. Various favourite selections from the work of Lord Tennyson have been excluded, we presume by copyright restrictions, but they are easily accessible elsewhere, and there is no lack of choice. We confess we are quite unable to understand why some poems—thus distinguished from the rest by no obvious consideration—are printed in the form of prose. If some, why not all? though the question we feel most disposed to ask is, why any? The metrical form is a real assistance to the memory; and though the eccentric printing may be regarded as a safeguard against sing-song, it tends to obscure the rhythmical feeling which every competent reciter must desire to preserve and embody. Still, when all deductions are made, the book remains one of the best manuals of its class.

The Humour of Spain. By Susette M. Taylor. Illustrated by H. R. Millar. (Walter Scott.) The humour of Spain is so abundant that it is almost impossible that any two selectors from it would choose the same examples. After having with utmost care filled the pages of any ordinary volume, there would still remain a huge mass from which we might doubt whether another better selection might not be produced. Even when telling old-world tales, the common property of many lands, the Spaniard often adds something which makes them smack of the soil and gives them a raciness not found elsewhere. Of this there are several examples in the present volume. The editor has done her work well. Few of the translations are original, but they are taken from the best sources. The selections made are far better than we should have expected from that curious sentence on the first page of the Introduction: "Here alone 32,000 persons were condemned to the Auto-da-fé!" We miss, however, a few pieces that we should have expected. The celebrated sonnet to Violante by Lope de Vega (or whoever may be its author) is not given. Often as it has been imitated, the original seems to be genuinely Spanish. An excellent version of it may be found in Lord Holland's *Life of Lope* (p. 204), and several others are in

existence. Fernan Caballero might have been better represented than by a folk-lore tale. Some of the dialogues in her novels are full of humour. The "notes critical and biographical" are a useful addition. They contain, however, a few slips. Shelton, not Shenton, is the name of the first English translator of *Don Quixote*. The *Cronica del Cid* was printed at Burgos in 1512, not 1552. Why is only half a line given to Leopoldo Alas (Clarín), a better critic in his own line than Blanco Garcia, whom our author too exclusively follows? More might have been said of Selgas, whose serious work is far superior to his comic writings. The tale from Hartzenbusch is one of seven, written to console a friend for the cropping of her hair in fever, all the heroines of which are deprived of their luxuriant tresses. This fact adds greatly to the fun. But the selection is distinctly good, when all is said, and few readers will regret being thus introduced to some of the rich humour of Spanish literature.

Tales of the Masque. By J. H. Pearce. (Lawrence & Bullen.) Mr. Pearce has written one or two books that had distinct merit. We may reasonably look to him for consistently good work; for at his best he writes exceedingly well. Sometimes, however, he struggles against his better judgment, and on these occasions he is not so pleasant to read. His *Tales of the Masque* make but a tiny book, and we could wish they were all successful. But we are bound to blame some of them, to feel annoyed concerning others. Yet our verdict is one of nearly unalloyed praise; for better work than "Leah," more exquisite episodes than "A Voyage to the Golden Land," have not been submitted to us for many a long day.

The Revolted Woman. By C. G. Harper. (Elkin Mathews.) The contents of this book are by no means of such a kind as its impudently attractive appearance seems to suggest. Instead of finding dainty yet malicious little essays, we are plunged into an angry controversy on most serious subjects. Mr. Harper is greatly in earnest; his temper is not the most amiable, and he has plenty of pluck. Though not a polished writer, frequently mistaking brutality for epigram and abuse for argument, there is vigour in his style. Moreover, he is so amazingly and indiscreetly honest that we forgive him all his trespasses in the matter of bad grammar and bad taste. When he keeps his temper under control, he manages to say a good many shrewdly sensible things. He has the advantage, too, of being almost entirely in the right. Up to now no one has spoken so courageously; therefore we weaker ones, who have only dared to think, should be willing to ignore most of his faults.

Overheard in Arcady. By Robert Bridges. (Dent.) Mr. Robert Bridges is fortunate in his name. Whether he is lucky in other respects we leave an open question. For our own part we acknowledge that half his book rests unread. Mr. Bridges must turn to more patient and more capable critics. His work seems to us superfluous and inadequate. Had he caught the manner, or an echo of the manner, of Stevenson and Howells, there were no difficulty in pleading for him. But he has failed so absolutely that none could tell, listening to the reading of his pages, which strove to parody *Will o' the Mill*, and which *Silas Lapham*. Mr. Bridges writes good English: there is nothing slovenly or crude about his work. He has failed to do that which he set out to do, and there is an end of the matter. That he will yet produce stuff worth considering is probable, for he knows the mechanical part of his business and has humour; also his style, when not judged as an imitation of the

work of others, is distinctly easy. Though his book is a failure, it is the failure of a man who knows how to write—who will do well when he has found his subject.

Muggleton College: its Rise and Fall. (Constantable.) Though it were absurd to call the story of the rise and fall of Muggleton College literature, it would be unjust to abuse it. Neither better nor worse than the usual run of such productions, it will amuse a good many readers. The writer who aims only at being humorous generally bores the intelligent. The author in this case has been wiser than some of his rivals, and has made his fable as short as possible. The satire is not without point, and the scheme of the story is really funny. One merit distinguishes it above most works of this class: it is not at all vulgar, which quality goes a good way to disarm criticism.

NOTES AND NEWS.

MR. A. J. BALFOUR's new book, to be entitled *The Foundations of Belief: being Notes Introductory to the Study of Theology*, will be published by Messrs. Longman & Co. early in January.

MESSRS. MACMILLAN will shortly send to press a new poem by Mr. Alfred Austin, called *England's Darling*; but its publication may be postponed till after the appearance of a second volume of *The Garden that I Love*. Mr. Austin is likewise engaged on a volume of critical essays, to bear the title *The Bridling of Pegasus*.

MR. R. M. GARNIER, author of a *History of the English Landed Interest*, will shortly publish with Messrs. Swan, Sonnenschein & Co. a work entitled *Annals of the British Peasantry*. It is virtually a history of the labouring class, commencing from tribal times and ending at the present day.

MR. GEO. F. BLACK, assistant keeper of the National Museum of Antiquities at Edinburgh, has in preparation a work dealing with *Scottish Charms and Amulets*, to be published by Mr. George P. Johnston. Mr. Black is desirous of making the work as complete as possible, and will be grateful to anyone for information of such Scottish charms or amulets as have not hitherto been described. All assistance given will be acknowledged in the work.

THE new volume of the "Irish Library," published by Mr. T. Fisher Unwin, will appear in the course of about a fortnight, under the title of *The Irish Song-Book*. The editor, Mr. Perceval A. Graves, has collected the best Irish lyrics from the time of Tom Moore to that of W. B. Yates and Katharine Tynan. An appropriate Irish melody is printed over each song.

MESSRS. GINN & COMPANY announce a series of handbooks on the history of religions, under the editorship of Dr. Morris Jastrow, professor of Semitic languages at the University of Pennsylvania. The first of the series, which is already at press, is *The Religions of India*, by Prof. E. W. Hopkins, of Bryn Mawr. This will be followed, in the course of next year, by *The Religions of Babylonia and Assyria*, by the general editor; and *The Religion of the Ancient Teutons*, by Prof. P. D. Chantepie de la Saussaye, of Amsterdam.

IN *Madame Blavatsky and her "Theosophy,"* which Messrs. Swan, Sonnenschein & Co. will shortly publish, Mr. Arthur Lillie gives a popular account of the Russian lady and of the evolution of her Mahatmas, including also a sketch of the old Theosophists of the West. The book has chapters comparing her teaching with genuine mysticism of the Buddhists and the Brahmin Yogis.

MESSRS. MACMILLAN & Co. have in the press two new reading-books for elementary

schools, to be called *The Citizen and the State*. Part. I., by Mr. E. J. Mathew, will deal with "Representative Government"; Part. II., by Mr. J. St. Loe Strachey, with the "Industrial and Social Life of the Empire."

THE first volume of "The Time-limited Series" announced by the Roxburghe Press, will be *Phantasms*, consisting of a collection of short stories illustrating posthumous personality and character, by Mr. Wirt Gerrare, who, in an introductory preface, expounds his own theory of apparitions. The book, to be issued immediately, will not be on sale after March 31, 1895, and no further edition will be issued during the continuance of the copyright.

MESSRS. DIOBY, LONG & Co. will publish shortly a new work by Mr. James J. Moran, entitled *Irish Stew*.

AMONG the latest additions to "Darton's Penny Popular Library" will be *Tales by M. Betham Edwards, L. T. Meade, and Helen Shipton*. This series already includes stories by Miss Peard, F. Scarlett Potter, Christabel Coleridge, and the author of the "Atelier du Lys."

MESSRS. CASSELL & Co. are preparing a new issue of *The World of Wit and Humour*, which will include a selection from the humorous writers of the present day, with illustrations by F. Barnard, G. G. Fraser, C. L. Pott, Tom Browne, Max Cowper, Jack Yeats, C. Glover, Bernard Partridge, and Gordon Browne. The first part will appear on December 20.

MESSRS. JAMES CLARKE & Co. have in preparation a new edition of *Biological Religion*, the reply to Prof. Henry Drummond's "Natural Law in the Spiritual World," by the late Dr. T. Campbell Finlayson. The last edition was published in 1885.

WE understand that the *Bookworm* in its present form will be discontinued at the end of the present volume, in view of a fresh and more comprehensive departure at an early date.

THE December number of the *Antiquary* will contain articles on "English Glassmaking," by Mr. E. W. Hulme; on "Staves of Office," fully illustrated; and on "Bishop Gibson's Visitation of the Diocese of London in 1738," by Dr. Sparrow Simpson.

A CHURCH Historical Society has been formed at Sion College, under the presidency of the Bishop of Peterborough, and with Canon G. F. Browne, of St. Paul's, as chairman of committee. The Bishops of Durham, Oxford, and Salisbury have also promised their help. The special objects of the society are, to maintain the true historical position of the Church of England, and to turn the attention of students to the salient points of the Church's history in relation to its present position.

AT the London Institution, on Monday next, Mr. Edmund Gosse will deliver a lecture on "The Literary Movement of the Century."

AT the meeting of the Elizabethan Society, to be held at Toynbee Hall on Wednesday next, Mr. Sidney Lee will read a paper on "Thomas Nash, Satirist."

AT the meeting of the Viking Club, to be held at the King's Weigh House Rooms on Friday next, at 8.30 p.m., Dr. Jon Stefansson, of Copenhagen, will read a paper on "Scandinavian Influence on English Literature."

THE opening meeting of the Indian section of the Society of Arts will be held at the Imperial Institute on Thursday next, at 4.30 p.m., when Mr. W. Lee-Warner will read a paper on "Roman and British Indian Systems of Government."

MESSRS. SOTHEBY will be engaged next week in selling two libraries that are interesting

chiefly on account of their former owners. On Monday, that of the late Lord Ebury, which is characteristic of the first half of the century. Of theology proper, there is less than might be expected; of novels, little besides Scott; of poetry, little besides Byron. But history, travels, art, and politics are well represented. The prize of the collection is a set of portraits of the members of Grillon's Club (1813 to 1863), which very rarely comes into the sale-room. The other library is that of Sir Edward Bunbury, the still living author of the *History of Ancient Geography*, though no copy of this book seems to be included in the catalogue. There is, however, an admirable series of works relating to classical archaeology and numismatics, geology and geography, as well as a number of early printed Italian books. We may also mention some twenty versions of "Reynard the Fox."

WE hear from Florence of the death of Mr. Paget, the father of the lady who writes under the pseudonym of "Vernon Lee," and the stepfather of the poet, Mr. Eugene Lee Hamilton.

UNIVERSITY JOTTINGS.

IN Congregation at Oxford on Tuesday, the preamble of the statute establishing degrees in research—which was summarised in the ACADEMY of last week—was approved on a division by a majority of eighty-nine votes to twenty. But considerable opposition was expressed to the details of the scheme, especially to the constitution and powers of the proposed Delegacy, and notice of a number of amendments has already been given.

PROF. BEVAN, Lord Almoner's reader in Arabic at Cambridge, proposes to deliver a public lecture on Thursday next, upon "The Rise of the Abbasid Dynasty."

MR. W. R. MORFILL, reader in Slavonic at Oxford, was to deliver a public lecture on Friday of this week, upon "Bohemian Literature in connexion with the Hussite Movement."

MR. E. H. HANKIN, of St. John's—now professor of bacteriology at Agra—has been appointed to represent the University of Cambridge at the Medical Congress to be held at Calcutta in the course of the present month.

A PAINTED window, in memory of the Rev. S. S. O. Morris, who lost his life while nobly performing his duty as naval chaplain on board H.M.S. *Victoria*, has been placed in the chapel of Jesus College, Oxford, of which college he was formerly a scholar.

THE subscriptions to the fund raised at Manchester in memory of the late Prof. Milnes Marshall amount to a net total of £760. Out of this, it has been resolved to invest £650 for the maintenance of the biological library presented to Owens College by the relatives of the late professor, and to devote the balance to providing a gold medal to be competed for annually at the college athletic sports.

WE have received the twenty-sixth annual report of the Delegacy of Non-Collegiate Students at Oxford. The total on the books shows a steady increase, though the number of undergraduates has not yet attained the high figure at which it used to stand between 1875 and 1884. The graduates now amount to 252. During last year, as compared with 109 entries, no less than 22 migrated to colleges, while 46 left without taking a degree. But of these last 35 were special students, admitted without examination, with the object of pursuing some branch of study apart from the Arts course. It seems noteworthy that the school most affected

by Non-Collegiate Students is that of theology, where they have won 11 first classes out of 21 in all subjects. Those who migrated to colleges have gained 10 more firsts in theology, and also 14 in natural science. The same predominance of divinity is shown in the list of university scholarships. Besides the endowment recently founded by Mrs. Richard Shute, and exhibitions awarded by the university on the results of the Local Examinations, exhibitions ranging from £25 to £52 10s. are offered by three City Companies—the Grocers, the Clothworkers, and the Leathersellers. Apart from the provision of buildings, &c., it appears that the university subsidises the Delegacy with an annual grant of £1,000—which seems rather hard upon the surviving halls.

We quote the following from the Paris correspondence of the *Times*:—

"Two facts of interest were mentioned to-day [November 27] at the opening of the session of the University Council. At all the colleges the boarders are decreasing and the day scholars increasing—a proof that parents are becoming sensible of the moral and sanitary superiority of home life. At the faculty of medicine there are 1,002 foreign students to 4,142 French, and of the former 169 are women, whereas there are only 26 Frenchwomen.

ORIGINAL VERSE.

PART AND COUNTERPART.

The infant soul made up of images
Is like a lake, itself almost unseen,
But holding pictured in its "pure serene"
The sky above and the surrounding trees;
Till o'er the surface creeps a rising breeze,
And slowly ruffles into silver sheen
Those depths of azure fringed with branching green,

A flame that follows on a form that flees.

As intermingled with the flow of being
It loses sight in gaining sympathy,
So action quenches all our primal seeling:
We cannot be both part and counterpart
Of outward things, and that passivity
A poet praised is half the poet's art.

ALFRED W. BENN.

MAGAZINES AND REVIEWS.

THE most interesting article in the current number of the *Jewish Quarterly Review* (David Nutt) is the obituary notice of Joseph Perles, by Prof. Bacher, of Budapest. Perles was by birth a Hungarian Jew; but he was educated at Breslau, under Frankel, Grätz, and Bernays, and was for the last twenty-three years of his life Rabbi of the Jewish congregation at Munich. He was not only a learned Talmudist, but also possessed a thorough knowledge of Syriac, Arabic, and Persian, by means of which he was able to throw much light upon early Jewish history and traditions. The longest article is that by Mr. Claude Montefiore, on "The Religious Value of the Fourth Gospel." This is followed by a first instalment of the Arnold Essay, won this year at Oxford by Mr. B. Lionel Abrahams, the subject being "The Expulsion of the Jews from England in 1290." The present portion, which is only introductory, describes the economical position of the Jews under the Norman and Angevin kings, and the hostility towards them of the lower baronage, to whom Edward I. owed his succession to the throne. It is enough to say now that the author's attitude seems to be strictly impartial. Mr. G. Margoliouth briefly describes a collection of MSS. from Teheran, which have been acquired recently by the British Museum, their peculiarity being that, though the language is Persian, they are all written in the Hebrew character. Finally, we must mention that Mr. A. Cowley gives a preliminary account of the Samaritan liturgical works, which he is editing for the Clarendon Press,

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BEAQUIER, Ch. Chansons populaires recueillies en Franche-Comté. Paris: Leroux. 8 fr.
BEHRENS, D. Friedrich Diez. Festschrift. Gießen: Münchow. 1 M.
BETZ, L. P. Heine in Frankreich. Eine literarhistor. Untersuchung. Zürich: Müller. 8 M.
BÜLOW, W. v. Neue Bismarck-Erinnerungen. Berlin: Steinitz. 3 M. 60 Pf.
CHAIGNET, A. E. Les Héros et les Héroïnes d'Homère. Paris: Hachette. 7 fr. 50 c.
CHAILLE LONG BEY, Le Colonel. La Corde. Paris: Leroux. 8 fr. 50 c.
D'HAUSBOVILLE, Comte. Socialisme et Charité. Paris: Calmann Lévy. 7 fr. 50 c.
DÜNTZ, H. Goethes Stammbäume. Eine genealog. Darstellung. Gotha: Perthes. 3 M.
FRANZ, E. Geschichte der christlichen Malerei. 2. Th. Von Giotto bis zur Höhe des neueren Stils. Freiburg-i. B.: Herder. 13 M. 10 Pf.
GIRAULT, A. Principes de colonisation et de législation coloniale. Paris: Larose. 8 fr.
LECLERC, Max. Les Professions et la Société en Angleterre. Paris: Colin. 4 fr.
LEONARD, E. Bibliographie hellénique, ou description raisonnée des ouvrages publiés par des Grecs au 17^e siècle. Paris: Picard. 75 fr.
LESSIAFT, P. De l'éducation de l'enfant dans la famille et de sa signification. Paris: Schulz. 5 fr.
MARTIN, K. Reisen in den Molukken, in Ambon, den Uliassen, Seran u. Buru. Leiden: Brill. 21 M.
OLLIVIER, E. L'Empire libéral: études, récita, souvenirs. T. 1. Du Principe des Nationalités. Paris: Garnier. 8 fr. 50 c.
POSCHOE, H. Ritter v. Fürst Bismarck u. die Parlamentarier. 2. Bd. 1847–1879. Braunschweig: Treves. 7 M. 60 Pf.
RASI, L. I Comici Italiani: Biografia, Bibliografia, Iconografia. Fasc. 1. Torino: Loescher. 2 fr.

THEOLOGY, ETC.

- ACTA apostolorum sive Lucae ad Theophilum liber II. Editio philologica, . . . illustrata auctore F. Blass. Göttingen: Vandenhoeck. 12 M.
CORPUS scriptorum ecclesiasticorum latinorum. Voll XXX. et XXXI. Leipzig: Freytag. 20 M. 60 Pf.
DARMSTETER, James. Les Prophètes d'Israël. Paris: Calmann Lévy. 8 fr. 50 c.
GUNKEL, H. Schöpfung u. Chaos in Urzeit u. Endzeit. Göttingen: Vandenhoeck. 10 M.

HISTORY, BIOGRAPHY, LAW, ETC.

- ARNETH, A. Ritter v. Anton Ritter v. Schmeiling. Episoden aus seinem Leben. 1835. 1848–9. Leipzig: Freytag. 8 M.
BÉRAUD, Alex. Les Vaudoues: leur histoire sur les deux versants des Alpes du IV^e au XVIII^e siècle. Paris: Masson. 12 fr. 50 c.
BERTRAND, A. Rabalais à Lyon. Paris: Masson. 4 fr.
BLETON, A. Tableau de Lyon avant 1789. Paris: Masson. 40 fr.
BRANDENBURG, E. Die Gefangennahme Herzog Heinrichs v. Brunschweig durch den Schmalkaldischen Bund (1515). Leipzig: Fock. 1 M. 60 Pf.
GROESOUFF, A., G. EICHBOHN u. H. DELIUS. Die preussischen Strafgesetze, erläutert. 3. Lfg. Berlin: Liebmann. 8 M. 25 Pf.
LIEPERT, W. Wettiner u. Wittelsbacher, so die Niederlausitz im 14. Jahrh. Dresden: Baensch. 8 M.
MAASSEN, G. H. Ch. Geschichte der Pfaffen u. Dekanates Bonn. 1. Thl. Stadt Bonn. Köln: Bachem. 5 M. 25 Pf.
POST, A. H. Grundriss der ethnologischen Jurisprudenz. 2. Bd. Oldenburg: Schulze. 10 M.
PULITZER, Alb. Le Roman du Prince Eugène. Paris: Firmin-Didot. 7 fr. 50 c.
SCHIMPF, G. v. 1813. Napoleon in Sachsen. Nach d. Kaiser's Korrespondenz bearb. Dresden: Baensch. 8 M.
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CORRESPONDENCE.

THE NEW SYRIAC MS. OF THE GOSPELS: ST. MATTHEW I. 1-17—SPURIOUS BOTH ON EXTERNAL AND INTERNAL GROUNDS.

Oxford: Nov. 28, 1894.

All scholars of the past, as well as of the present, have felt the difficulty of giving any rational explanation of the genealogies that are found in St. Matthew and St. Luke. This unsatisfactory state of things might have continued indefinitely, but for the most happy discovery of Mrs. Lewis and Mrs. Gibson. The invaluable Syriac MS. of the Gospels which they found in the Convent on Mount Sinai has at last supplied us with the key to this hitherto insoluble problem.

The best way of setting forth the solution I have to offer will be to recount the actual path I pursued in its discovery, though, like most discoveries, it dawned unexpectedly upon me when studying this MS. with other purposes in view.

First of all, when engaged in comparing this MS. word for word with the Curetonian and the Peshitto, as well as with the Greek Text and Latin Versions, I found that, whereas its strange reading of Matthew i. v. 16, was in some measure supported by the Old Latin and Armenian Versions, its peculiar readings in v. 25 were practically devoid of such support. Thereupon, it struck me that in verse 16 we had possibly the primitive text, possessing as it did in some degree the most ancient attestation, and that in verse 25 we had merely the unsupported correction of a scribe. Now the literal rendering of this 16th verse, which has already been the cause of such conflicting conclusions, is as follows: "Jacob begat Joseph: Joseph to whom Mary the Virgin was espoused begat Jesus, who is called Christ." Here we have exactly what one would expect *a priori* to find in a genealogy of Joseph. By this reading every difficulty of exegesis is removed. If this text is the primitive one, it makes verses 1-17 a consistent whole, and supplies us with an Ebionitic genealogy of Jesus, which represents Him as the natural son of Joseph. Before pursuing this question further, we might turn aside for a moment to remark that the idea of Jesus' natural descent from Joseph could not possibly have been in the mind of the writer of verses i. 18-25. This is clear from verse 19, "And Joseph her husband being a just man, and not willing," &c.; hence we must reject, both on internal and external grounds, the Ebionitic readings in verses i. 18-25 in the Syriac MS. as due to wilful corruptions of the text. Here, then, in this chapter—if for the moment, we may assume the above text of verse 16 to be primitive—we have two distinct documents confronting each other: the former representing Jesus as the natural offspring of Joseph, the latter representing His birth as distinctly of a superhuman nature. The question now arises: is there any means of determining which is the work of the Evangelist or writer of the complete Gospel? The answer is not far to seek. All internal grounds determine in favour of the latter being the work of this author. The spiritual presuppositions of i. 18-25 and of the rest of the First Gospel are the same, and exactly the same method of citing Old Testament prophecy is followed in both; whereas in i. 1-17 no attempt is made to cite Old Testament prophecy bearing on the Davidic descent of the Messiah, although a better opportunity

* Since, in its omission of *erat* in i. 16, the text of *k* is certainly later than that of *b*, its omission of *non cognovit eam dante* in i. 25 against *b* would seem to mark its text as later than *b* in this respect also.

could not have presented itself than that given at the close of this section. But we are not obliged to trust wholly to internal grounds. We have excellent external attestation in Justin Martyr (*Ap. i. 33, Dial. c. Tryph. 78*), and in Tatian's *Diatessaron* (ii. 1-8), where both these writers reproduce i. 18-25, but altogether omit any reference to verses i. 1-17. In the case of Justin it is the substance, not the form, of these verses which is reproduced. I might here adduce also an interesting fact, which I owe to Dr. Sanday, that the Irish Latin MSS. place the initial letter of the Gospel not at verse 1, but at verse 18.

It is now time to return to the question we waived for the time being, and to discuss the actual value of the text in verse 16 of the Syriac MS. This, of course, cannot be done except in connexion with the Latin Version; and, with a view to expedite this comparison, we shall now render the Syriac text of verse 16 into Latin. This would be: "Iacob genuit Ioseph: Ioseph cui desponsata erat Maria Virgo genuit Iesum qui vocatur Christus." Let us now compare with this the text of perhaps the best representative of the Old Latin Version—i.e., *k*, the fourth century Codex Bobbiensis, so splendidly edited by Bishop Wordsworth and Mr. Whyte, with Prologomena by Dr. Sanday. In this MS. the text runs exactly as follows:—

"et iacob genuit iosef cui de
sponsata virgo
maria genuit Iesum Christum."

Here we have manifestly a lacuna. At first I thought that the text presupposed by this MS. could be restored from the Syriac MS., and so I arrived at the following restoration:—

"et iacob genuit iosef [et iosef]
cui desponsata [erat] virgo
maria genuit Iesum Christum."

An examination, however, of *b*, the fourth century Codex Veronensis, made it clear that the lacuna must be restored differently. This MS. reads: "Jacob autem genuit Ioseph | cui de | sponsata erat | virgo Maria | Virgo autem | Maria genuit | Iesum. . . ." The lacuna, therefore, must be filled up with *Maria virgo*, and *erat* must be inserted before *virgo*. Thus *k* is not only inferior to *b* in leaving a lacuna, but also in omitting before *virgo* the substantive verb *erat*, which (as we shall see) belonged to the primitive text; for it is found in the Old Syriac MS. (which for brevity we shall henceforth designate *Sin.*). It is also found in the Curetonian MS. (designated henceforth as *Cur.*), the text of which, rendered into Latin, runs: "Jacob genuit Ioseph eundem cui desponsata erat Maria virgo illa peperit Iesum Christum."

From *Sin.*, *Cur.*, and *b* we now see that *desponsata erat* was the verb in the relative clause and not *genuit*, as we find in *c*, *d*, *g*, *q*, which simply reproduce the text of *k* without the lacuna. The text in *c*, *d*, *g*, *q*, is indeed ancient, as it is found also in *a*, a fourth century MS.; and we must therefore take account of it along with *b*, as affording two different and possibly contemporary methods of dealing with a difficult text. In neither, indeed, is the original text reproduced. This is clear from the use of the word *genuit*. This word is used in the preceding verses about thirty-eight times, and always of the father, in the sense of "begetting," while the word used of the mother in verses 21, 23, 25, in the sense of "bearing," is *pario*. Here, therefore, we have the Old Latin Version making the strange statement that "Mary begat Jesus." This anomaly did not

* *Gigno* is used occasionally of the mother, but the entire context is against this use in the present instance. It was this possibility of its use in the sense of "bearing" that induced the scribe to leave it unchanged when he tampered with the rest of the verse.

wholly escape notice in early times; for we find that the scribe of *d* has changed *genuit* into *peperit*, and thus removed this grotesque phraseology. And yet the scribe was wrong and the older MSS. were right. The *genuit* here points back to Joseph as its nominative, as we find it in *Sin.*; and hence we must regard the words "Maria virgo autem" in *b* as an undoubted interpolation. By omitting these and restoring *Ioseph autem* before *cui*, as it is the subject required by *genuit*, and is likewise found in *Sin.*, we arrive at not merely the primitive text, but also the text from which it is possible to explain the later readings.

As *Cur.* somewhat closely agrees with *b* (compare, for instance, "virgo autem Maria genuit" with "illa peperit," these two may point back to a common Greek text, such as Ἰακώβ δὲ ἐγέννησε τὸν Ἰωσήφ ὃ μνηστευμένη ἦν ἡ παρθένος Μαρία ἥ δὲ (ὁ ἢ δὲ παρθένος Μαρία) ἐγέννησεν Ἰησοῦν τὸν Χριστόν. On the other hand, these may have been independent, though parallel, corrections of the text. At the risk of being tedious, I must draw attention to the fact that in the text of *b*, and implicitly of *k*, the corrector tries to remove the obvious unorthodoxy of the text by omitting *Ioseph autem* after *Ioseph*, and compensating for this omission by repeating the Virgin's name thus: "Jacob autem genuit Ioseph cui desponsata erat virgo Maria virgo autem Maria genuit Iesum." But to place "virgo autem genuit Iesum" as a parallel fact with "Jacob autem genuit Ioseph," and the thirty-eight exactly similar statements preceding, betrays in itself the hand of the corrector, and hardly calls for serious confutation by means of *Sin.* and MSS. *a*, *c*, *d*, *g*, *q*. In *Cur.* we have on the face of it a similar secondary, though less inconsistent, text.

Having now shown that *Sin.* alone preserves the primitive text, though this text is actually implied by the Old Latin and Armenian Versions and the Curetonian Syriac, we are able to restore the Greek text that stood originally in Matt. i. 16. It was as follows:

Ἰακώβ δὲ ἐγέννησε τὸν Ἰωσήφ, Ἰωσήφ δὲ, ὃ μνηστευμένη ἦν Μαρία ἡ παρθένος, ἐγέννησεν Ἰησοῦν τὸν λεγόμενον Χριστόν.

As regards the text of i. 16 in the Greek MSS., there is no other course open to us than to regard it as a deliberate correction made towards the close of the second century or early in the third. How deliberate and thorough-going this correction was, will be best seen by comparing the restored Greek text just given with that of Westcott and Hort:

Ἰακώβ δὲ ἐγέννησεν τὸν Ἰωσήφ τὸν ἄνδρα Μαρίας ἧς ἐγεννήθη Ἰησοῦς ὁ λεγόμενος Χριστός.

In these days, when scholars are beginning to recognise the value of the Versions, the conclusion at which we have arrived will not appear startling. The Greek MSS. have now practically had their say; the last word, unless older Greek MSS. are discovered, has yet to be said by the Versions.

To sum up. (1) Every open-minded student must confess with Meyer on Matt. i. 16, 17 (note):

"it must be admitted that the genealogies owe their origin to the view that Joseph's paternal relation was real . . . and that he was the actual, and not merely the putative, father of Jesus."

(2) This view, that Joseph was the natural father of Jesus, is actually what we find in the new Syriac MS., and the same text was undoubtedly at the base of the Old Latin and Armenian Versions.

(3) Whereas, however, in i. 1-17 we have an Ebionitic genealogy of Jesus, in i. 18-25 (which belongs organically to the First Gospel) we have an account of the superhuman birth. Hence i. 1-17 was wrongly prefixed by the final

redactor of the Gospel, or more probably by a mere scribe. It was added, in all likelihood, to the First Gospel, and not to the Second, on two grounds: (a) because in the former we have an account of the infancy of Jesus; (b) because a genealogy tracing the descent of Jesus from Abraham seemed to have a special fitness in a Gospel addressed first and mainly to Jews. On similar grounds another naturalistic genealogy, supplying the ancestry of Jesus back to Adam, was inserted in the Third Gospel, but most clumsily; for it will be obvious, even on the most cursory examination, that Luke iv. 1 should follow immediately upon Luke iii. 22. This genealogy likewise has been tampered with, in order to adapt it to its new environment. In the Syriac MS., instead of "was supposed" we have "was called," which, according to the familiar Hebrew idiom = "was." There is some approach to this in the conflate reading of MS. *a* of the Old Latin. Tatian omits this genealogy likewise, and there is no reference to it in Justin. The reference which some scholars think they have found in *Dial. c. Tryph.* 100 to Luke iii. 23-38 has in reality to do with the genealogy of Mary and not of Joseph.

(4) These genealogies were probably not incorporated universally in the Greek MSS. before 170 A.D. In their original uncorrected form they held their ground in the Greek Gospels possibly for only a few decades. During this short period the Old Syriac translation was made. The original text, however, soon gave place to some form resembling that found in the Curetonian MS. and in Old Latin and Armenian Versions. Finally, this form gave place early in the third century to the radically different text which is now found in all Greek MSS.

(5) On purely critical grounds, therefore, we are led to the conclusion that the First Gospel originally began with i. 18, and that the primitive account given by this Gospel proceeds wholly on the supposition of the superhuman birth of Jesus the Christ.

R. H. CHARLES.

The Palace, Salisbury: Nov. 23, 1894.

May not the omission of the words "he knew her not until" (Matt. i. 25) in the Old Latin MS. *k* be due to a different cause from that suggested by Mr. Conybeare in his letter printed in the ACADEMY of November 17?

A friend—the Rev. H. L. Goudge—has suggested to me the possibility of the sentence being omitted in the interests of the belief in the perpetual virginity of the Virgin Mary; and on examining the whole passage in *k*, I noticed that there is a corresponding omission in v. 20 which points the same way. That verse runs "ne metueris mariam uxorem tuam," &c., without "accipere" or equivalent, as if the scribe were wishing to make it plain that Joseph was never intended to marry Mary. No other Latin MS. that I know of omits either "accipere" in v. 20, or the clause in v. 25.

H. J. WHITE.

A VARIANT IN THE "VITA NUOVA."

Oxford: Nov. 23, 1894.

Will you allow me to call the attention of your readers, and, in particular, of those who may have purchased "The Oxford Dante," to the following (as I venture to think) very interesting variant, which, by an unfortunate oversight, was not introduced into the text of the *Vita Nuova* lately published?

In § xxx. Dante, speaking of the date of the death of Beatrice—i.e. (as commonly supposed), June 9, 1290—says:

"Io dico che secondo l'usanza d'Italia, l'anima sua nobilisima si parò nella prima ora del nono

giorno del mese; e secondo l'usanza di Siria, ella si parti nel nono mese dell' anno; perchè il primo mese è ivi Tisria, il quale a noi è Ottobre. E secondo l'usanza nostra, ella si parti in quello anno della nostra indizione cioè degli anni Domini in cui il perfetto numero nove volte era compiuto in quel centinaio nel quale in questo mondo ella fu posta."

There seems to be no doubt that for *Italia* we should read *Arabia*.

1. This reading, being found in several MSS., strikes one at once as being *difficilior lectio* in the proper sense of the term. It is very hard at first sight to see the point of it; and if *Italia* were the original reading, it is inconceivable that a scribe should have substituted *Arabia*. But, on the contrary supposition, it is obvious that *Italia* might be substituted for *Arabia*, on the grounds that the ninth day of the month was the ninth day as much in Italy as anywhere else, and that there was no need to go further afield to justify it.

2. For the same reason, to introduce *Italia* at all would be very weak, if there were nothing exceptional or distinctive about the manner of reckoning intended; and still more (looking only a short way ahead), there would be a very lame antithesis between (1) Italy, (2) Syria, and (3) "our usage," which could hardly be any other than that of Italy.

3. Observe, it is Dante's object to find the number nine pervading the date of Beatrice's death in respect of the *day*, the *month*, and the *year*. He manages to count June as the ninth month by referring to the Calendar of Syria. Apparently he finds it necessary to call in the aid of Arabian usage to make her death fall on the ninth day of the month. Now, why is this? I find in chap. i. of Alfraganus' *Elementa Astronomica*—a work, as I could prove, largely used by Dante for his astronomical details, especially in the *Convito*—the statement that the Arabians begin their day from sunset, while the Romans and others begin it from sunrise. It is to be noticed that in the very next paragraph Alfraganus enumerates the Syrian months, explaining that "Tixryn" is the first month in the year; and shortly afterwards, when comparing the Syrian and Roman months, he states that this month corresponds with October. This reveals the source of Dante's information as to a system in which June could be reckoned as the ninth month. But to return to the difficulty as to the day. It now becomes apparent to us that Beatrice really died, not, as commonly supposed, on June 9, but on the evening of June 8 according to our reckoning; and that Dante, in order to be able to call it June 9, was obliged to have recourse to the Arabian usage by which (*quod* Alfraganus) that day could be held to commence on the evening of June 8.

4. We seem to gain from this a strong argument for the reality of Beatrice and the historical character of the events narrated of her. Unless her death actually occurred on June 8, unless Dante were hampered by actual facts, why should he have chosen so awkward a date, and one which required such far-fetched ingenuity in order to yield the allegorical significance desired? Why should he not have said November 9, for instance, the propriety of which would need no such elaborate gloss?

We have also, one may add, an instructive illustration of the success with which allegorical meanings can be elicited from the most commonplace or unpromising facts, if only the mind be set upon it.

E. MOORE.

THE DERIVATION OF "MERSEY."

London: Nov. 16, 1894.

The name of the Mersey appears in a document of the beginning of the eleventh century in the form *Marse*; but this is an oblique case, the nominative being probably *Meres*. The

present name seems to be compounded with *ea* "river." The prehistoric form from which *Meres* would normally descend is *Marusi* or *Marusia*. Can this be a British feminine participle, used adjectivally in the sense "dead"? The designation "dead" might have been applied to the waters of the estuary, with reference to their comparative stillness, as opposed to the open sea. I do not know whether this participial formation has been traced in Celtic, though it is found in most of the other branches of the Indo-European family. Perhaps a corrupted form of *marusia* may exist in *Morimarusa* (translated "dead sea" by Pliny), the name of the Northern Ocean; the difficulty of supposing *mori* to have been feminine seems to be involved in any possible explanation of the name.* An objection that may be made to my suggestion with regard to the name of the Mersey, is that the *s* between vowels might be expected to have disappeared before the English became acquainted with the name; but perhaps the chronology of this change in various parts of Britain is not well enough known for the objection to be regarded as fatal.

HENRY BRADLEY.

THE HIND WITH THE GOLDEN HORNS.

Ulm, Germany: Nov. 20, 1894.

The blunder mentioned by Aristotle, as made by some poets, who did not know that female deer have no horns—referred to by Prof. Ridgeway in his interesting discussion of the legend of Hercules and the Hind with the Golden Horns (ACADEMY, November 17, p. 404)—is still to be met with in many learned commentaries on the Psalms. On occasion of the difficult inscription of Psalm xxii. (xxi.) *Aijeleth hash-Shahar*—i.e., The Hind of the Morning—commentators used to say that this is to be understood of the Aurora, the first rays of which, to quote (*instar omnium*) "the words of Franz Delitzsch" (3rd ed., vol. i., p. 217), "are compared with the horns of a hind." The English translation of his Commentary is not at my disposition, but I trust that the translator knew so much natural history as to correct this traditional blunder. But the question is very interesting; whether there be not some connexion between this Semitic expression and the Greek conception of a hind with golden horns.

May I be permitted to add one more note to another part of the report of Prof. Ridgeway's paper. On p. 404 it is said that "occasional" pieces of reindeer horns have been found in the "lake dwellings of Switzerland and Bavaria." The chief place of these finds in Germany is not here mentioned. In Wurtemberg, near the spring of the Schussen, a little river flowing to the Lake of Constance, some twenty kilometres from the nearest point of the Danube or Ister, the shady sources of which Hercules is said to have reached in his journey in search of the golden-horned hind, quite a surprising mass of reindeer horns have come to light.

E. NESTLÉ.

POPE'S LINES ON ADDISON.

London: Nov. 22, 1894.

In the ACADEMY for February 9, 1889, I was able to show that Pope's well-known lines on Addison, which were printed in *Cythereia* in 1723, had first seen the light in a somewhat different form in the *St. James's Journal* for December 15, 1722. Correspondence on the

* That is to say, unless recourse be had to the perilous expedient of conjectural emendation. As the name is known to have come through a Greek source, it might be guessed that ΜΟΡΙΜΑΡΟΥΣΙΑ had been misread for ΜΟΡΙΜΑΡΟΥΣΙΟΝ = *Mori marwon*. Has any Celtist attempted to explain the received form of the name?

subject appeared in the subsequent numbers of the ACADEMY; and one writer suggested that the question of priority of publication was not settled conclusively, because the book called *Cythereia* might be post-dated, and have appeared actually before the newspaper. I could not at the time ascertain the exact date upon which *Cythereia* was issued; but I am now able to settle the matter by a reference to the second number of John Wilford's *Monthly Catalogue*, from which it seems that it was in April, 1723, that Curll published "*Cythereia*; or, New Poems upon Love and Intrigue (none of which were ever before published)." One of the pieces mentioned in this notice of the book was a "Satire upon Mr. Addison by Mr. Pope." The version in the *St. James's Journal* was, therefore, the first by about four months.

GEORGE A. AITKEN.

"THE BEST PLAYS OF BEN JONSON."

London: Nov. 29, 1894.

In reply to Prof. Herford's letter in the current number of the ACADEMY, I beg to say: (1) That the paragraph referred to by him does not connect his name with the second volume of "The Best Plays of Ben Jonson," but only with the first volume, which appeared under his editorship.

(2) When the graphist called the second volume of "The Best Plays of Ben Jonson" the *last* number of the "Mermaid Series" he meant merely that it was the *most recent* number.

(3) A third volume of "The Best Plays of Ben Jonson" is now in the press, and contains those plays which Prof. Herford considers essential in such a selection.

I may add that neither on the title-page of the second and third volumes of "The Best Plays of Ben Jonson," nor in any advertisement, has Prof. Herford been described as the editor.

T. FISHER UNWIN.

"LONGANIMITY."

Manchester: Nov. 25, 1894.

I observe that, in the last number of the ACADEMY, Mr. Morfill, in noticing Mme. Ragozin's English translation of Leroy-Beaulieu's *Empire of the Tears*, appears to take exception to the word "longanimity" as an "Americanism."

The use of the word is, however, familiar enough to English Catholics. It occurs in the well-known list of the "fruits of the Spirit" in the Douay Version of Galatians v. 22, whence it has passed into familiar use in our Catechisms, and is learned in this form by all our school-children. It may not be a very pleasing word; but to us, who are so much accustomed to it, it certainly does not seem any less euphonious than "magnanimity."

L. C. CASARTELLI.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 2, 4 p.m. Sunday Lecture: "Village Life in India," by Mr. R. W. Frazer.
7.30 p.m. Ethical: "Lessing," by Mr. F. H. Peters.
MONDAY, Dec. 3, 4.30 p.m. Victoria Institute: "Semitic Languages," by Mr. T. G. Pinches.
6 p.m. Royal Institution: General Monthly Meeting.
6 p.m. London Institution: "The Literary Movement of the Century," by Mr. Edmund Gosse.
8 p.m. Royal Academy: "Methods of Painting," by Prof. A. H. Church.
8 p.m. Aristotelian: "The Rationality of Hedonism," by Miss E. E. Constance Jones.
8 p.m. Society of Arts: Cantor Lecture, "Modern Developments in Explosives," II, by Prof. Vivian B. Lewis.
TUESDAY, Dec. 4, 3 p.m. Anglo-Russian: "Notes from the North-West Frontier," by Capt. E. Townshend; "Psychology in Russia," by Mr. N. Abriskosof.
4.45 p.m. Statistical: "The Eleventh United States Census," by Mr. Robert F. Porter.
8 p.m. Civil Engineers' Discussion, "The Machinery of War-Ships," by Mr. Albert J. Duranton.

8 p.m. Biblical Archaeology: "Two Unknown Hebrew Versions of the Tobit Legends," by the Rev. Dr. Gaster; "The Lament of the Daughter of Sin," by Mr. Theo. G. Pinches.

8.30 p.m. Zoological: "The Anatomy of *Ornithorhynchus paradoxus*," by Mr. T. Manners Smith; "The Visceral Anatomy of *Ornithorhynchus*," by Mr. F. E. Beddard; "Some Remarkable Corals from North-west Australia," by Prof. F. Jeffrey Bell; "Additions to the Lizard Collection in the Natural History Museum," II., by Mr. G. A. Boulenger.

WEDNESDAY, Dec. 5, 8 p.m. Geological: "Supplementary Note on the Narborough District (Leicestershire)," by Prof. T. G. Binney; "The Tarns of Lakeland," by Mr. J. E. Marr; "The Marble Beds of Natal," by Mr. David Draper; "A New Instrument for Surveying by the Aid of Photography, with Observations upon the Applicability of the Instrument to Geological Purposes," by Mr. J. Bridges Lee.

4 p.m. Archaeological Institute: "Picture Band Dummies," by Chancellor Ferguson; "A Recent Discovery in Oxford Cathedral," by Mr. J. Park Harrison.

8 p.m. Elizabethan: "Thomas Nash, Satirist," by Mr. Sidney Lee.

8 p.m. Society of Arts: "Fire Protection," by Mr. Edwin O. Sachs.

THURSDAY, Dec. 6, 4.30 p.m. Society of Arts: "Roman and British Indian Systems of Government," by Mr. W. Lee-Warner.

8 p.m. London Institution: "The Fauna of Rivers and Lakes," by Prof. Sydney Hickson.

8 p.m. Royal Academy: "Conservation of Pictures," by Prof. A. H. Church.

8 p.m. Linnean: "A New Revision of *Dipterocarpaceae*," by Sir D. Brandis; "The Spinning Glands in *Phrynos*," by Mr. H. M. Bernard.

8 p.m. Chemical: "The Use of the Globe in the Study of Crystallography," by Mr. J. Y. Buehnan; "Latent Heat of Fusion," by Mr. H. Crompton; "New Method of Preparing Dihydroxytartaric Acid," by Mr. Fenton; "Essential Oil of Hops," by Mr. Chapman.

8.30 p.m. Antiquaries.

FRIDAY, Dec. 7, 8 p.m. Philological: "The Anglo-German and the Traditional Pronunciations of Ancient Greek, examined by the light of Inscriptions and Papyri," by Dr. A. N. Januarius.

8 p.m. Geologists' Association: "Megalosaurus Teeth," by Mr. A. Smith Wood; "The Geology of the St. Gothard Pass," by Mr. H. W. Monckton.

8.30 p.m. Viking Club: "A Lapland Settlement near the Arctic Circle," by Mr. Poultney Bigelow; "Scandinavian Influence on English Literature," by Dr. Jon Stefansson.

SCIENCE.

Sir Victor Brooke, Sportsman and Naturalist.
By O. Leslie Stephen. (John Murray.)

SIR VICTOR BROOKE was a typical, large-hearted man, and, as such, well worthy of having his life commemorated. Whatever he found worth doing, he did it with his might, never grudging pains or trouble. As sportsman, athlete, traveller, naturalist, he was eminent among the multitudes of the Anglo-Saxon race who are devoted to these pursuits. But there were still better traits in his character. His faith was firm, patient, unassuming. His Irish estates demanded sympathetic aid, kindness, philanthropy, and never appealed to him in vain. As for his inner and home life, no stranger can speak of its beauty, but can only be thankful to Mr. O. Leslie Stephen for the modest, reticent delineation of these features, which must be almost sacred in the eyes of friends. The rest of the book is a model of what such a biography should be. After a brief memoir, Sir V. Brooke is left, as much as may be, to himself. His letters and journals abound in interesting scenes and hair-breadth escapes. Like other great sportsmen, such as St. John and Sir S. Baker, he never shot for the mere lust of shooting. He was thoroughly enamoured of the curious habits and strange instincts of the birds and beasts he went out to shoot; and when he drew the trigger, if it was not to obtain food or relieve villages tyrannised over by a man-eater, it was for the sake of study and preservation of the horns or skin of his quarry.

A chance meeting with Sir W. H. Flower determined him to take up natural history

in earnest, especially the families of oxen and antelopes. With characteristic ardour he obtained specimens and information from all sides. Not having gone through any university career, systematic study of this kind was new to him. Soon he found himself in difficulties from want of knowledge of the languages in which many scientific descriptions were enshrined. Nothing daunted, he set to work and made himself master of French, German, and Italian. For about ten years he devoted himself ardently to the study of comparative physiology. Sir W. Flower, in a chapter which summarises Sir Victor Brooke's writings, shows that he contributed some twenty papers on natural history to the *Proceedings* of the Zoological Society and similar publications. Then shadows fell upon his industrious life. Lady Brooke's health compelled him to live at Pau, and after 1880 he was able to do little more for exact science. In 1891 he broke a bloodvessel, and was obliged himself to seek repose and health at Pau. There, "on the 23rd November," says Mr. O. L. Stephen, "the bright, enthusiastic nature passed away. How happy for him that the wife he loved so tenderly should have been there to hold his hand to the last."

An excellent chapter tells of Sir Victor Brooke's adventures in Norway, at a time when that country was not known as it now is. Mountain climbing was his passion; and there is an amusing account of his hurriedly ascending Sæehætten for the first time that year, in order to be beforehand with three wiry Dutchmen who were about to essay the feat. Few more thrilling accounts of ascending a mountain have ever been written, even by Mr. Whympere, than Sir Victor's attempt on the almost perpendicular sides of the Virgin Peak of the Vaugacullen, the highest peak in the Lofodens. Amid the multitude of books on tiger-shooting, his Indian journals are written with vivacity, and are full of narrow escapes, as when he killed a monster elephant, whose solitary tusk was 8 feet long, and weighed 90 pounds. Chapters on moufflon-hunting in Sardinia, and on pursuing izards, bears, and bouquetin in the Pyrenees, show the same readiness of resource, and possess that enviable quality of representing the landscape and habits of the wild creatures, so that the stay-at-home reader can vividly realise each event. During his visit to America, acute and abounding with interest as his remarks are, there are half-unconscious symptoms of the end, clouding his lightness of heart and bodily activity. The letters to his wife from Palestine, and his journals, some of which are here printed, will form the most striking parts of this book to many readers. The manner in which he was affected by the sacred associations of the country, and the deep pleasure with which he threw himself into the spiritual meaning of all he saw, bring out the thoughtful side of Sir Victor Brooke's character. It is impossible to peruse these touching pages without being moved with sympathy for the ardent nature which was itself stirred to the very depths of its fine perceptions. Writing from Jerusalem, he says: "Much as I looked

forward and expected, as you know, I have reaped a harvest of intense gain that far outstrips my keenest expectations."

So we close this record of a noble life, which shows that

"The wisest, happiest of our kind are they
That ever walk content with nature's way."

The book leaves fragrant memories behind it, and will be taken up again and again.

Needless to say, in all that relates to thick paper, beautiful illustrations, and clear print, this volume is in every respect worthy of the house of Murray.

M. G. WATKINS.

CORRESPONDENCE.

THE SO-CALLED HITITE INSCRIPTIONS.

The University, Marburg.

In the *Zeitschrift der Deutschen Morgenländischen Gesellschaft* (vol. xlviii., pp. 235-352) I have published the first part of a treatise on the so-called "Hittite" inscriptions. I have endeavoured to show that there is no real justification for the use of this term, and have proposed (for certain reasons there enumerated) to call the inscriptions in question by the provisional name of "Cilician." The results of my work may be briefly summarised as follows: (1) The system of writing used in these inscriptions closely resembles the Egyptian system. (2) The meaning of a certain number of signs, representing words or grammatical terminations, has been determined. (3) The inscriptions date from about 1000 to 550 [600] B.C., which is approximately the date assigned to them by such authorities as Ramsay, Hogarth, and Puchstein. (4) With the help of certain signs or groups of signs, which I believe to represent proper names—Hamath, Karkemish, Gurgum [?], Cilicia, Tarsus, TARBIBIASH-SHE-mē, commonly called Tarkundemos, and a title (Syennesis), I attempted to read several portions. In the *ACADEMY* of October 6 my essay was reviewed by Prof. Sayce, who pronounced it a failure. But since his remarks are liable to mislead the reader as to what I have maintained, it appears to me that I may venture to offer some explanations.

Prof. Sayce endeavours to discredit my decipherment by stating that I have trusted too much to the published texts, but he does not point out a single case in which I have based an interpretation upon a false reading. Nor does he appear to have noticed that on p. 259 of my treatise I have given a long list of squeezes and casts which I procured for myself because the published texts did not seem to be sufficiently trustworthy. Against my interpretation of a certain sign (which I explain as "land," while he explains it as "god") he urges that Prof. Ramsay—for whom, it is needless to say, I feel the greatest respect—"has stated that no one who has seen the monument of Fraktin can reasonably doubt that I [viz., Prof. Sayce] am right." But the probability of this view depends entirely upon the assumption that the monument of Fraktin represents a sacrifice being offered to two gods; and Prof. Sayce has omitted to state that, on pp. 299 sq., I have attempted to show that such an assumption is by no means necessary. He also ignores the fact that, if the sign in question stands for "god" in the inscription of Fraktin, the same meaning cannot belong to another sign in the inscriptions of Boghazköi—a sign which is similar to the former (but, as I have several times remarked, not identical with it), and which Prof. Sayce, with some reason, believes to represent "god." He moreover asserts that, in determining the dates of the inscriptions, I have "not taken into con-

sideration the possibility of local differences in art or in the individual artist." Yet, as a matter of fact, I have clearly and repeatedly admitted that on account of this very possibility my dates are approximate only, my confidence in their general correctness being due to the convergence of two independent lines of proof, &c., &c.

Such are some of Prof. Sayce's objections. As to others, the reader may judge by the following example. In inscriptions from Hamath I believed that I had discovered a group of characters forming part of a royal title, and signifying "Hamath"; in inscriptions from Jerabis (which is generally admitted to be in the territory of the ancient Karkemish), a group signifying "Karkemish"; in inscriptions from Mar'ash (which is generally admitted to correspond to the ancient Markash, the capital of Gurgum), a group signifying "Gurgum," or, perhaps, "Markash"; in inscriptions which, according to my decipherments, were set up by kings of Cilicia, a group signifying "Tarsus," a sign for "Cilicia," and a group representing the royal title, "Syennesis." These readings mutually confirm one another to such an extent that they must be regarded as justifying my conclusions, unless some irrefutable argument can be urged on the other side. What argument does Prof. Sayce bring forward? There is no reason, he says, to suppose that the name "Hamath" occurs in inscriptions from Hamath, because he "believes" that the king of Hamath was a conqueror. Again, in inscriptions from Jerabis we cannot, according to him, be sure of having discovered such a name as Karkemish, because we are not "absolutely certain" that Jerabis is on the site of the ancient Karkemish. But of this I do not pretend to be "absolutely certain" (see pp. 315 *sq.* of my treatise), while Prof. Sayce has himself put it forward in an article on the Hittites, published not long ago, as a matter beyond dispute. Nor has he noticed that the question is here irrelevant, since the point on which I have insisted is that Jerabis lies in the territory of Karkemish, as Prof. Sayce would probably even now admit to be the case. Against my theory that a group of characters signifying "Gurgum" (the capital of which was Markash) occurs in an inscription from Mar'ash, Prof. Sayce urges that the identity of Mar'ash and Markash is "merely a probable conjecture." Yet, when it suits his purpose, he has no difficulty about accepting as unquestionable an identification which possesses precisely the same degree of certainty—namely, that of Malatiye with Meliddu. Moreover, in this case also he forgets that his objection misses the real point, since the reading "Gurgum" appears to me preferable to the reading "Markash," and Prof. Sayce will scarcely venture to deny that Mar'ash is situated in the territory of the ancient Gurgum. Moreover, he completely ignores the fact that, assuming my decipherment to be correct, I have made out among the titles of kings mentioned in later inscriptions the graphical expressions for "king of Tarsus," "king of Cilicia," and "Syennesis" (which, according to very many scholars, was the title of the Cilician kings). Nor does Prof. Sayce mention (1) that the groups of signs which I have explained as representing the aforesaid names mutually confirm one another in the clearest manner; (2) that even if I had wrongly explained certain groups my readings might still be correct, since some phonetic values have been derived by me from several groups at once; (3) that my interpretation of a certain group as signifying "Karkemish" is strongly supported by the fact that the group in question contains, in the proper place, a sign which Prof. Sayce himself had explained (rightly, no doubt, though on erroneous grounds) as representing *me* (*mi*).

The above examples give a fair idea of Prof. Sayce's criticisms. That I have not been able to answer all his objections is due merely to want of space. As I have no reason to suspect him of any personal ill-will, I am forced to conclude that he has contented himself with glancing rapidly through my article instead of studying it with the attention that a product of eighteen months' research might perhaps claim. That Prof. Sayce, who is regarded in some circles as the decipherer of the Hittite inscriptions, would not gladly accept my results was only to be expected; but I might have ventured to hope that he would judge me worthy of a less superficial criticism. Yet my work has not been in vain. Prof. Sayce, who but a short time ago would not admit that there was any doubt as to the accuracy of his decipherments, now declares that my attempt is "but a further proof of the hopelessness of the task" of reading the texts—that is to say, a proof that his own readings also must be given up. How is it that he has come to this conclusion just after the appearance of my work? So far as I am able to see (though others may perhaps know more about it), only one answer can be given. Prof. Sayce seems to have a higher opinion of my decipherments than he is willing to confess, even to himself, and he accordingly plays a double game—while attacking me, he manages to cover his own retreat. If a writer, who has, at all events, occupied himself more than most others with the so-called Hittite texts, had none but vague arguments to bring forward against my work; if, in order to refute me, he has been obliged to abandon his former views and to deny what the great majority of scholars believe to be certain, it appears to me that my results must be somewhat more solid than Prof. Sayce has admitted. So far, I have reason to be grateful to him for his criticism, and I can only hope that when the second part of my work is published there will be nothing more serious to urge against it.

P. JENSEN.

SCIENCE NOTES.

THE anniversary meeting of the Royal Society, at which the medals are distributed, was to be held on the afternoon of Friday, being St. Andrew's Day. The annual dinner of the members and their friends was to take place the same evening.

At the meeting of the Statistical Society held last week, a Guy gold medal was presented to Dr. Robert Giffen, in recognition of his long and exceptional services to statistical science.

A SPECIAL meeting of the Statistical Society will be held in the Lecture Theatre of the Museum of Practical Geology, 28, Jermyn-street, on Tuesday next, at 4.15 p.m., when a paper on "The Eleventh United States Census" will be read by the Hon. Robert P. Porter, superintendent, and an exhibition of the Hollerith Electrical Counting Machine will be given by Dr. Herman Hollerith, of Washington.

THE Drapers' Company has contributed £20 to the funds of the Epping Forest Museum, which is being formed by the Essex Field Club in Queen Elizabeth's Lodge, Chingford, with the object of illustrating the natural history, antiquities, and scenery of the district.

MESSRS. W. H. ALLEN & Co. announce that a further volume of their "Naturalist's Library" will be issued on Monday next, being *Butterflies*, vol. i., with special reference to British species, by Mr. W. F. Kirby. The fifth volume of the series has been delayed, owing to the necessity of several extra printings in some of the numerous coloured plates.

MISS ORMEROD will issue in a few days an abstract of information on the history and habits of a destructive cattle-pest, the Warble or Ox Bot Fly. The pamphlet will be fully illustrated, and will contain an epitome of the knowledge and experience gained up to the present time, and especially during the years 1884 to 1894. It will deal practically with means of prevention and remedy. The publishers are Messrs. Simpkin, Marshall & Co.

PHILOLOGY NOTES.

At the meeting of the Philological Society, to be held at University College, Gower-street, on Friday next, at 8 p.m., Dr. A. N. Jannaris, of Athens, will read a paper, entitled "The Anglo-German and the Traditional Pronunciations of Ancient Greek, Examined by the Light of Inscriptions and Papyri."

At the meeting of the Victoria Institute, to be held at 8, Adelphi-terrace, on Monday next, at 4.30 p.m., Mr. Theo. G. Pinches, of the British Museum, will read a paper on "Semitic Languages."

WE have to record the death of the Rev. Solomon Caesar Malan, D.D., which took place at Bournemouth on November 25, in the eighty-third year of his age. The son of a Genevese pasteur, Dr. Malan graduated at Oxford in the same year as Dean Stanley, after gaining both the Sanskrit and the Hebrew scholarships. For forty years (1845 to 1885) he was vicar of Broad-windsor, in Dorsetshire. But he derives his title to remembrance from his extraordinary linguistic attainments, which rivalled those of Mezzofanti. He was at home in Coptic and Aethiopic, Armenian and Georgian, Chinese and Japanese. His valuable library is now in the Indian Institute at Oxford, while he presented to the Bodleian a Psalm written in no less than eighty languages or dialects. He was also no mean draughtsman, and an enthusiastic ornithologist.

REPORTS OF SOCIETIES.

PHILOLOGICAL.—(Friday, Nov. 2.)

DR. J. PRILE, Master of Christ's College, Cambridge, president, in the chair at first, then Mr. Henry Bradley, vice-president.—Mr. Israel Gollancz read a paper on "Puzzling Words and Passages in the Alliterative Poema: Patience, Cleanness, and Gawain, and the Grene Knyght," edited by the late Dr. Richard Morris for the Early English Text Society. Mr. Gollancz provided his hearers with lithograph copies of the sixty-six lines and passages he emended or explained: e.g., *strothe vande* "athrath-margin"; *merewyff* "syren"; *nyen* "nothing"; Fr. *nison*, Lat. *ne ipse unus*; *feler*, "better, dearer"; *hadet*, "beheaded"; *swete*, "suit"; "a lof calde" should be "al of Calde"; *lers* should be *lerus*, not "faces," but "shanks, loins," *lere* "thigh"; *to his med* "to its middle"; *welawynnyly*, "very pleasantly"; *autly* = *awely*, "awkwardly"; *skylly skynalde* = *skil skailed*, "a distribution dispersed"; *jumpred* = *juperd*, "jeopardy"; "the deucl haf he roght," "the devil a bit he cared"; "bi the haspede" should be "bi the [hers] haspede"; *sloberande* = *slomberande*, "alumbering"; "thagh he be stape fole" = "though ye be very foolish," *staps* = *stapen*, i.e., "advanced"; "Pacience is a poynt" should be "Patience is a noble point"; *Mergot* = *Margot* = *Magot* = *Magog*; *quoyntyse* = *Quoyntyse*, i.e., "Wisdom" = Christ; *caraldes* = *Körolde*, "caska"; *veche bekyrlande the bolds* = *veche bskyr and bolle*; *pured* = *purf*, *sted*; *torst* = "masked" (O.F. *tourret*); *bi lag, mon* = *bi-lagged men*, i.e., muddled men; "he . . . myght the deyl" = *he[re] myght the deyl*, i.e., "here might the devil"; *bi it gostlych speked = spekere*; *alle on hives* = *alle ouer hives*; *schafted* = *schifted*; *wylneful* = *wyfulnes*; "other-wayes on ebrv hit hat the thanes (Cleanness, 418) is a translation of Mandeville's "les juyz lap-peelnt Thanez (ou larche Noe se arresta)", "Thanez," otherwise "Thano," "Tanaon," &c. = "Chano."

(the reading of Mand. MS. R) = *Kuh-i-Nuh*, i.e., "Noah's Mountain" (the Persian name of "Ararat"), &c. Among other points, Mr. Gollancz called attention to the noteworthy fact that the author of "Patience" gives us a Virgilian reminiscence in ll. 132-4.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Wednesday, Nov. 7.)

W. M. FAWCETT, Esq., president, in the chair.—The Rev. John Watkins, rector of Willingham, made a communication on the history of Willingham Church. After tracing the descent of the manors in the parish, and the history of the church, so far as it could be made out from contemporary documents, he proceeded to give an account of the dilapidated state of the church before the present reparation was begun. Proceeding to the history of the fabric, Mr. Watkins said that the lower part of the chancel-walls, with their moulded plinths, were of the Norman period. The Norman nave must have been of the same size as the present one, this being shown by the foundations. There was an aisle 6 ft. 6 in. wide on each side, of which the foundations had been discovered. In the thirteenth century the aisles were rebuilt double their former width, and the handsome sedilia and piscina also belong to this period. There are also remains of Early English lancets in the cloisters of the nave; and these appear not to have been disturbed when the nave arches—or at least the nave piers—were rebuilt in the fourteenth century. The history of the south aisle presented some problems which had not yet been solved. The east window dated from the sixteenth century; but this had been replaced by one of fourteenth century pattern, the design of which had been derived from fragments found in the walls. Mr. Watkins mentioned the consecration cross painted on the north pier of the chancel-arch, and gave in outline the history of the other fresco paintings, which are of three different periods.—The secretary exhibited and described a paten from Westley Waterless. He pointed out that, though it was inscribed with the date 1569 and bore the mark of a maker of that period; yet the device engraved on the inside, namely the Vernicle, was one unknown at this period, and was purely medieval in character. It was evident that both the medieval chalice and paten at Westley had been sent to a silversmith in 1569 to be altered. The chalice had been entirely remade to adapt it to the new requirements; but with regard to the paten, the smith had contented himself with trying to beat out the device which was considered superstitious. Though he had only partly succeeded in doing this, he had punched it with his own mark. Neither vessel was hall-marked. The Head of Our Lord with a nimbus, enclosed in a scroll, could still be distinctly traced. We might therefore call this a pre-Reformation paten; and if so, it is the only piece of ecclesiastical plate of that period known to exist in the county.

ARISTOTELIAN.—(Monday, Nov. 19.)

BERNARD BOSANQUET, Esq., president, in the chair.—Prof. William Wallace was elected a member.—Mr. E. C. Benecke read a paper on "The Logical Meaning of Proper Names." Logicians are divided between two opinions as to the meaning of proper names, some holding that the proper name connotes nothing (Whatcly, Mill, &c.), others that the proper name connotes more than any other kind of name (Hamilton, De Morgan, &c.). Both views present serious difficulties. The former is most generally adopted by logicians, but, in the opinion of the reader, was not correct. Two misconceptions must be guarded against—(1) The connotation of a proper name is certainly not that of the parts of which it is composed, e.g., "Gladstone" does not connote either gladness or the properties of stones; (2) The question is not whether the name was originally given to indicate properties, but whether when it has been given it has a connotation—that is, does signify any properties or not. Illustrations were adduced to show that we cannot make an intelligent use of any word, whether proper name or general term, without knowing its meaning; and this admission, it was urged, involved the conclusion that proper

names have a connotation. The objections to the connotation of proper names—(1) that very different individuals may have the same name, (2) that if connotation means common attributes, there can be no connotation to the name of a class consisting of one individual, (3) that we cannot predicate a proper name—though they do not really tell against the doctrine of the connotation (for the names of different individuals, though they should be written and pronounced alike, are really different names, and that we cannot predicate a proper name is untrue), bring out clearly that it is the essence of a proper name to denote only one individual, and that this is its prime function. The consideration of a case leads to the conclusion that, if the proper name connotes anything, it must connote to each user or hearer, not only every most trivial attribute of the person or place, &c., denoted of which he (the user or hearer) is aware, but also the fact that all these belong to some one person or place, &c., and that that is the one denoted by the name. If this be admitted, the connotation of the proper name is seen to be a somewhat uncertain and varying quantity. But (1) the same is the case with that of general names also, and the postulate of logic that "every name must have the same fixed and precise meaning for everyone," is very far from being complied with in practice; and (2) the use which they make of proper names appears to show that even logicians who take the opposite view are practically not so far from taking the opinion maintained in this paper as their theories would lead one to expect.—The paper was followed by a discussion.

HELLENIC SOCIETY.—(Monday, Nov. 19.)

F. C. PENROSE, Esq., vice-president, in the chair.—Mr. Arthur J. Evans read a paper on "Primitive Pictographs and a Pre-Phoenician Script from Crete and the Peloponnese." Following up a clue obtained in Greece during the preceding year, Mr. Evans last spring explored the central and eastern parts of Crete, his researches resulting in the discovery of a whole series of objects, mostly seals of Mycenaean and earlier date, bearing witness to the existence in the island of an independent hieroglyphic system, analogous to that of the Hittites, and also of linear forms which evidently represented a syllabic script closely approaching, and in many respects identical with, that of Cyprus. These linear characters were also found on pottery and on the blocks of prehistoric buildings, and were shown to fit on to the curious signs noticed by Dr. Tsountas on some vasehandles and other objects from Mycenae and Nauplia. Of the alphabetic character of these there could now be no question. The pictorial signs were traced back to a still earlier class of Cretan seal-stones, which, from their association with XIIIth Dynasty Egyptian scarabs in Cretan tombs, and from their reproduction of certain Egyptian motives of that date, were shown to belong to the third millennium before our era. This primitive class threw an altogether new light on the Aegean culture of those early times. The owner of the seal was generally represented with objects which showed his character or profession. Among the subjects contained on these seals were spearmen, archers, owners of flocks and herds, in one case a man within a walled enclosure. The later "Mycenaean" types contained pictographs of more abbreviated and conventionalised forms. Some seemed to have been the signets of members of masons' guilds or of decorative artists; and a curious instrument on one of these, taken in connexion with the design on another Cretan gem, enabled Mr. Evans to restore a Mycenaean ceiling of the Orchomenos type. The linear forms were in turn compared with the Aegean signs found by Prof. Petrie in Egypt and Mr. Bliss at Lachish. In several cases they were traced to their pictorial origin, and in a series of instances the linear forms and their pictorial prototypes were shown to explain the shape and name of Phoenician letters. Mr. Evans alluded to fresh evidence connecting the Philistines with Crete, and suggested that they may have played an important part in diffusing Aegean culture in the Semitic lands.—A discussion followed, in which Sir H. H. Howorth, Sir John Evans, Mr. J. L. Myres, and Mr. Cecil Smith took part.

FINE ART.

THE ASHBURNHAM REMBRANDT.

READERS of the ACADEMY will no doubt have been interested by a notice which recently appeared in the *Times*, to the effect that the famous Ashburnham Rembrandt, entitled the "Portraits of Renier Ansoo and his Mother," has been permitted to leave the country, and has now found its home among the treasures of art which adorn the Königliche Museum at Berlin. They will also have seen letters from correspondents, who, while expressing their regret that the picture was not secured for our own National Gallery, have differed as to the title by which it has been, or should in the future be, distinguished. Thus, one writer expresses his opinion that the portraits are those of the Dutch poet Van Ansoo, and his wife, not of his mother; another, on the authority of M. Emile Michel's recently published volumes on Rembrandt, explains "that Renier Ansoo, or Ansoo (not Van) was a minister of religion, not a poet," and "that the picture is now supposed to represent not Ansoo and his wife, nor Ansoo and his mother, but the minister Ansoo exhorting a young widow." In reply, the writer of the earlier letter, referring for his authority to Bryan's Dictionary, and the Imperial Dictionary of Biography, repeats his assertion that the principal person represented was not a minister, but was Renier Van Ansoo, a Dutch poet, of Anabaptist parentage, and humorously observes that, as he could not have been twenty years of age when the portrait was taken, "it is hardly likely that he would be exercising ministerial functions by exhorting a young widow, except, possibly, with a view to matrimony."

The question is undoubtedly an interesting one, since it deals with the true ascription of one of Rembrandt's finest pictures; and as for many years I have myself been an earnest student of the great master's work, I may be permitted to give the results of my own notes upon the subject.

Among the portraits by Rembrandt entered in Smith's *Catalogue Raisonné* (vol. vii., No. 276) is one which, from its dimensions, its composition and accessories, as well as from its date and ownership, is evidently the Ashburnham picture. The title he gives to it is practically the same, "Renier Hanslo and his Mother." He describes him as "an eminent burgomaster," and apparently about forty years of age, but does not say that "his portly countenance" is partly concealed by beard, whiskers, and moustache. The actual age of the originals in a portrait group must always be, to some extent, a matter of conjecture; but I venture to differ so far from the conclusion of Smith as to assert that the apparent age of Hanslo is much more nearly fifty than forty, while the lady seated on his left, though somewhat pale and thin-faced, cannot have been his mother, since she is at least ten, if not fifteen years, his junior.

The picture, it must be remembered, is signed and dated 1641. In the previous year, 1640, Rembrandt executed an etching, the portrait of a bearded man seated at a table, &c. The action of the figure, the features and expression, bear so distinctive a resemblance to the portrait in the Ashburnham picture that there can be no doubt but that they represent the same person. Of the same year are also two drawings in "sangnine," both signed and dated, and certainly by Rembrandt's hand, in each of which we recognise the likeness seen in the etching and in the picture. One of these drawings, now in the possession of Baron Edmond de Rothschild, was copied by Baudran for the *Gazette de Beaux-Arts* in 1866, and is

reproduced in the final volume of M. Eugène Dutilleul's work on Rembrandt. The other, preserved in the Print Room at the British Museum, even more closely resembles the etched portrait to which we have referred: it is in reverse, and would seem to have been used as the actual design for the etching, the principal outlines showing indentation, as if traced with the style upon the prepared copper beneath. A reproduction of this drawing is given by M. Michel in his *Rembrandt*. Thus, we have the representation of the same person in the Ashburnham picture, in the impression from the etched plate, and in the two drawings; and in each case, until comparatively recent years, whether the original was poet or minister, as to which authorities are still inclined to disagree, there has been no difference as to the name by which he should be designated, but by general consent each portrait has been described as that of Renier Anso.

With regard to the likeness, it is not easy to understand how the error could have originated. The portrait of the poet was taken by Govaert Flinck in or before the year 1649, when Renier left Amsterdam to reside in Italy—it was afterwards engraved by Folckema—but not only is there an entire absence of record that his likeness was ever painted by Rembrandt, there is the fact that, born in 1626, or as some authorities assert in 1622, he must have been, at the most, in his nineteenth year when the drawings above referred to and the etching were executed, while the person represented was at least forty, or, as we have assumed, more nearly fifty years of age. But is our further contention as to the correct name of the original supported by sufficient proof? We are inclined to think that the evidence is even more conclusive.

Although now, perhaps, almost forgotten, it must be acknowledged that, in his day, Cornelis Claesz, born at Amsterdam in 1592, was regarded as a person of more than ordinary reputation, held in honour among his fellow-countrymen not only as an eloquent preacher, but recognised as a leading minister in the Mennonite branch of the Reformed Church in Holland, and, what is, perhaps, of greater interest to ourselves, belonging to a family more or less intimately connected with the family of Rembrandt. In the later years of the seventeenth century, at least some time after his death in 1646, there was published in Amsterdam a series of biographical memoirs of eminent Dutch preachers. Several of these memoirs were accompanied by engraved portraits; among them a copy by Zavery, a half-length, after the Rembrandt etching of 1640, of which we have spoken, with the inscription below, "Kornelis Klaasz Anso," followed by four Dutch verses, "Siet Ansoos beeltnis, &c.," which may be translated:—

"Behold the portrait of Anso, who is inflamed with zeal to God. His heart, rejoicing in good, forsakes the delights of the world for the edification, salvation, and consolation of the members of the Church, who rely upon the aid of Him who is their shepherd."

Many years afterwards, 1743-45, appeared a further or supplemental edition of these Memoirs. Here again the chapter on Cornelis Claesz is illustrated by a portrait, this time of only the head and bust, in an oval, engraved by Philips, not, we think, after the original, but after the copy inserted in the earlier edition, and below it an inscription, "Kornelis Klaasz Anso, Die Ansoos beeld, &c.," while, in the concluding paragraph of the Memoir, certain verses are transcribed which had been composed by the poet Vondel—they may be found in the collected edition of his works—as an inscription to be placed beneath some portrait by Rembrandt of the distinguished preacher (not

improbably the Ashburnham picture), "Aij Rembrandt mael Kornelis stem, &c.":—

"O Rembrandt, paint us the voice of Cornelis.
The visible part of this man is his least charm,
The invisible we know only by hearing—
Who would know Anso must hear him."

To this we may add that, in one of the large public collections, we have met with an early impression of Rembrandt's etching, on which, in the lower margin, printed from another plate, is an inscription, signed, on the left, by Barlaeus, possibly as a record that it was added at his suggestion, in which appear these lines from Vondel, together with the name of the original of the portrait, "Kornelis Klaesz Anso."

And yet, when we turn to Gersaint, the first writer who compiled a Descriptive Catalogue of the Etched Work of Rembrandt, we find this portrait of Cornelis inscribed "Renier Hanslo, Ministre Anabaptiste." Gersaint was no careless amateur: he had enjoyed unusual opportunities for acquainting himself with the works of the great master; he was present when, in 1702, the unrivalled collection of Jan Six, the "burgomaster" and friend of Rembrandt, had been brought into the sale-room. It can hardly be supposed that so important an etched portrait was wanting or was wrongly designated. He had ready access to the portfolios of Jacob Houbraken, into whose hands the larger part of the Six Rembrandts had passed. He was equally familiar with the collection of Willem, Six's nephew, which Messrs. Helle and Glomy record as containing a complete series of the etchings in their finest condition. It could not, therefore, have been through any carelessness on his part that the name assigned to the Cornelis in his catalogue was erroneous. He did not live to publish his manuscript, which after his death, by arrangement with his widow, was completed and printed by Helle and Glomy (1751-52). Must we not assign to them the erroneous designation rather than suppose that the mistake originated with Gersaint? The error once in print, and apparently on such authority, it is but natural that succeeding writers and cataloguers, as Daulby and Bartsch, down to Wilson in 1836, and even Charles Blanc in his first published volume (1853), should have continued it. The correction appeared in Charles Blanc's next edition, and is endorsed by recent writers upon Rembrandt, as Vosmaer and others; it can only be by oversight that the name of Renier has been restored by Michel.

CHARLES H. MIDDLETON-WAKE.

NOTES ON ART AND ARCHAEOLOGY.

THE council of the Royal Academy have elected Mr. George H. Birch to the curatorship of Sir John Soane's Museum, vacant by the death of the late Mr. Wyatt Papworth. Mr. Birch was the designer of the Old London street in the Health Exhibition, and was hon. secretary for some years of the London and Middlesex Archaeological Society.

THE twenty-third winter exhibition of sketches and studies by members of the Royal Society of Painters in Water Colours will open next week, in Pall-Mall East.

THE following have been elected members of the Institute of Painters in Oil Colours: Messrs. W. A. Breakespeare, J. S. Hill, and Lance Calkin.

TO-MORROW is the third "Museum Sunday," when sermons will be preached in various places of worship in London and the provinces in support of the objects of the Sunday Society: namely, the opening of museums, art galleries, libraries, and gardens on Sundays. Among

the exhibitions that will be specially thrown open to members of the Sunday Society on this day we may mention—the New Gallery, the Institute of Painters in Oil Colours, the Dulwich Gallery, the Soane Museum, and the Flaxman Gallery at University College.

MR. A. BRUCE JOY has had on view in his studio during this week statues of Mr. Oliver Heywood (of Manchester) and Mr. Whitley (of Liverpool); as well as the memorials of Prof. Adams for Westminster Abbey and of Sir Robert Montgomery for St. Paul's.

THE subject of Prof. A. H. Church's lecture at the Royal Academy on Thursday next will be "Conservation of Pictures."

WE learn from the *Art Journal* that the building of the gallery which Mr. Henry Tate is erecting at Westminster, to receive the pictures and sculpture presented by him to the nation as the nucleus of a Gallery of British Art, is now progressing rapidly. The foundations have all been laid, and already in places the work has been raised to about twelve feet above the pavement level. It is hoped to complete it some time in 1896. The architect, Mr. Sidney R. J. Smith, has very considerably altered his original plans: the domes and towers proposed have been omitted, the principal objection to them being that they might be likely to throw heavy shadows which would reduce the light of glass-roofed galleries.

ACCORDING to the *Essex Review* (London: Fisher Unwin) Lord Rookwood has presented to the Colchester Museum the contents of a bronze-founder's hoard, which was recently found on his property near Harlow. The objects include twenty-four celts, two large handles with circular rings, two perfect spear-heads and portions of others, the rim of a vessel marked with a characteristic Celtic pattern, and many lumps of rough metal from the bottom of a crucible. We may take this opportunity of saying that the *Essex Review* is an admirably edited quarterly, paying special attention to the local historians of the county.

THE new volume of the *Studio*, notwithstanding that it contains too few literary contributions by professional writers and too many by amateurish painters, is, in the execution of its general scheme, an advance even upon its predecessors; and the *Studio*, it may be remembered, began well. The quality of its illustrations, as well as their number, is a source of amazement to us. In one of the articles Albert Moore is splendidly illustrated, though feebly written of by Mr. Baldry, who is, presumably, an artist. Some of the designs for *Ex-libris*, and some of Mr. Silver's designs—"The Floral Sea" and "A Fuschia Design"—are of great beauty. Mr. Jacob Hood, in a few words of no particular significance, recommends to us the dry-point etchings of M. P. Helleu, which indeed recommend themselves better than he can recommend them. They are reproduced most successfully, and are an exquisite record of French vivacity and charm in these latter years. Some excellent original lithographs now form a special feature of the *Studio*, and, we may hope, will continue to do so. In one of them Mr. Anning Bell, whose work is not uniformly happy, chronicles the grace of slow movement—"Bacon's 'decent and gracious motion.'" In another, Mr. Frank Short, who would sin indeed if he confined himself altogether to his admirable reproductive engraving, presents his vision of Putney. And in a third, Mr. Whistler makes a dignified and vivacious memorandum of the aspect of one of the galleries of the Louvre. What is conspicuous throughout the *Studio* is its sympathy with the newer movements in the world of art.

AT a recent meeting of the Académie des Inscriptions, M. Georges Perrot read a communication from Dr. W. Helbig, upon a Roman lamp belonging to M. Martinelli, of Rome, which bears a bas-relief of a novel character. The style of the art and the lettering of the inscriptions assign it to the beginning of the imperial period. The design shows two gladiators heavily armed, who are attacking each other; while a *lanista* separates them, holding a staff in his right hand, and in his left what looks like a palm. Behind each gladiator is a crown. Both are armed more or less in the style of those called *Sannites* or *secutores*, though only one of them has the characteristic curved sword (*sica*). Beneath the bas-relief is a *titulus*, containing the inscription:

SABINVS
POPILLIVS

These two names cannot belong to the gladiators; for it is altogether opposed to Roman usage to distinguish one man by his *cognomen*, and another by the name of his *gens*. Besides, the names are those of citizens, and could hardly be given to gladiators. Most probably the *titulus* indicates the name of the maker of the lamp: Popillius Sabinus—this inversion of the *cognomen* and gentile name being common as early as Cicero's time. Moreover, there exist several terra-cotta cups, bearing the name of a maker called Gaius Popilius: one of them gives also the name of the town, Merania in Umbria, where this Popilius had his workshop. These cups belong to the end of the third and the first half of the second century B.C. Is it possible that the maker of the lamp was a descendant of the maker of the cups? Behind the crown on the right is a S, and above the head of the *lanista* are the letters MIS, which Dr. Helbig did not attempt to explain.

MUSIC.

RECENT CONCERTS.

THE Wolff Musical Union seems to have been established for the purpose of making known to us chamber works by modern French composers, with which we are but imperfectly acquainted. At the first concert last Thursday week the programme included a Pianoforte Quartet in C minor and a Sonata for pianoforte and violin by M. Gabriel Fauré, a Paris organist of considerable fame, and a composer who has met with honour in his own country. There is great freshness and charm about his music. What he has to say may not be very strong or striking; but he expresses his thoughts so simply, and develops them so skilfully, that the result is highly satisfactory. Mr. Fauré never goes beyond his depth, and with him this seems to be a matter of instinct quite as much as of experience. The two works mentioned are genuine specimens of chamber music. M. Thorne played some short, showy pianoforte pieces of his own. Miss Lily Hanbury recited, with much feeling, Victor Hugo's "The Trumpeter's Betrothed"; the musical accompaniments by M. Thorne are clever, but not altogether satisfactory; Mine. Jeanne Remacle sang, with success, some graceful songs by M. Fauré.

Mr. Mauns altered the Crystal Palace programme originally fixed for last Saturday, in order to introduce several pieces by Rubinstein. This tribute paid to the memory of the Russian composer was, we imagine, no mere formal act on the part of Mr. Mauns; for during Rubinstein's lifetime a number of his works figured in the Palace programmes. He was represented on Saturday by his early "Dimitri Donskoi" Overture, by his fourth Pianoforte Concerto, successfully interpreted by Miss Adeline de Lara, also

by pianoforte solos, and by two of his best songs, sung by Mr. Santley. There was no Symphony, although Rubinstein wrote several: a tacit admission, perhaps, that the composer's greatest strength did not lie in that direction. The programme included the "Eroica" Symphony and the "Die Meistersinger" Overture: the first was most appropriate to the occasion; the second, less so.

Mr. Mottl conducted another "Wagner" (will it not be wise, in future, to drop the "grand"?) concert at the Queen's Hall on Tuesday evening. The programme opened with Berlioz's sparkling "Carnaval Romain" Overture, and included the one to "Die Feen." While writing this early opera (1833), Wagner has himself told us that he was under the influence of Weber, among other composers, and the music of the Overture well supports that statement. The work has historic rather than actual interest. Liszt's Symphonic Poem "Mazeppa" was also heard; and the music forms a characteristic specimen of modern programme music. Mr. Mottl, in his conducting, is fond of strong contrasts; perhaps he gives Liszt to show off Wagner to greater advantage. The "Parsifal" Prelude was magnificently rendered, as also was the scene between Parsifal and Gurnemanz from the third act; the vocal parts were admirably sung by Herr W. Birrenkoven and Mr. H. Plunket Greene. The only unsatisfactory matter connected with the performance was the applause at the close; such solemn music ought, we think, to be followed by solemn silence. Our opinion is based on artistic, not religious reasons; but surely all who, in addition to the art impression, are directly affected by the sacred character of the words must feel with double force the incongruity of hand-clapping. The "Die Meistersinger" Overture was played with much force, although at first the conductor's reading lacked breadth. Herr Birrenkoven gave an excellent rendering of "Lohengrin's Narrative": his declamation was most impressive. He was less convincing in the "Spring Song" from "Die Walküre."

The first concert of the Society for the Cultivation of Modern Chamber Music was given at Messrs. Brinsmead's on Wednesday evening. The programme opened with a Trio for pianoforte, clarinet, and 'cello by M. Vincent d'Indy, a French musician of considerable note, composer of the "Wallenstein" Trilogy, and of the dramatic legend "Le Chant de la Cloche," which gained for him a prize at the competition of the city of Paris in 1884. We do not remember to have seen the name of M. d'Indy on an English programme. Several of his chamber works, including a pianoforte Quartet and one for strings, have, however, been performed at the Société Nationale de Musique, founded at Paris in 1871, in order to make known meritorious works of young French composers. M. Fauré, of whom we have spoken above, has also had Quartets, &c., performed there. The Chamber Music Society deserves great credit for introducing M. d'Indy's name to the London public, and also for selecting a work in which no concessions are made to popular taste. It is difficult to judge the music until one has become accustomed to the composer's peculiar rhythms and harmonies. Of the four movements, the two middle ones, Divertissement and Chant élégiaque, at present please us most. In the Chant there is nobility and tenderness. The work was performed by Messrs. G. Ernest, M. Charles Draper (clarinet), and Mr. E. Van der Straeten. The music is difficult, and the performance was not all that could be desired. It is, however, only fair to state that an apology was made for Mr. Van der Straeten, who was suffering from an attack of influenza. The programme included Dr. Parry's Partita for piano and violin, and a

Quintetto by Haydn. Mr. W. Mockridge sang in an artistic manner songs by Robert Franz and other modern composers.

J. S. SHEDLOCK.

MUSIC NOTES.

MR. EBENEZER PROUT has succeeded the late Sir Robert Stewart as Professor of Music at the University of Dublin. Mr. Prout did not offer himself as candidate: his appointment was a spontaneous act on the part of the University. The new professor is no new man, but has distinguished himself in many ways. More than thirty years ago the first prize was awarded to his Quartet for strings (Op. 1), by the Society of British Musicians, and three years later a similar honour was bestowed on his pianoforte Quartet in C. Since that time he has been active as a composer; and his works include chamber music, organ concertos, cantatas, and symphonies, all of which bear testimony to his knowledge and skill. But he has not confined himself to musical composition. In a series of works on the theory of music he has not only proved himself a master of his subjects, but has attacked the contrapuntal authorities of the eighteenth century—Fuchs, Marpurg, Albrechtsberger, and others, according to whose teaching, Bach, Beethoven, and Wagner are often wrong. Mr. Prout prefers to base his system on the practice of these inspired masters rather than on antiquated rules. He is a revolutionist, but of the right sort: he is trying to ring out the false, and ring in the true. He has caught the spirit of liberality which, in every direction, is making itself felt. This war against the pedantry of the old theorists reminds one of Beethoven, who wrote under an exercise which he had prepared for his master, Albrechtsberger, that he did not think "that those high and mighty gentlemen, with their full-bottomed wigs, meeting him one day in the Elysian Fields, would look down on him with utter scorn," because he had treated dissonances in a somewhat free manner. Mr. Prout has still another qualification for the post of University Professor; since, apart from his theoretical writings, he was editor for several years of the *Monthly Musical Record*, after that, musical critic, first of the ACADEMY, and then of the *Athenaeum*, and in these various capacities displayed ability of no mean order.

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LITERATURE.

Giovanni Boccaccio as Man and Author. By John Addington Symonds. (Nimmo.)

It is to be feared that Mr. Symonds's literary executors have not served his memory by this performance. That is an unguarded admiration which shovels pell-mell into the market scraps from a dead man's desk, heedless of finish, coherency, balance, or weight: it is an act beyond usage unkind towards this particular writer, who was ever so scrupulous a player upon his instrument, and wrought whatever he conceived to the utmost of his attainment. It is, indeed, difficult to understand how the book (which is no book) was made. It is almost certain that Mr. Symonds never had a hand in it, nor authorised the scissor-and-paste work it must have demanded. Considering the magnitude of Boccaccio's achievement, the figure he has made in his world and our own; considering the mere bulk or deadweight of his work, to say nothing of the school he founded in Italy, and of the extreme limits of his influence in England, France, and Germany; considering, lastly, the significance of him—that there you have a man of letters in whose hands "the thing became a trumpet," heralding a whole age of thought, taste, and emotional equipment—considering all this, and adding the force of Mr. Symonds's authority, what will you find to reward you in this book? You will find an essay of barely 100 pages, in which whole paragraphs (I had almost said chapters) are conveyed from the same author's *Renaissance in Italy*, sometimes verbatim and without quotation marks or reference, sometimes by way of uninspired paraphrase; an essay in which a "Note" at the end repeats word for word a paragraph on pp. 38-9 of the body; an essay which adds nothing to what its author had already said (and said better), and which is so manifestly sketchy and immature that it omits the only things former utterances lacked, the only things which could have differentiated it from them and given it any reasonable cause of existence. Take a case. On p. 91 we read: "This is not the place to discuss in detail the stories of the *Decameron*." Why is not a book on Boccaccio "as man and author" the place to discuss his work? The *Renaissance* volume on literature was not the place; the excuse held there. There is only one answer: the book, if planned by Mr. Symonds, was never finished by him. A patchwork ending was found to it, and an injury done to the name and reputation of a laborious and scholarly critic.

Let not the reader suppose, however, that

there is nothing of Mr. Symonds's in the piece. Though it may very well consist simply and barely of the notes from which he distilled the remarks on Boccaccio published in his *Renaissance*, it is undoubtedly his writing. And as his writing was always pointed and sensitive, one is glad to get it here, even at the cost of a good deal that is vain repetition, and very much which, had he lived to complete his work, he would, doubtless, have modified. He would, I think, have modified his insistence upon the supremacy of Boccaccio as a power in his world, made out (as it is) at the expense of Petrarch, and of a greater than Petrarch. It is true that Dante had no following in Italy; but it is not therefore true that "the Italians of the Renaissance turned their backs on metaphysics, treated allegory with cynical insolence" (p. 7). In fact, the reverse is true. What of Guido Colonna, what of Pico, of Matteo Palmieri, of Benivieni, of Traversari, of Landino, and the rest of the scholars in the fifteenth century? What of the painters—of Botticelli, Mantegna, Dosso Dossi, Filippino Lippi, Piero di Cosimo, and a dozen more? Is there no allegory in the *Hyperotomachia* or the *Circe*? no allegory in the *Orlando*? Is there no metaphysic in the *Città di Dio*? none in the hymns of Benivieni or the orotund speculations of Pico? What did Gemisthos Pletho thrive on if not metaphysic? What best served to spice the revels of Lorenzo and his crew? Of Petrarch, again, it is sought to show that he had no imitators among them of the Renaissance. "What, then, was Petrarch for them but a perfect master in the art of writing compliments and veiling crude desire in artificial forms of decent verse?" This will never do: I am tempted to be oracular with Macaulay or Gifford. Out of Mr. Symonds's own mouth I could convince him. He is never very pleasant when he is discussing such delicate subjects as the contents of a man's mind, and deals here a cruel stab at Petrarch's love story. But let that pass, and let us turn to the Renaissance debt to that great singer. Were there indeed no Petrarchisti abroad? Were there no sonnetteers in the Italy of the Quattrocento? no Pulci, no Politian, no Lorenzo? Are we to say that the *Vita Nuova* turned the key for the innumerable

"Gl'occhi tuoi belli son le crudel dardi,"

or,

"Tu m'ai trafitto il cor! donde io moro,
Se tu, iddea, non mi dai aiutoro,"

or other sugared commonplaces of gallantry which make a course of Renaissance poetry a very diet of cream tarts? It is mere forcing of a perfectly admissible point to say so. Boccaccio need fear no rival to his seat. He sits, one of three, ruling unassailably his proportioned share of empire: he has nothing to gain by the toppling over of his neighbour kings. For, as it is neatly said here, in Mr. Symonds's most antithetical vein,

"Dante takes for his province the drama of the human soul in its widest scope; Petrarch takes the heart of an individual man, himself; Boccaccio takes the complex stuff of daily life, the *quicquid agunt homines* of common experience. These are their several subjects. Out of

them Dante creates the epic, Petrarch the lyric, Boccaccio the novel" (p. 3).

If that is true on p. 3, why seek to show it untrue on p. 7? And there is one more point of quarrel I have with Mr. Symonds: a point which needs discussion. "Everybody," he says, "can see for himself that, of these three poets, Dante was first, Petrarch second, and Boccaccio third, in force of character and quality of genius." It is just what I find difficult to see. Dante, of course, stands alone: he is simply one of the five supreme poets of the world. Homer, Sophocles, Dante, Shakspeare, Milton, if these are poets, is anyone else a poet? you may say. But between Petrarch and Boccaccio, if I mistake not, the world has not yet made up its mind. For imagination is surely of the essence: a kind of vivid second-sight, in the quick translation of which the poet stands confessed. The poet is that which he has seen; he is not only a smooth harmonist; if he have but seen common things, things (not necessarily dull) which any of us might see, then, though he envelope them in floods of splendid utterance, he is still just one of us: no star to burn apart. Now, it is because Boccaccio saw uncommon things, saw them and wrote them down with piercing candour, made out of them a wonderful, breezy, sun-washed country such as no man before him or since has ever been able to visit or relate; it is for this, rather than for the exquisitely facile and nimble prose in which he set it all before us, that I claim the second place in the triad for him. I know he was but little of a rhymer, his epics intolerable, and his ambitious lyrics—"Amorosa Visione," "Ninfa," and what not—as dull as November weather. Even the songs sprinkled over the *Decameron*, full of lovely abandon as they are, could never put him near Petrarch, who, with his haunting elegiac quality, stands for ever at the head of melodists. But for the tragic vision he is the nearest Italian to Dante: the only known Italian with Dante, we might really say (for of course the nameless song-writers and ballad-mongers own many a great tragic genius), who shows what we, countrymen of Chaucer, Webster, and Coleridge, call imagination. Nowhere out of Dante will you find stories so terrible as that of Guiscardo, as that of Lisabetta, so woeful or so profoundly tragic; and, what is more to my purpose, nowhere in such a class of piece will you find the crowning horror so intimately realised, or brought so detestably (yet with such sublimely simple art) near to your senses. Lisabetta cutting off Lorenzo's head, "con un coltello il meglio che potè," "with a knife, as well as she could"; Ghismonda, fierce to the end, with her horrible reasoned hedonism, bowing over the heart of Guiscardo and dripping quiet tears upon it: "Non altramente che se una fonte d'acqua nella testa avuta avesse, senza far alcun feminil romore, sopra la coppa chinatasi, piangendo cominciò a versare tante lagrime, che mirabile cosa furono a riguardare." Here are things equal to the catalogue of deeds of blood in the "Knight's Tale," or to the picture of the drowned man in the "Atheist's Tragedy." The setting of the

serene ten days upon such a lurid background as plague-hit Florence is a master-stroke noticed by Mr. Symonds here (and elsewhere), but without due tribute to the artistic skill with which it is introduced. Horrible enough! But who, save a genius sufficiently high to be indifferent, would have seen the technical value (to say nothing of the moral value) of such a combination? One looks to Ophelia, mad and quivering wanton songs, or to Mantegna's "Judith" for such work. In quality of genius, therefore, in that Boccace had the imaginative and creative over against Petrarch's meditative habit, we must set him next to Dante. As to "force of character," if that is to include scope, purview of the world known to the pair of them; or if it is to include grip of essentials, tact of omission, or the aloofness of interest which is admitted to be a trait of the highest poetical genius (such as Dante's, or Shakspeare's, or Cervantes'), then again the devout lover of Avignon must give place to the grisette's audacious son. He knew his world as Chaucer, as Shakspeare, as Balzac knew theirs. His world was not Balzac's: it was not the world in our sense, any more than Dante's "Città dolente" was a city. It existed only in his imagination, plucked out by that from Naples, Florence, Bologna, what state you choose of mediaeval Italy. Its desires could never have been experienced; its morals were of its own making; its hopes, joys, regrets, ideals, centred in itself. It had a religion of its own, which may or may not have jumped with ours or our fathers': it is as far from the truth to write Boccace down a sceptic as to say he was a Puritan. He was a Pagan. Landor, who for such flashes of insight must be excused his unseemly girding at Dante and other high spirits he was at no pains to understand—Landor said prettily of him that the breviary was often hid under a bunch of cowslips. Certainly he was no priest, and too humorous for a theologian. You cannot at caprice put on the trim armour of Saint Thomas. It is just as futile to expect to flourish the standard of revolt. Boccace made a poor heresiarch with his story of the rings (told, we may be sure, with tongue in the cheek and a glance outward to see how the Bishop might be taking it), or his mockery of the marvellous which he was the first to accept, or his Goliardic gibling at fat monks and sly nuns and indecorum in abbey parlours. Whom do these freaks of his offend? No Italians, be sure; no Englishmen who have fielding to their guide or Chaucer for their resource; no sane man who sees in his neighbours matter for laughter and tears, who finds it hard to distinguish one from the other, and who has a sneaking belief that humour is on the side of the immortals. Else were Heine damned! Finally, and on the same premiss, we may hold that venture of Charles Lamb's to be a devout opinion and apply it unhesitatingly to Boccace, that you are not to bring your foot-rule of decency to measure his grotesques. His world is not ours, but his own "delightful land of faerie." His men and maids did no dishonesty and thought no evil while the tales were telling; why then should we? If

Boccace had been a pornographer, for certain he would have made a masterpiece in that crude fancy. It was because he was not, but, instead, a deliberate artist, that he remains healthy to be read when Catulle Mendès turns us sick, and certain other moderns, who shall be nameless here, make us ready to forswear our kind and live as cave-dwellers, with our backs to the light. There is nothing mawkish about Boccace, no unholy leer, no fingering or prying. A gust of fine animal breath blows over the pages of the *Decameron*, sweetening them, making them clean. They are not meat for babes, certainly, these pages: I have to learn that any great literature is. And I will not say that I am not of Landor's wish, that some twenty of the hundred stories were away. But I am very sure I would leave them unaltered, rather than risk one twig of the bays of Boccace.

MAURICE HEWLETT.

Napoleon at Home. By Frédéric Masson. (Grevel.)

THIS is a waif and stray of the literary tide which is again bringing Napoleon's figure before us. M. Masson is known in French letters as a Bonapartist of rather an extreme type, a hater of England and of the Third Republic, and a most laborious collector of Napoleonic relics. In these volumes, called *Napoleon at Home*, he has put together, with assiduous research, the surroundings of the Emperor in his daily life, in peace at the Tuileries, outside his usual home, the camp. The industry shown in the work is remarkable; but far too much space is devoted to the belongings of the man, and much too little to the man himself. The character of the book may be judged from the fact that eighty pages are given to Napoleon's wardrobe. If the priests of an idol have always displayed a tendency to extend their cult to its trappings, we shall only glance at the idol itself.

M. Masson dwells at length on the Court of Napoleon, but its characteristics are sufficiently known. It combined the state of the German Caesars with that of the Bourbon kings; and its gorgeous magnificence has been, perhaps, unequalled. But it had not the grandeur of old tradition; it lacked refinement and true politeness; it was without the grace and the ease of Versailles. Napoleon was not in his true sphere in it: his manner and conversation could, indeed, fascinate; but he was often brusque and even awkward in his address. His presence usually rather inspired fear:

"All those who are present are agitated, even the greatest of them, at the thought of passing under the eye of Napoleon. As said a Marshal of the Empire, 'on Sunday, in the great gallery, where we are waiting, as soon as we hear the word, "The Emperor," we all turn pale; and I am acquainted with men of known bravery who tremble in all their limbs.'"

How different is this from the Little Corporal in his camp, the centre of the adoration of his war-worn soldiers, who repeatedly "tutoyéd" him with familiar phrase.

The stiffness and isolation of the Court increased after the Austrian marriage:

"After the second marriage the intercourse at the conclusion of the family dinner was all over. . . . A succession of parades, a profusion of assemblies, etiquette made still more stringent, and the Emperor still more placed outside the common rank of existence."

M. Masson takes us to spend a day with the Emperor, and to observe him, so to speak, hour after hour. The toilet of Napoleon was not attended with the tedious and strange observances of the Old Monarchy: he had no leisure or taste for a ceremonial of the kind. He was no hero to his valet, like other great men; and he was fond, when dressing, of picking up gossip. "His curiosity was insatiable. Constant, and afterwards Marchaud, were compelled to repeat to him all the trifling talk of the town, even the doings and quarrels of valets."

The toilet was followed by the morning levée, devoted to the reception of great officers of the state and occasionally of other people of note. The conversation and bearing of Napoleon are thus described:

"No conversation takes place, which does not concern administration or politics, which touches on gallantry, or concerning arrangements for amusement; questions which often disconcert by their precision and their minuteness, and require a clear answer, a simple figure, an explanation as short as possible; a skill in examination like that of a judge, the results of which his memory records more perfectly than any registrar, an attention always awake, which nothing misses, and which travels over the Empire and over Europe. . . . There was never any familiarity; he kept to his rank. To show that the audience was finished, in most cases a sign of the head, and sometimes a glance at the list on the table, sufficed. He never gave his hand."

His manner to great ladies was not pleasing:

"He had not learned the art of talking to ladies, and was not happy in his manner to them; some got angry and answered sharply."

The *déjeuner* followed the morning levée. Napoleon was only a few minutes at this and all his meals.

"he ate very quickly, not over cleanly, often putting his hand in the dish and making many splashes on his clothes. . . . He masticated very imperfectly large mouthfuls in his haste to be done."

He liked at the *déjeuner* to see people distinguished in letters, art, and science, and was especially fond of playing with children. Those of his brother Louis were peculiar favourites; and his devotion to his son is well known.

"He took him on his knees, made him taste his reddened water, and put to his lips a little of any gravy or sauce which came to hand. Mme. de Montesquiou remonstrated. The Emperor burst out laughing—it was for his son and with his son that he had his only noisy gaiety—and the infant king laughed with him. The Empress was often present, and was amused also at these little scenes."

After the *déjeuner* came the long hours of work, work perhaps never compassed by any other mind. M. Masson describes these gigantic labours in detail; but we have no space to follow his pages. Napoleon worked hard from fourteen to eighteen hours a day.

"Allowing that out of the twenty-four hours he devoted three to meals, to spectacles, to women, and to diversion, which is without doubt in excess of the truth, there remains fifteen for work—eighteen, said Roederer, who knew him well; for he worked everywhere: while dining, at the ball, at the theatre."

The power Napoleon possessed to divide his mind among many subjects at the same time, and to concentrate it on each without apparent effort, was one of the most astonishing of his intellectual gifts. He could dictate, it has been said, fourteen despatches together.

"Every day, with the same ease, he opens ten, fifteen, twenty chambers: there is one for war, for each of his armies, for each of his regiments, almost for each of his companies; there is one for the Court and ceremonial, for the provincial administration, justice, public worship, bridges and roads. There is one for relations with foreign nations, as there are in the world both friendly and hostile states; there is one for each of the vessels of the fleet, one for each maritime town."

This prodigious energy continued unchanged until 1815, when it perceptibly declined.

"He said, 'I was born and created for work . . . not to handle the pickaxe. I am conscious of no limit to the work I can get through.' That is true; he was not conscious of it from 1795 to 1814. In 1815 there was a slackening. He no longer sets to work with the same energy."

Dictation, too, was but a part of this Herculean toil:

"Each of the Ministers hands in or sends in his portfolio full of papers, and each paper which the Emperor reads, or has read to him, bears its answer on the margin. It is usually short, but so conclusive and so clear that no uncertainty can arise. He passes from one sort of work to another with the same ease as from sleep to wakefulness."

The work of the study was succeeded by that of the Conseil d'Etat, and here Napoleon showed at his best as a man of peace. All contemporaries agree that in the Conseil d'Etat deliberation and speech were free; but the superiority of Napoleon was easily manifest.

"'I was present,' said one of them, 'at sittings of the Council of State in which the Emperor presided for seven consecutive hours. His stimulating influence, the prodigious penetration of his analytical mind, the clearness with which he summed up the most complicated questions, the care he took not only to suffer but to provoke contradiction, the art of increasing devotion to him by a familiarity which possessed the knack of behaving towards his inferiors as though they were his equals, produced an enthusiasm equal to that which he exercised over the army. Men exhausted themselves with work, as they did on the field of battle. All those who came near him fell under the influence of voluntary submission. There is no imputation more calumnious than that he ruled by fear; as in the case of Caesar, his power over men was the power of seductiveness.'"

The dinner hour of Napoleon was usually six: he swallowed his dinner as he gobbled up his breakfast. After this followed occasionally relaxation *en famille*, more often assemblies, receptions, and balls, which the Emperor, however, seldom attended. His work was resumed at the dead of night—

one of the most striking proofs of his mental activity.

"It was his hour for figures, for the returns of the situations of his armies—those returns which were to him the pleasantest books of his library, and which he read with the greatest pleasure in his moments of leisure. . . . If it was a question of work of long duration—of letters to write and of plans to develop—he had his secretary awakened, and, continuing to walk up and down with his hands behind his back, dictated."

Sunday was Napoleon's day for his grand receptions of Ambassadors, Ministers of the State, and the highest officials.

"The Emperor began at his right hand to go round, talking to each in succession. He passed along twice, and twice said a few words; but in the ordinary course only remarks of no moment. 'Do you amuse yourself in Paris?' 'Have you any news from your country?' No matters of business, nothing but civilities. If he meant to strike a blow, to prove that he was not duped, or to unmask the enemy—England or Austria—which wheedled while it was waiting to get its ambuscade ready . . . he assumed his 'tempest' countenance at the entrance of the Throne Room, fastened at once on the agent with whom he was concerned, and began his discourse. This discourse was certainly violent."

This was the day, too, of his reviews in Paris; and it should be stated that he attended mass, and with a becoming demeanour.

"Without pretending to any devoutness, or without falling on his knees, he is grave, serious, and impassive. . . . This seriousness in the presence of a religious ceremony makes a contrast in the memory of people of the Old Court with the recollection of Louis XVI., whose behaviour scandalised the English travellers."

Amidst all the grandeur of his imperial state, Napoleon retained the frugality, the simplicity, and the tastes of his youth.

"That which formed the familiar surroundings of his life are contained in a few chests—we might even say in a few small boxes—and however great might be his magnificence, however much he desired to clothe his surroundings with grandeur, there remained in the Emperor much of the sous-lieutenant of former years, ready to start when the trumpet sounds to horse, and only wanting a few minutes to cord his luggage."

There is a great deal of rubbish, we must say, in this book; but it contains a few grains of real gold.

WILLIAM O'CONNOR MORRIS.

NEW NOVELS.

Round the Red Lamp. By A. Conan Doyle. (Methuen.)

Dr. Endicott's Experiment. By Adeline Sergeant. In 2 vols. (Chatto & Windus.)

The Princess Royal. By Katherine Wylde. In 3 vols. (Bentley.)

Penhala: a Wayside Wizard. By Clara Lemore. In 3 vols. (Hurst & Blackett.)

The Birth of a Soul. By Mrs. Phillips. (W. H. Allen.)

A Doctor in Difficulties. By F. C. Philips. (Ward & Downey.)

NOBODY need deny "in the abstract" that good short stories may be based on medical

experiences. *The Diary of a Late Physician* still gives us less difficulty in endorsing our fathers' judgments than *Ten Thousand a Year*; and only the other day, even before M. Léon Daudet gave Paris a *frisson nouveau* with that nice, pleasant book, *Les Morticoles*, a writer, whose name escapes us, had produced a collection, some of them particularly good. But we may frankly say that Dr. Conan Doyle's attempts in this way are a distinct disappointment to us. The opening tale—a very slight, but decidedly agreeable, contrast, in the half-sarcastic vein, of the old doctor and the new—promises well; but the performance of the rest does not come up to this promise, especially in the more tragic stories, though "A False Start," in the same easy key as "Behind the Times," again has merits. The fact is, that, to speak familiarly, Dr. Conan Doyle has not "got the hang of it." His imaginations are frequently good, but he does not know what to do with them. If Mérimée had written "The Case of Lady Sannox," the reader would never have forgotten it all his days; if Sheridan Le Fanu had written "Lot No. 249" the reader would have had bad dreams for at least one of his nights. As it is, the first is not much more than repulsive, and the second not much less than comic. And as Dr. Doyle has by no means stinted himself of means to produce the shudder, it is all the more unlucky that he should only produce the shrug. Of course, he may have been more successful with other readers; and it may be fully admitted that some of his stories are in themselves readable enough. They might have been fair for Dick, and good for Tom, and excellent for Harry; but they do not seem to us more than so-so for Dr. Conan Doyle.

It so happens that Miss Adeline Sergeant, a lay-woman, comes into competition with this expert in the matter of her *donnée*; for Dr. Endicott is a medical doctor-man, and his experiment is carried on in the case of a school-fellow's wife, on whom he tries a new treatment for cancer. Just as he has succeeded, Fate, with her usual unsportsmanlike conduct, kills the lady in a carriage accident, so that the thoroughness and durability of Endicott's cure of the incurable are likely to be disputed by sceptical brethren. The step which he takes to get the better of Fate, and the tragic complications that ensue, shall be left to readers to find out. The book is not long; and no book of Miss Sergeant's, long or short, is devoid of a considerable share of craftsmanship. One must all the more regret that she, like others of her craft, is driven to dissipate in half a dozen books the powers which, concentrated on one, would probably produce something permanent. The ideas here are by no means bad, the central incident, if a little melodramatic, cannot be said to be utterly improbable, the contrast of Stephen Endicott and Harry Crawford gives plenty of opportunity, and the loves of their children Harold and Alice are prevented from running smooth by a sufficiently dramatic expedient. But none of the characters is worked up to the point—the point which makes a person out of a mere personage; none of the incidents receives that handling

which makes fiction more permanent as well as more interesting than fact. And so the book remains stuff of the circulating library, not of the library proper; a thing for stalls and boxes, not for shelves.

There is a freshness about *The Princess Royal* which comes rather from the style than the incidents, and which is very agreeable. Even the incidents are not commonplace; for Miss Wyld has had the courage to mix up lamp-patents with the fortunes of her Norman house, and the smell of the lamp is for once not disagreeable. For the rest, nobody, of course, can claim much freshness, in appearance at least, for a "Lady Clare" story, combined with the restoration of the fortunes of a half-ruined house, even when it is varied by lamps and the discomfiture of a bad Cambridge cousin, who unites blue blood, next-heirship, science, scheming, immorality, and, as one of the characters asserts, Jesuitism. We know it will all come right, and that is enough. But the style—not in the composition-master's sense, but in that of general *faire* and tone—is, as has been said, curiously fresh and lively, with an easy swim in it which never takes the trouble to lash itself into epigram, but which at the same time is never flat or tame. This is a good gift—one of the very best for the reader.

The satisfaction of him who begins *Penhala* and finds it Cornish—for most things Cornish are good, putting politics, religion, and the road from Launceston to Bodmin out of the question as controversial—may be a little dashed by coming before long to a Nihilist and a crime. The crime is, at least to us, generally a nuisance in novels: the Nihilist is almost invariably a bore of the most suffocating kind. These things, however, do not do so much harm as may be feared. They indeed occasion and prolong the disappearances and experiences of John Penhala, otherwise Smith, otherwise Katerfelto. But the Nihilists—for there are two, and the second Petrovsky is rather worse than the first—meet their proper doom at the hands of the Third Section, or other friends of the human race, and the crime is cleared up; and, meanwhile, there is much very tolerable business of various kinds. But why does Mrs. Lemore speak of "the gargantuan masses of the Cornish cliffs." Certainly Gargantua was a giant: and cliffs are often called gigantic. But "gigantic" and "gargantuan" are not quite interchangeable terms.

The Birth of a Soul is one of those Jewish stories which have been so frequent lately, and it is very remarkable that Jewish heroines always seem to have unpleasant relations. The unpleasantness of the relations of Alix Halfond is rendered more unpleasant still by the fact that, according to her grandfather's will, her fortune, which is considerable, goes to them if she marries a Christian. She does not want to marry a Jew, and she also does not want to lose her fortune; while it does not seem to occur to her that, as she has eight thousand a year and is quite young, a few years' spinsterhood and a little economy would put her in a position to neglect the venerable Israelite's

churlish patriotism. On the contrary, it seems for a long time as though she would defy him in favour of a certain Lord Southcombe, whose wealth is enough by itself. In this case, of course, her "soul" would not have been "born," to which operation the assistance of a certain Gwynne Falkenham is, it seems, necessary. Things are put right at last by a rather prodigal exercise of that power to kill and to make alive which the lady novelist so loves to wield, the death of Southcombe, in particular, showing that Mrs. Phillips's nature is not so tolerably mild as Narcissa's, for the knot really might have been untied without killing a peer of the realm in such a very melodramatic fashion. The book is odd in more ways than one. It is written in a phraseology which, though irreproachable English for the most part, as far as grammatical tests go, reads in some indefinable way like a translation from French, owing to the mould and cast of the sentences. The sub-title calls it a "psychological study"; and though the tone and motives are quite English in some and the most obvious ways, in others they are not. Generally speaking, it gives the impression that the author would write a better book if she shook herself freer.

Mr. F. C. Philips's *A Doctor in Difficulties* is little more than a *conte*, filling but 150 very small pages of rather large print. The doctor's difficulties come not unnaturally from his marrying a young music-hall singer. The end is pathetic, and Mr. Philips's well-proved knowledge of certain sides of life is displayed to no ill advantage; but the thing is rather slight.

GEORGE SAINTSBURY.

NOTES AND NEWS.

THE delegates of the Clarendon Press expect to publish early in the New Year the first volume of a *Local History of Phrygia*, by Prof. W. M. Ramsay, of Aberdeen. The plan of the work is to treat each district and city separately, collecting all information that can be gathered from every source about each, from the earliest period when anything can be learned down to the final conquest by the Turks. The facts about the ancient religion of each district have been collected with special care; and the original texts on which every inference is based will be given in appendices to the several chapters. The early history of Christianity will be treated very fully, and the Christian inscriptions will be collected in special chapters. Vol. i. will be devoted to the Lycos valley (with the great cities of Laodiceia, Hierapolis, and Colossai), and to the extreme south-western parts of Phrygia.

MESSRS. MACMILLAN & Co. will publish at the end of this week *The Life and Letters of Dean Church*, edited by his daughter, with a preface by the Dean of Christ Church. The book is divided into three parts: the first relates to Church's connexion with Oxford, while the second and third deal respectively with his career as Rector of Whatley and as Dean of St. Paul's.

DR. WADDELL's work on *The Buddhism of Tibet*, with its mystic cult, symbolism, mythology, and demonology, will be published by Messrs. W. H. Allen & Co. on December 10. The work contains over 200 illustrations, many of which are extremely curious. The author is one of the very few Europeans who have entered the territory of the Grand Lama and spent several

years in studying Lamaism. A Lamaist temple with its fittings was purchased, and the officiating priests explained in full detail the symbolism. The priests were persuaded that Dr. Waddell was a Western incarnation of Buddha, and the fulfilment of a prophecy in their ancient writings.

THE full title of Prof. E. J. Dillon's book, which Messrs. Isbister & Co. will publish before Christmas, is *The Sceptics of the Old Testament: Job, Koheleth, Agur*, with a new English text of Job and Ecclesiastes.

MESSRS. GEORGE BELL & SONS will shortly add to "Bohn's Library" an edition of Smollett's novels, in four volumes, with illustrations by Cruikshank.

MR. ELKIN MATHEWS will publish, before Christmas, *The Birds about Us*: a series of nature studies by Dr. C. C. Abbott, an American writer of the school of Burroughs, with numerous illustrations.

MESSRS. DIOBY, LONG & Co. will publish, at the end of this week, in one volume, Dr Arabella Kenealy's new novel, *Some Men are such Gentlemen*.

THE new "Pseudonym" will appear next week, under the title of *Cliff Days*, by Brian Rosegarth. The author has made use of a novel technique, in which natural scenery is used as an emotional background.

MESSRS. HODDER BROTHERS announce for immediate publication Jonas Lie's *One of Life's Slaves*, translated from the Norwegian by Jessie Muir.

THE following volumes of verse are announced to be published immediately by Mr. Elliot Stock: *In Leisure Time*, by William S. Mavor; *The King's Daughter, and other Poems*, by Mathew Hunt; *Dante Vignettes*, by Norley Chester; and *Whispers from the Throne*, by Winifred A. Ivenson.

THE tenth issue of *Hazell's Annual*, which is to appear at the end of this week, will contain a number of new articles, dealing with such subjects as Parish Councils, the Finance Act, the Independent Labour Party, the Inter-Colonial Conference at Ottawa, the War between China and Japan. There will also be statistical articles on agriculture, banking, mining, and railways during the past year; and biographies of persons who have recently attained prominence.

A CHEAP edition of the late Bishop of Colchester's book on *The Old Testament and the New Criticism* is announced for immediate publication by Mr. Elliot Stock.

THE newest thing in magazines is the *Chameleon*, of which the first number may be expected by the end of the present week. It takes for its motto a phrase from Mr. R. L. Stevenson: "A bazaar of dangerous and smiling chances"; and among the contributors will be Mr. Oscar Wilde, Lord Alfred Douglas, Mr. Max Beerbohm, and—Mr. Lionel Johnson. The publishers are Messrs. Gay and Bird, to whom intending subscribers should address themselves promptly; for the issue is to be limited to one hundred copies.

THE forthcoming number of the *North American Review* (published in this country by Mr. Heinemann) will contain the following articles: "Froude," by Professor Goldwin Smith; "How the Czar's Death affects Europe," by Sergius Stepniak; and "The Salvation Army," by the Rev. Prof. C. A. Briggs.

THIS week's number of the *Westminster Budget* will contain an interview with Messrs. A. & C. Black, with readings showing some of the differences between the authorised and the unauthorised editions of Sir Walter Scott's novels,

and also tables giving their comparative popularity.

DR. SAMUEL RAWSON GARDINER has undertaken to deliver a course of three lectures at the Royal Institution after Christmas, on "Three Periods of Seventeenth Century History: the Monarchy, the Commonwealth, the Restoration."

At the meeting of the Library Association on Monday next, at 20, Hanover-square, a paper will be read by Mr. L. S. Jast, of Peterborough, on "Classification in Public Libraries, with special reference to the Dewey Decimal System."

THE second series of lectures given by the Sunday Lecture Society begins on Sunday next, December 9, in St. George's Hall, Langham-place, at 4 p.m., when Mr. E. Neville Rolfe will lecture on "The Buried Cities of Campania." Lectures will be given subsequently by Mr. Wyke Bayliss, Prof. Marshall Ward, Prof. Vivian B. Lewes, Mr. Oswald Brown, Mr. Arthur Clayden, and Mr. James Craven.

THE Deutsche Verlags Anstalt, of Stuttgart, has just published a new novel by Prof. Georg Ebers, entitled *Im Schmiedefeuer*, the scene of which, as of his former novel, *Die Gred*, is laid in Nuremberg.

UNIVERSITY JOTTINGS.

In Convocation at Oxford next Tuesday, it will be proposed to confer the degree of D.D., "by decree of the house," upon the Very Rev. E. C. Wickham, Dean of Lincoln, and editor of *Horace*.

THE board of studies for the new honours school of English at Oxford have issued a set of regulations, which we may perhaps print in full next week. At present, we must be content with remarking that the examination will include the history of criticism and of style in prose and verse.

MR. J. BASS MULLINGER, of St. John's, has been appointed a university lecturer in history at Cambridge for a term of five years.

THE Rev. A. F. Winnington Ingram, head of the Oxford House, Bethnal Green, has been appointed lecturer in pastoral theology at Cambridge for the current year.

ON Wednesday of this week, Sir John Stainer, professor of music at Oxford, delivered a public lecture in the Sheldonian Theatre upon "The Choral Responses of the English Liturgy," with illustrations.

MR. ARTHUR SURRIDOE HUNT, late scholar of Queen's College, has been elected to the Craven fellowship at Oxford, which is now in the nature of an endowment for classical research abroad, tenable for two years. We may add that, since the Craven trust was remodelled in 1886, the fellowship has been awarded four times to members of Queen's.

MR. C. A. A. DU PONTET, scholar of Trinity, has been elected to the Hertford scholarship at Oxford, which his brother gained eight years ago. So far as we know, the only similar case is that of the two Nettleships, who were Hertford scholars in 1859 and 1866. During the last eight years, the Hertford has been won six times by boys from St. Paul's School. By a new statute, which has just received the approval of Congregation, the examination for the Hertford is henceforth to be held in the summer term, so that candidates who have already passed moderations may compete. One result of the change is, that there will be no examination at all in 1896.

FROM a report of the proceedings at a meeting for promoting a memorial to the late Prof. W. Robertson Smith, which is printed in a special number of the *Cambridge University Reporter*, we learn that the portrait of him, which used to hang in his rooms, will eventually become the property of Christ's College.

WE welcome the fourth issue of *Minerva* (Strassburg: Karl Trübner), which is more and more justifying its claim to the sub-title of "Jahrbuch der Gelehrten Welt." It started in 1891, as a small volume of 360 pages, confined mainly to universities proper, and accurate only for Central Europe. It has now swollen to a bulky tome of nearly 1000 pages, including all such learned institutions as libraries and observatories, and extending geographically to Manila and Monte Video. In the appendix, we notice such recent corrections as the death of Prof. Froude, and the appointment of Prof. Rieu. But there is still something to complain of in the English section: Owen's College is represented as having more students than Cambridge, and Sir Charles Russell appears as treasurer of Lincoln's Inn. There is special entry for Prüfungs-(Kandidaten-) Universitäten, confined to London, India, and Worcester (Mass.): London here takes the lead with a round number of 6000 matriculated students, while the figures for Madras have been reduced from 7907 to 3430. The second and third issues of *Minerva* were illustrated with portraits of Mommsen and Pasteur. The present issue—as we ventured to suggest a year ago in the *ACADEMY*—has an admirable likeness of Lord Kelvin, etched by Mr. Hubert Herkomer. If we may be so bold as to offer our advice again, we would submit for next year's honours the name of Prof. Mendeléef, of St. Petersburg.

ORIGINAL VERSE.

IN MEMORIAM: CHARLES THOMAS NEWTON, K.C.B.

SHAPELY as marble, strong as oak, and whole
As Earth's own heart, who sped thy faithful
quest

Of her historic treasure, shall thy soul
Forsooth, world-wearied, claim eternal rest
Afar in some lone mansion of the Blest,
Where the sun loiters? Nearer be thy goal,
O pious son of Gaia! She hath pressed
On thy stern brow her deathless aureole.
Dear Earth, whom proud Apollo would expel,
Long hath outlived his perishable bay.
Abide with her and with her children dwell
Upon her homely bosom here for aye.
The mantic Mother, whom thou lovedst well,
Crowns thee with golden blooms and bids thee
stay.

GEORGE C. W. WARR.

MAGAZINES AND REVIEWS.

THE *Expositor* for December contains the continuation of Prof. A. S. Wilkins's valuable criticism of Dr. Rendel Harris's theory respecting the Western Text of the Greek Testament. Prof. Nestle shows reason to suppose that Mark i. 1 is not properly the opening of the text, but an early title of the book (the true beginning being, "As it is written"). Prof. Beet continues his series of Biblical-theological articles; and three thoughtful semi-homiletical papers are contributed by Messrs. Denney, P. C. Simpson, and Whiteford. Dr. Marcus Doda gives, as usual, a valuable survey of recent Biblical literature.

THE *Boletín* of the Real Academia de la Historia for October has an admirable article by Father F. Fita on the Roman and Iberian inscriptions of Fraga. He there applies the system adopted by Hübner in his recent "Monumenta Linguae Ibericae" to the interpretation of these latter inscriptions. By a rigorous comparison with other inscriptions and coins, Latin

and Iberian, on both sides of the Pyrenees, he arrives at an interpretation which, with some partial reserves, seems valid. Unfortunately, the result is simply that of the ordinary Roman sepulchral inscriptions—the personal, gentile, and patronymic names, with the conventional dedications. An incidental consequence is the proof that, in the age immediately preceding ours, both sides of the Pyrenees were inhabited by peoples speaking an Iberian tongue, with some likeness to the actual Basque. The other papers are the Will of Antonio de Herrera, the Chronicler of the Indies and of Philip II., dated 1622; a contemporary relation by F. de Guzman of the last voyage of Orellano to the Amazon, in 1545; and a list of the books and MSS. in the Cathedral of Vich in 1808.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CLEVE, Jules de. Roland de Lassus: sa Vie et ses Œuvres. Paris: Fischbacher. 12 fr.
CONSTANT, Benjamin. Journal intime, et lettres à sa famille et à ses amis. Paris: Ollendorf. 7 fr. 50 c.
KÜHNEMANN, E. Herders Leben. München: Beck. 8 M. 50 Pf.
LAVISSE, Ernest. A propos de nos Ecoles. Paris: Colin. 3 fr. 50 c.
LEFEVRE-PONTALIS, Carl. De Titlis à Persepolis. Paris: Plon. 15 fr.
MEINONG, A. Psychologisch-ethische Untersuchungen zur Werth-Theorie. Graz: Leschneger. 4 M.
MOLINIER, Em. Le Trésor de la Cathédrale de Coire. Paris: Lib. Centrale des Beaux-Arts. 50 fr.
PARL, H. Venezia. Mit Orig.-Zeichn. v. E. Tito, T. Grubhofer, L. Cima, etc. Wien: Engel. 30 M.
UZES, Duchesse d'. Le Voyage de mon Fils au Congo. Paris: Plon. 20 fr.
VOLKELT, J. Aesthetische Zeitfragen. München: Beck. 4 M. 50 Pf.
WOLFF, G. Gottesdienst-Stellung im deutschen Bildungsleben. 1. Bd. Kiel: Lipsius. 6 M.
WOLKAN, R. Bühnens Anteil an der deutschen Literatur d. 19. Jahrh. 8. Thl. Prag: Haase. 30 M.

THEOLOGY, ETC.

- GORTZ, C. Die Busslehre Cyprians. Königsberg: Braun. 2 M.
STAUB, M. Das Verhältnis der menschlichen Willensfreiheit zur Gotteslehre bei Martin Luther u. Huldreich Zwingli. Zürich: Loemann. 8 M.
VOLLMEYER, H. Die alttestamentlichen Citate bei Paulus, textkritisch u. biblisch-theologisch gewürdigt. Freiburg: L.-B. Mohr. 2 M. 80 Pf.

HISTORY, LAW, ETC.

- ANDRÉANI, A. Guide pratique de l'administration française. Paris: Guillaumin. 15 fr.
D'HARNONCOURT, H. Graf. Gesammelte Nachrichten üb. die Familie der Grafen de la Fontaine d'Harnoncourt. Unverzagt: Wies: Braumüller. 60 M.
DU MOULIN ECKART, Graf R. Bayer unter dem Ministerium Montgelas 1789-1817. 1. Bd. (1799-1800.) München: Beck. 8 M. 50 Pf.
DUVAL, G. Napoleon III.: Enfance-Jeunesse. Paris: Flammarion. 3 fr. 50 c.
FISCHER, R. Das Recht des deutschen Kaisers. Berlin: Mooser. 4 M.
FOUQUER, Gustave. La Vie publique et privée des Grecs et des Romains. Paris: Hachette. 12 fr.
GLASSON, E. Histoire du Droit et des Institutions de la France. T. VI. La féodalité. Les finances et la justice du roi. Paris: Pichon. 10 fr.
ILO, A. Die Fischer v. Erlach. I. Wien: Koenig. 20 M.
KNITTEL, A. Beiträge zur Geschichte des deutschen Genossenschaftswesens. Freiburg-i.-B.: Mohr. 3 M. 60 Pf.
LINDNER, Th. Geschichte des deutschen Volkes. Stuttgart: Cotta. 10 M.
MARTENS, W. Gregor VII., sein Leben u. Wirken. Leipzig: Duncker & Humblot. 18 M.
NIESCH, C. Studien u. Bemerkungen zur Geschichte des alten Orients. I. Leipzig: Pfeiffer. 8 M.
SPANNHORL, K. Minden u. Ravensberg unter brandenburgisch-preussischer Herrschaft von 1648 bis 1719. Hannover: Hahn. 4 M. 50 Pf.
STABROCH-GRASMAN, G. Geschichte der Deutschen in Oesterreich-Ungarn. 1. Bd. Von den ältesten Zeiten bis zum J. 955. Wien: Koenig. 12 M.
ZEISSKOPF, H. R. v. Belgien unter der Generalstatthalter-schaft Erzherzog Carl (1793-4). 3. Thl. Leipzig: Freytag. 3 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY, ETC.

- EISELER, R. Die Weiterbildung der Kant'schen Aprioritätslehre bis zur Gegenwart. Leipzig: Friedrich. 1 M. 80 Pf.
FRITSCH, A. Fauna der Gaskohle u. der Kalksteine der Permformation Böhmens. 3. Bd. 3. Hft. Palaeontologiae. I. Prag: Rivaec. 82 M.
KONKOLY, N. v. Beobachtungen, angestellt am astrophysikal. Observatorium in O. Gyalla. 15. u. 16. Bd. (1892, 1893). Halle: Schmidt. 10 M.
KRALIK, R. Weltweisheit. II. Wien: Koenig. 4 M.
MARTEL, E. A. Les Abîmes: les eaux souterraines, les cavernes, les sources, la spéléologie. Paris: Delagrave. 20 fr.

PHILOLOGY, ETC.

- BRUGMANN, K. *Die Ausdrücke f. den Begriff der Totalität in den indogermanischen Sprachen.* Leipzig: Edelman. 2 M.
- FÉCAMP, A. *Le Poème de Gudrun: ses origines, sa formation et son histoire.* Paris: Bouillon. 8 fr.
- HENRY, V. *Les Livres VIII. et IX. de l'Ātharva-Vēda, traduits et commentés.* Paris: Maisonneuve. 8 fr.
- HOMMEL, F. *Sumerische Lesestücke.* München: Lukaschik. 20 M.
- MASPERO, G. *Les Inscriptions des Pyramides de Saggarah.* Paris: Bouillon. 50 fr.

CORRESPONDENCE.

THE NEW SYRIAC CODEX OF THE GOSPELS.

Oxford: Dec. 1, 1894.

I hope I may add a few words more in completion of my letter in the ACADEMY of November 17, and in reference to the remarks of Mr. Charles and Mr. White in your last number.

Mr. Charles entirely agrees with me on one point. I said "that the genealogy (in Matt. i. 1-16) finds its only logical and possible conclusion in the new form of v. 16. This all parties will admit." Mr. Charles admits it, and adduces the fresh evidence of the Old Latin Versions in favour of my contention.

Secondly, I urged that the genealogy, in spite of its naturalistic ending, cannot be detached from the text of Matthew as a later addition, but is even presupposed by v. 18. Here Mr. Charles joins issue with me. For he argues that Matt. i. 1-17 is "an Ebionitic genealogy of Jesus," which is not "the work of the Evangelist or writer of the complete Gospel," whereas vv. 18-25 are. This spurious and heretical genealogy was, according to Mr. Charles, "wrongly prefixed by the final redactor of the Gospel, or more probably by a mere scribe," and "probably not incorporated universally in the Greek MSS. before 170 A.D."

He bases this conclusion on these grounds: (a) That "the spiritual presuppositions of i. 18-25 and of the rest of the Gospel are the same"—*e.g.*, Old Testament prophecy is appealed to in v. 22, as often in the First Gospel, whereas it is not appealed to in vv. 1-17; (b) Justin Martyr does not refer to this genealogy, and Tatian's Diatessaron omits it.

I will take these arguments in order. Mr. Charles discredits vv. 1-17 because they contain no appeal to Old Testament prophecy, and says, "A better opportunity [of so appealing] could not have presented itself than that given at the close of this section."

This is a poor reason for rejecting the verses. The writer of Matthew's Gospel, fond as he was of appealing to prophecy, may quite well have written seventeen consecutive verses without doing so, especially when he was engaged in working out a bare pedigree. Not only so, but the conviction that the Messiah was to be born of the house of David was so ingrained in Jewish minds that to quote prophecy by way of proving it to them was here superfluous. The conviction is rather presupposed by the pedigree, and is its nerve. Every Jew admitted that the Messiah was to be of the house of David, but not every Jew that he was to be born of a virgin. Consequently Isaiah is invoked to prove the latter point by the writer of vv. 18-25, but the former was assumed by the writer of the pedigree as something self-evident.

The Gospel of Matthew was written for Jews. How then is it out of harmony with its general "spiritual presuppositions" to begin with a pedigree which proves that Jesus was a descendant of David? No Jew would have believed that Jesus was the Messiah or Christ till he saw the point proved. How else, therefore, could the author of a gospel addressed to Jews begin, than with such a pedigree as we have in vv. 1-17? The very wording of the first verse, "The book of the

generation of Jesus Christ, Son of David," is as eloquent as any other passage in the Gospel of the writer's wish to convert fellow-Jews to the belief that Jesus was their national Messiah. And Mr. Charles, later on in his letter, sees this, for he writes thus: "A genealogy tracing the descent of Jesus from Abraham seemed to have a special fitness in a Gospel addressed first and mainly to Jews." Exactly so. But such a genealogy was never affixed to the Gospel of Matthew, and incorporated universally in the Greek MSS., as late as 170 A.D. For by that time Christianity had long left its cradle in Judaea, and the Gentiles who had for a hundred years filled the Church did not much care whether Jesus was or was not of the seed of David and Abraham. They were more concerned with his aspect as the Divine Logos. As late as 170 A.D. they would certainly not have added such a genealogy in any text. If they accepted it, it was because they found it there and could not get rid of it. It was too primitively, too deeply-seated, a part of Matthew's Gospel to be removed. However, they did their best to neutralise its effects. For they doctored it up, or, as Mr. Charles puts it, they "deliberately corrected it towards the close of the second century." If it was not in all copies—and Mr. Charles asserts that it was not in all before 170 A.D.—why did they not simply disown it and stick to the primitive texts which were without it?

(b) Mr. Charles implies that Justin Martyr did not know of the genealogy:—

"We have," he says, "excellent external attestation [of vv. 18-25] in Justin Martyr (*Ap. i. 33, Dial. c. Tryph. 78*) and in Tatian's Diatessaron (ii. 1-8), where both these writers reproduce i. 18-25, but altogether omit any reference to vv. i. 1-17."

But if Justin was not familiar with verses 1-17, how did he come to write (*Dial. c. Tryph. 120*) as follows?

Μερίζεται γὰρ τὸ σπέρμα ἐξ Ἰακώβ, καὶ διὰ Ἰούδα καὶ Φαρίσαι Ἰησοῦ καὶ Δαυὶδ κατέρχεται.

Where Otto justly puts the note: "Coll. Matt. i. 2, 3, 6." Justin then had the genealogy.* So had Irenaeus, another second century Father, and Julius Africanus a little later.

As to Tatian, critics have long ago pointed out that his encratite and heretical leanings forbade him to give the genealogies. I would also suggest that they had rather lost their interest for the Church, which was no longer mainly Jewish. Perhaps, also, Tatian saw, what not every modern divine can see, that the two genealogies cannot be harmonised, and so had the good sense not to attempt an impossible feat.

It is true that one codex writes in the margin at v. 18: *Genealogia hucusque, incipit ev. sec. mt.* Still, neither that nor any other codex or ancient Version omits the genealogy. This is good proof that it was in all copies from the first. Its occurrence in the new Syriac form and in the Old Latin *k* is evidence of its presence long before Tatian made his Diatessaron; and not only of its presence, but of its wide geographical diffusion in East and West. Mr. Charles, in fact, would have us believe in a phenomenon unparalleled in the history of texts, for he supposes that there was at first an orthodox Matthew beginning with v. 18. To this orthodox Gospel Ebionite heretics tacked on in front seventeen heretical

* Justin, indeed, gives the genealogy to Mary, just as (*Dial. 264a, 327a*) he calls her of the tribe or stock of David. The spurious Protevangelium does the same, and Justin clearly used some apocryphal gospel which boldly appropriated Joseph's genealogy to Mary. In modifying the canonical text pious fraud never went so far, but was content with the deliberate correction of v. 16.

verses, leaving, however, intact the orthodox section (vv. 18-25). Then the orthodox, instead of simply disowning the heretical addition (vv. 1-17), adopted it in their copies "universally" as early as A.D. 170. Lastly, they tried to palliate the heretical element, so needlessly admitted into their aforesaid orthodox Gospel, by "deliberately correcting" v. 16. Who will accept such a theory of textual development?

Nor is it a small objection to Mr. Charles's theory that it inverts the history of Christian ideas. Jesus was recognised as the Jewish Messiah before He was identified with the Logos, or Creative Word of God. As Messiah, He needed to have such a pedigree as we read in Matt. i. 1-17. This pedigree, therefore, belongs to the earliest stage of the religion. Viewed as the Logos, however, Jesus needed to be born of a mother, ἀειπαρθένος, ἀψαυστος, καὶ ἁμάρτος, as Philo says. The miraculous conception was thus an appanage of the Logos doctrine long before the birth of Jesus; of this a study of Philo will convince anyone. Hence, after the appropriation of the Logos doctrine to Jesus, the virgin birth also came to be attributed to Him.

In speaking of v. 19 as a gloss, in my letter of November 17, I hardly conveyed my meaning. I did not wish to imply that this verse was introduced in this pericope after the text as we have it had once taken shape, but only that the story was originally a bit of philosophy, a spiritual truth, which in being written down in the present shape was materialised. My explanation is confirmed by Rom. i. 3, 4, where Paul says that Jesus was born ἐκ σπέρματος Δαυὶδ κατὰ ὥρα (i.e., a son of Joseph, for it was Joseph and not Mary who, according to the Gospels, was of the house of David), but was at the same time Son of God ἐν δυνάμει κατὰ πνεῦμα ἁγιοσύνης. Mr. Badham points out that Galatians iv. 29 proves that two men might be both, in Paul's thought, born in the natural way, yet one be born according to the flesh and the other according to the Spirit.

Mr. White's suggestion—that in the Old Latin MS. *k*, and in the new Syriac the sentence, "he knew her not until," was omitted in order to safeguard the perpetual virginity of Mary—is the more probable, because there are external grounds for supposing that it was originally in the text. For Philo, in the same context from which I drew my citations in my letter of November 17, writes thus (*De Cherubim* § 12):

"But Adam knew his wife; and she conceived and bore Cain. . . . Those men, unto whose virtue the legislator hath borne witness, he doth not represent as knowing their wives (γνωρίζοντας τὰς γυναῖκας), I mean Abraham, Isaac, Jacob, Moses, and anyone of the same faith with them (καὶ εἰ τις αὐτοῖς ὁμολῶλος)."

If the parallel which, in the ACADEMY of November 17, I drew between the words of Philo which follow and Matt. 18-20, be just, the words, "he knew her not until," may perhaps be regarded as due to the same state of opinion or speculation out of which the rest of the pericope vv. 18-25 arose. Mr. White's suggestion, if correct, shows how premature it was on the part of Prof. Rendell Harris to exclaim of his new codex: "An enemy hath done this thing."

I abstain from following Mr. Charles into a discussion of the genealogy in Luke, which he also rejects as an heretical addition. I will merely remark that Irenaeus and Julius Africanus and all the other Fathers had it in their texts, and that there is not a single MS. or Version which omits it. Nor must we forget that pedigrees of Jesus so disparate and incompatible with each other, as those of Matthew and Luke, must belong to the earliest stage of the text, and have been irremovably attached to their respective Gospels long before

A.D. 170, when the canon of the New Testament was fixed. For as additions they would not have been then tolerated by people who had all four Gospels side by side in one volume.

In conclusion, I cannot see that there is the slightest ground for the excision from the text of either genealogy; and when Mr. Charles mutilates a text usually accounted sacred, he is in danger of falling into the predicament of the Chinaman who burned down his house in order to roast his pig. *Machaera non stylo usus est*, as Tertullian said of a famous heretic. To many, no doubt, the new and incontestably true text of Matt. i. 16 will seem to be an ill which calls for the knife; but, after all, we must abide by our evidence, and be fair to it.

FRED. C. CONYBEARE.

Cambridge: Dec. 1, 1894.

I have read with very great interest Mr. Charles's able solution of the enigma presented by the strange reading of Matt. i. 16 in the Sinaitic palimpsest, and all the more because I have arrived at a somewhat similar conclusion, though on wholly different grounds. This will be more fully explained in the introduction to my translation, which will be published in a few days.

Is it not possible that this reading of Matt. i. 16 may have been in the original draft of the Gospel of Matthew, copied verbatim from an official register kept in the Temple? Can any one suppose that a peasant woman, even though accompanied by her husband, would on the occasion of the presentation of her first-born son venture to state her supernatural experiences? The author of the First Gospel may have been quite aware of these, and yet have thought it his duty to copy the genealogy as he found it. Semitic people are not logical; and, knowing the facts, the inconsistency of v. 16 being followed by vv. 18 and 19 might not strike them. But the statement in v. 16 had to be modified when it came under the eye of foreigners, possibly when the Gospel of Matthew was translated into Greek. This may even have been done by the Evangelist himself, and yet copies of his uncorrected first edition might continue to be made or to be translated.

My conjecture is not in perfect harmony with that of Mr. Charles, who regards vv. 1-17 as a later addition prefixed to the Gospel of Matthew. But I am convinced that, on the lines indicated by one or the other, we shall arrive at the truth.

The phrases "to thee" of v. 21 and "to him" of v. 25 become of less importance, when we consider that the Syriac language is very redundant in its use of pronouns, and that our Lord was born in wedlock, Joseph being His natural protector.

I observe a statement that this Sinaitic MS. is supposed to belong to the fifth century, but I observe also that no reasons have as yet been given for this assumption. I was the first to state in February, 1892, when I discovered the MS., that its text of the Gospels could not possibly be later than the middle of the fifth century. This was a mere guess from external probabilities, without any scientific basis; and, so far as I know, even the approximate date has yet to be determined. If I were entitled to a second guess, from internal evidence I should place it considerably earlier.

So much for the MS. The version itself is considered by both the surviving transcribers to belong to the second century. Dr. Nestle has stated his opinion in the *Allgemeine Zeitung* for November 20 that the newly recovered text is no duplicate of the Curetonian, but the very earliest translation of the Gospels into Syriac, and that on it both the Curetonian and the Diatessaron are founded, the Diatessaron

being the more ancient of these two. But on this subject we have heard different opinions; and all the available evidence is not yet before us.

AGNES S. LEWIS.

Ulm, Germany: Dec. 3, 1894.

The very interesting communication from Mr. Charles, in the ACADEMY of December 1, calls forth one or two remarks.

First [Dr. Nestle here corrects the omission of *illa* in the Latin rendering of the Curetonian MS., which Mr. Charles has himself corrected below].

Secondly, not only is it the case that the Irish MSS. place the initial letter of Matthew's Gospel at v. 18 instead of at v. 1—not less than eight out of the twenty-four MSS. used by Wordsworth and White begin v. 18, *litteris capitalibus vel rubricatis*—but two of these MSS. have here, at v. 18, the actual heading, "Incipit Evangelium secundum Matthaeum." We thus have decisive documentary evidence of what Mr. Charles has inferred on internal and external grounds.

Finally, it should be said that other scholars have previously come to the same conclusions as those now arrived at—and proved—by Mr. Charles. In their most explicit form, they were perhaps stated by H. J. Holtzmann, who wrote, in 1889, that the genealogy must have ended with the words, *ἰωσήφ δὲ ἐγγέννησεν τὸν Ἰησοῦν*, and that it cannot have come from the Evangelist who wrote v. 18 sq. *Dies diem docet.*

E. NESTLE.

Oxford: Dec. 1, 1894.

As I was away from home when I had to revise the proof of my letter printed in the ACADEMY of to-day's date, I failed to detect a slip in my Latin rendering of the Curetonian text of Matt. i. 16. On my return to-day I re-examined that text and find that I omitted the relative after *illa*. Hence, for *illa peperit* read *illa quae peperit*. This makes the likeness which I traced between that text and *b* to disappear, but does not affect my main argument.

R. H. CHARLES.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 9, 4 p.m. Sunday Lecture: "The Buried Cities of Campania," by Mr. E. Neville-Rolfe. 7.30 p.m. Ethical: "Some Minor Virtues," by Mrs. Bryant.

MONDAY, Dec. 10, 5 p.m. London Institution: Travers Lecture, "Electric Engines," by Prof. Silvana Thompson.

8 p.m. Society of Arts: Cantor Lecture, "Modern Developments in Explosives," III, by Prof. Vivian B. Lewes.

8.30 p.m. Geographical: "To Kolguef Island and back, with some Weeks' Residence there," by Mr. A. Trevor-Battye.

TUESDAY, Dec. 11, 8 p.m. Library Association: "Classification in Public Libraries, with special reference to the Dewey Decimal System," by Mr. L. S. Jast.

8 p.m. Colonial Institute: "The Ottawa Conference: its National Significance," by Sir Henry Wrixon.

8 p.m. Civil Engineers: "Colliery Surface-Works," by Mr. E. R. Wair.

8.30 p.m. Anthropological: "Some Stone Implements of Australian Type, from Tasmania," by Dr. E. B. Tylor; "The Kalou-Yu (Ancestor Gods) of the Fijians," by Mr. Basil H. Thomson; "The Classificatory System of Relationship, Australia," by the Rev. Lorimer Fison.

WEDNESDAY, Dec. 12, 8 p.m. Society of Arts: "Manufacture of Salt," by Mr. T. Ward.

THURSDAY, Dec. 13, 7 p.m. London Institution: "A Popular Composer of the Olden Times: John Jenkins," by Prof. J. F. Bridge.

8 p.m. Electrical Engineers: Annual General Meeting; Report of Council and Election of Officers; Discussion, "Electrical Traction."

8 p.m. Mathematical: "Maxwell's Law of Partition of Energy," by Mr. G. H. Bryan; "The Spherical Catenary," and "Transformation of Elliptic Functions," by Prof. Greenhill; "Certain Non-elliptic q -Series," by Prof. L. J. Rogers; "A Class of Groups defined by Congruences," II, by Prof. W. Burnside; "The Integration of a Certain Differential Equation," by Mr. A. E. Daniels.

8.20 p.m. Antiquaries.

FRIDAY, Dec. 14, 5 p.m. Physical: "Students' Apparatus for finding the Mechanical Equivalent of Heat," by Messrs. W. E. Ayrton and H. C. Haycraft; "Glow Lamp Tests, and the Measuring Instruments," by Messrs. W. E. Ayrton and E. A. Medley.

8 p.m. Civil Engineers: Students' Meeting, "Some Experiments on the Heat-Losses to the Cylinder Walls of a Steam Engine," by Messrs. S. H. BaracloUGH and Lionel S. Marks.

SCIENCE.

A Concise Dictionary of the Assyrian Language (Assyrian—English—German). By W. Muss-Arnolt. (Williams and Norgate.)

ASSYRIOLOGY has just furnished a good illustration of the proverb: "It never rains but it pours." Here we have been waiting for years for a practical dictionary of the Assyrian language, so far as it has been deciphered; and all at once two such dictionaries appear simultaneously. Hardly has the first part of Prof. Delitzsch's new *Wörterbuch* been published, before the first part of the dictionary long ago promised from America also sees the light. Why the appearance of the latter work has been so long delayed, and why Dr. Muss-Arnolt has had to bear the whole burden of it, are explained in an introductory note.

The two dictionaries cover much the same ground, since Dr. Muss-Arnolt has chiefly confined himself to the registration of "all the important words occurring in the texts, historical and others, that are read by all beginners." The author disclaims any attempt "to embrace the whole cuneiform literature thus far published." That is a task which must be performed by individual scholars, who can supplement from their own notes the lists of words given in the dictionary. But the dictionary forms the indispensable basis upon which future work of the kind must be raised.

Although, however, the two dictionaries cover much the same ground, there is plenty of room for both. They differ from one another in plan. Delitzsch's *Wörterbuch* represents the work and conclusions of a single scholar, whereas Muss-Arnolt's Dictionary is primarily historical. Under each heading the views and translations of other scholars are given, with copious references to their works. The dictionary is, therefore, something more than a catalogue of Assyrian words; it is also a record of the progress of Assyriology and of the divergent ideas of its disciples.

Cross-references facilitate the use of the book. I wish only that the author had been more careful in distinguishing Assyrian from Sumerian, and both from ideographic expressions. As it is, Sumerian and Assyrian are mixed together in a way that will be confusing to the beginner and still more to the general student of language. Apart from this, however, I have nothing but words of warm welcome and admiration for Dr. Muss-Arnolt. He has produced a useful, a laborious, and an accurate work, and has achieved the object at which he aimed.

A. H. SAYCE.

SCIENCE NOTES.

At the general monthly meeting of the Royal Institution, held last Monday, special thanks were returned to Mr. Ludwig Mond and Dr. William S. Playfair, for donations towards the fund for the promotion of experimental research at low temperatures.

THE Christmas lectures to young people, arranged by the Geographical Society, will this year be delivered by Dr. H. R. Mill. The course, entitled "Holiday Geography," will include four lectures, dealing respectively with maps as holiday companions; geographical

pictures, with special reference to amateur photography; a neglected corner—the English lakes; and a geographical holiday on the edge of the Alps. The lectures will take place in the map-room of the society, and will be profusely illustrated with the lantern.

MESSRS. GINN & Co., of Boston, announce a volume, entitled *Factors in Organic Evolution*, being a syllabus of a course of elementary lectures delivered in Leland Stanford Junior University, California, by David Starr Jordan, president of the university.

MR. T. FISHER UNWIN will publish next week a small work, entitled *Elliptical Orbits: their Distinctive Mechanical Characteristics and Possible Origin*, by Mr. Henry Larkin, author of "Carlyle and the Open Secret of his Life."

REPORTS OF SOCIETIES.

ENGLISH GOETHE SOCIETY.—(Friday, Nov. 23.)

WILLIAM IRVINE, Esq., in the chair.—Mr. W. F. Kirby read a paper on "Goethe as Faust," in which he called attention to the extraordinary poem by Dr. Kenealy, first published in an incomplete form in 1850 under the title of "Goethe," and subsequently rearranged, condensed, and completed in 1863, under the title of "A New Pantomime." The poem, though too long and, to say the least of it, utterly unconventional, contains many grand and beautiful passages; and it was also interesting because one of the metres occasionally used in it was that of "Hiawatha," which poem the original edition of Kenealy's "Goethe" antedated by some years. So far as the lecturer was aware, Kenealy was the first author who had employed this metre in English. Mr. Kirby then gave a detailed outline of the poem, which describes how Goethe, after his death, was carried off by Mephistopheles, conducted through hell, and afterwards imprisoned by the Furies for twenty-one years, after which time, in answer to the prayers of Gretchen, his first love, a poet is sent to release him, and to conduct him to the Poets' Paradise. The work, which is a dramatic epic of the "Faust" type, is divided into three acts, which Mr. Kirby called "The Trial," "The Temptation," and "The Deliverance."—A discussion followed, in which Dr. Eugene Oswald (the secretary) and Mr. Edward Maitland took part.

FINE ART.

OBITUARY.

SIR C. T. NEWTON.

The news of Sir Charles Newton's death could not surprise his friends, who knew that his powers of body and mind had of late failed, but they must feel that it has left a great gap. From 1856 until lately his has been among the most conspicuous and characteristic figures in the ranks of English archaeologists. He has probably done more than anyone to save the study of Greek and Roman art and antiquities from neglect in this country.

Born in 1816, Newton was educated at Shrewsbury and at Christ Church, where among his friends and contemporaries were Dean Liddell, Sir Henry Acland, and John Ruskin. The bent of his talents, which might have served him well in any profession, was directed towards archaeology by his appointment to a post in the British Museum in 1840. In those days there was an undivided Department of Antiquities at the Museum, and it was possible for an assistant to gain a wider and completer training than can be obtained in the small departments of the present day. Greek sculpture and coins especially attracted him. He has told me that he regarded the study of ancient coins as the best of all introductions to archaeology.

After so good a training came appropriately years of travel and excavation. In 1852 the Foreign Office was not so fully persuaded as it now is that the encouragement of learned research was outside its province, and as an archaeologist Newton was made vice-consul at Mytilene. How he used this appointment as a vantage ground for carrying on excavations on the neighbouring coasts of Asia Minor is well known. He has himself told the story in admirable and most scholarly fashion in his *Travels and Discoveries in the Levant* (1865), a work which must not be confused with the more technical *History of Discoveries* (1862). The excavations, especially those on the site of the Mausoleum, were brilliantly successful, and enriched his nursing-mother, the British Museum, with works of the fourth century almost as much as the more easily won spoils of Lord Elgin had enriched it with fifth century sculpture. Newton had many of the best qualities of the excavator; and perhaps his greatest success lay in his persuading the English Government to aid him with money, ships, and professional assistance, so that he could work on a scale worthy of his country, without being stopped at every turn by the lack of funds and the necessity of securing immediate results.

After a brief interlude as Consul at Rome, Newton was appointed, in 1861, Keeper of Greek and Roman Antiquities at the British Museum, receiving most appropriately the task of arranging and guarding the monuments which he had drawn from the earth, and of supporting other men, such as Wood, Pullan, and Biliotti in further researches in the Levant. I can speak from personal knowledge of this part of his career. Entering the service of the Museum in 1871, I found Newton at the head of its classical branch, a dignified and most impressive figure, who possessed, in spite of a self-contained manner, a great power of stimulating the energies and directing the pursuits of all about him. Though the happiness of his life had been wrecked by the loss, in 1866, of his accomplished and much-loved wife, he was never morose. To some of us in those days the desire of Newton's approval was one of the controlling impulses of life, and the few words which we daily exchanged with him set mind and will to work. To his subordinates he was severe, but never unjust or unkind; his mere presence seemed to raise the work of the Museum, often in itself a drudgery, to a higher and worthier level. And in a higher sphere he was as thoroughly appreciated. Statesmen, especially Mr. Disraeli, trusted him unhesitatingly with large grants of money for purchase or excavation. Scholars like Dr. Liddell and Mark Pattison felt that his attainments in classical learning were quite on a level with their own, and that they had much to learn from him. In the social world his courteous manners and great powers of conversation made him universally welcome. The artists claimed him as Antiquary to the Royal Academy. The ruling powers gave him first a Companionship, and then a Knighthood of the Bath as a recognition of official services. Even Berlin bestowed on him very exceptional honour, by making him an Honorary Director of the Archaeological Institute. But to English archaeologists he was still more. When any movement was contemplated, as when the Hellenic Society was formed and the British School founded at Athens, all naturally turned to him for counsel, encouragement, and direction, and seldom turned in vain.

I have called his manner self-contained, and so it was usually in London. But those who had the good fortune to accompany him in any of his travels in the East, saw another and more genial side. Cheerful, indefatigable,

establishing friendly relations with the natives, interested in everything, he was a most instructive and delightful guide and companion.

It is mainly as a leading officer of the British Museum, and as the *Doyen* of Hellenic studies in England, that Newton must dwell in our memories. But he was also both writer and teacher. His admirable work on his own travels I have already mentioned. Brief, scholarly, and full of knowledge, it is worthy to rank with the writings of Leake and Ross and is already a classic. Besides, he published in 1880 a volume of collected essays, papers which had appeared in the reviews, dealing mostly with the results of the excavations of men like Schliemann and Wood. It is noteworthy that every excavator and discoverer was sure to find in him a supporter, free from all jealousy and pettiness, and ready to welcome with generous praise and appreciation new light from any quarter. Thus the hearty reception accorded in England to the discoveries of Schliemann, while Germany still watched them suspiciously, was in a great degree his doing. One of the essays—that on Greek Inscriptions—is the best and in fact the only paper of the kind, and has been translated into French and German. Of the publications which it fell to Newton to edit at the British Museum, that in which he took the deepest interest was the *Corpus of British Museum Inscriptions*, the editing of which he retained, even after giving up the rest of his duties.

For a few years, from 1880 onwards, Sir Charles was Professor of Archaeology at University College, London. His class was large at first, but soon decreased. The fact is that he began public teaching too late in life to completely succeed. He was a polished, though somewhat laborious lecturer, but he did not find out the way to attract younger scholars by lectures as he influenced them by talk. The task of making the teaching of classical archaeology in London an important branch of classical education remains an extremely difficult problem, which possibly some man of exceptional endowments may hereafter succeed in solving.

It was the historical rather than the mythological or the artistic side of ancient monuments which interested Newton. He said of himself that he was first a historian and secondly an archaeologist. In archaeological learning he stood below many of the Germans; but, as a compensation he would never have indulged in the baseless theoretical constructions on the grounds of style in art in which some of the ablest of the German specialists seem now to spend their energies. His life is a lesson not merely in tenacity of purpose and high scholarship, but also in sobriety of judgment and strong caution in discerning between the certain and the probable, the useful and the useless. It is these qualities which the English school of archaeology will, if it is wise, adopt from him; and so secure a solid if a less rapid progress, and a reputation for good sense if not for brilliancy.

PERCY GARDNER.

NOTES ON ART AND ARCHAEOLOGY.

THE annual distribution of prizes to students of the Royal Academy will take place at Burlington House on Monday next, at nine p.m., when Sir Frederic Leighton will deliver his usual address. The galleries containing the competition works will be open to the public on the following day, from eleven to four.

THE exhibition of mountain paintings and photographs, brought together under the auspices of the Alpine Club—which is this year to be held at the Nineteenth Century Art Gallery, Conduit-street—will open next week

and remain open for a fortnight. On certain evenings, photographic lantern slides will be shown.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & Co. have now nearly ready for publication *Bits of Old Chelsea*, consisting of forty-one etchings by Mr. Walter B. Burgess, with descriptive letterpress by Mr. Lionel Johnson and Mr. R. Le Gallienne. Special attention has been given to the historic houses of Chelsea, such as those once inhabited by Turner, Leigh Hunt, Carlyle, Rossetti, George Eliot, Whistler, and Mme. Venturi. There is to be a limited edition of artist's proofs, printed by Mr. Frederick Goulding on Japanese vellum.

So great has been the demand for the first part of the new volume of the *Magazine of Art*, that a third edition has already been called for.

CAPTAIN H. G. LYONS, R.E., local honorary secretary of the Egypt Exploration Fund at Cairo, will be stationed at Korosko until the end of the year. He reports that the proposition for the survey of Nubia, or rather of the portion between Dakka and Assuan, has been passed by the Council of Ministers. Some of the engineers of the Department of Public Works have already left Cairo to commence work.

It is rumoured that Dr. Botti, of Alexandria, has been making some finds of considerable interest near Pompey's Pillar, on the site of what is surmised to be the citadel of Alexandria. This surmise is said to be confirmed by a description of the Alexandrian acropolis in the works of a late Greek rhetorician.

MR. CECIL TORR has reprinted from the *Revue Archéologique* (Paris: Leroux) a paper entitled "Les Navires sur les Vases du Dipylon." In this he deals, in an exhaustive manner, with the representations of Greek ships on a number of fragments of pottery which have been found since 1871 during the excavation of an ancient cemetery near Athens. To the fragments which have already been published, he adds some fifteen more of the same type, two of which (from Cnidos) are now in the British Museum. It is noteworthy that all the ships are furnished with beaks, for fighting; and that many of them have two banks of oars, though Mr. Torr does not infer that they were technically *biremes*. He thinks that they represent the naval art of the first half of the seventh century B.C.

THE STAGE.

THE GREEK PLAY AT CAMBRIDGE.

THERE has been an unusually long interval at Cambridge between the performances of the "Ion" and the "Iphigenia in Tauris," no less than three years having elapsed since the picturesque impersonation by Mr. Stephen Powys of the acolyte of Delphi. Up to that point each of the four great Athenian dramatists had had his turn; and Sophocles, doubly fortunate, had occupied the university stage on two occasions, with the "Ajax" and the "Oedipus Tyrannus." Some would have been glad if the committee had seen its way to select another of the delightful comedies of Aristophanes, whose "Birds" was in some respect the most enjoyable of all the Cambridge dramas, and whose "Frogs" obtained a huge success at Oxford a couple of years ago. But we are too grateful to those who organise these charming entertainments to cavil at their choice; and if Euripides was to have a second innings, they, we think, have hardly hit upon a more pleasing play than that which was produced on November 30. The difficulty connected with the chorus, alluded to by Dr. Verrall in the Introduction to his scholarly acting edition, was surmounted in a fairly satisfactory fashion, by the substitution of

certain nondescript and semi-detached male singers (whose business in the Crimea was not very apparent) for the band of Greek female captives employed under Iphigenia in the service of the temple. As pointed out by the same writer, the practice of Euripides in his later dramas notoriously tended towards such a separation, as was here definitely made, between the chorus and the actors on the stage, so that the device was not without literary and historical excuse. Before leaving the introduction we must take exception to the sentence on p. viii., which would seem to limit the application of the homicidal custom of the barbarians to Greeks alone. This is surely not borne out by the statements in the drama itself, as, for example, in the speech of the Herdsman:

ναυτίλους δ' ἐφθαρμένους
θάσσειν φάραγγ' ἔφασκε τοῦ νόμου φόβῳ
κλύοντας ὡς θύοιμεν ἐνθάδε ξένους.

The fact that Iphigenia speaks of a long time having gone by since the altar had been red with Greek blood also shows, if proof were wanting, that there had been victims from other regions, and of various nationalities.

The story is one of the most straightforward and intelligible ever put upon any stage. Iphigenia, miraculously preserved from the sacrifice at Aulis, has been conveyed by Artemis to the Tauric Chersonese, and there installed in charge of the goddess's own temple. To these inhospitable shores come Orestes and Pylades, on the mission ordered them by the Delphic oracle to remove the image of the Tauric Artemis to Attica, and thus to rid the former from the Furies' curse incurred by his mother's murder. They are overpowered and seized by the inhabitants of the land; and, at the command of King Thoas, are brought to Iphigenia, who, as priestess of the temple, unwillingly prepares the victims of these bloodthirsty ἀνθρωποκτόνοι for the sacrificial rite. A recognition takes place between the long-parted brother and sister; and, by an ingenious stratagem of the latter's devising, both image and priestess are safely transported (after the direct intervention of Athena) back to Greece. The contribution made by Euripides, so far as is known, to the original legend is the expiatory voyage of Orestes and Pylades in quest of the statue, with all its exciting and unexpected consequences; and the play is not hampered by any love interest, as in the famous adaptation of it by Goethe, where the passion felt by the barbarian king for the mysterious priestess still further complicates the dramatic situation.

The Cambridge management spares no pains or expense to secure a *mise-en-scène* at once artistic and archaeologically correct; and on this occasion Mr. W. T. Hemsley's stage-picture of "The Platform before the Temple of Artemis in the Tauric Chersonese" was worthy of the best traditions of the little theatre in Downing-street. On the right stood the temple, on the left were masses of jagged rock, and in the space between appeared a stretch of dark-blue, foam-flecked sea. The building was of rude and primitive construction, and was adorned not only with the armour, but also with the skulls, of those who had been slain in accordance with the hideous custom. This gruesome touch was scarcely justified by the line—

θριγκοῖς δ' ὅπ' αὐτοῖς σκυλ' ὄρεξ' ἡρτημένα;

(unless modern Cambridge scholarship translates σκυλα after the sound thereof!) but it was undeniably effective. So were the dresses of the barbarians, which were copied, with their accoutrements, from paintings on a vase found in the Crimea.

Mr. R. Geikie's performance of the title-rôle deserves great praise. It was throughout on

a high level of excellence, and on more than one occasion, notably in the scene of the ἀναγνώρισις, was surprisingly good. His graceful bearing and gestures invested the part with much charm and distinction, and his costume was beyond reproach, a perfect "dream" of saffron and white. The ceremony of the libation in honour of the supposed dead Orestes was ritualistic in the extreme, though we should have preferred the offering not to have been made in dumb show, but accompanied by the lines—

ὦ κατὰ γαλᾶς Ἀγαμέμνονι
θάλλος, ὡς φθιμένη τὰδε σοὶ πέμπω· κ.τ.λ.

The long conversations with Orestes were admirably given; and, in short, Mr. Geikie, who had the main burden of the piece to sustain, achieved a marked success.

Next in merit we should place Orestes (Mr. F. Stephenson), who played a trying part with considerable judgment, and without unduly emphasising the painful quasi-epileptic seizures due to the vengeance of the Furies. The Euripidean Orestes, it must be confessed, is a poor creature, when compared with the dignified, if world-weary, sufferer of the "Eumenides." He is for giving up the attempt when he sees the forbidding aspect of the temple, but Pylades (Mr. A. W. Watson), with his

φεύγειν μὲν οὐκ ἀνεκτὸν οὐδ' εἰδόμεν·

at once dispels these unmanly fears. The contrast between the nervous, shattered exile and his sane and cheerful companion was well brought out by both actors.

For elocution the palm should be awarded to the Herdsman (Mr. R. Balfour), who gave his long speech with much animation and no little humour, especially in the passage describing the effect of the appearance of the two strangers upon the θεοσεβῆς and the μάταιος, ἀνομιᾶ θρασύς respectively. On the other hand, the Messenger (Mr. H. T. G. Watkins) was exceedingly wooden, and called up painful memories of the speech-days of one's boyhood. Athena (Mr. F. Grand d'Hauteville) looked superb in her white garments, as she issued from the temple to set things straight at the close of the play. Thoas (Mr. J. P. Thompson) was engagingly naïve, but perhaps a little wanting in the dignity that pertains even to savage potentates. His barbarous subjects, when they swarmed over the rocks, suggested one of Mr. E. T. Reed's "Prehistoric Peeps" in *Punch*, with their uncouth antics and shaggy hair.

The chorus acquitted themselves well, and sang what was undoubtedly difficult music with great vigour and precision, though (as above mentioned) their entrances and exits were quite irrelevant to the action, and when, in Dr. Verrall's language, they chanted of wanting to trip from their mother's side to join the girlish troop in graceful rivalry, and let the shading tresses flow over their face beneath the embroidered veil, they seemed rather ashamed of these lady-like aspirations. Of Mr. Charles Wood's music this is hardly the place to speak; but it was generally agreed that it showed much inventiveness, and was by no means deficient in melody. The overture and the second chorus proved to be the most popular numbers. The stage-management was in the competent hands of Mr. Stanley Leathes; and Mr. J. W. Clark, as usual, gave the committee the benefit of his long dramatic experience, and acted as its secretary and treasurer.

H. F. WILSON.

STAGE NOTES.

MR. IRVING'S return to the Lyceum Theatre will not be accomplished until the New Year is at least several weeks old, and meantime the theatre will be occupied, as it was occupied last

Christmas, by Mr. Oscar Barrett's Company for Christmas pantomime. Some while since at the Crystal Palace, and, more notably, two years ago at the New Olympic, Mr. Oscar Barrett proved that, without doing things on a gigantic scale, it was possible to interest playgoers by the production of pantomime free from the vulgarity of the commoner clown masquerading in women's raiment, and rich in all that appeals pleasantly to the cultivated eye. Last year, at the Lyceum, Mr. Barrett's experiment was on a larger scale, yet still not unwieldy; and the colouring introduced upon that stage was, as it should be at that theatre, of marvellous beauty. Expectation runs high in regard to the nature of the fascinating vision which Mr. Barrett is now preparing for our Yule-tide enjoyment.

THE last weeks of the revival of Mr. Henry Arthur Jones's "Masqueraders" are announced at the St. James's. Mr. Alexander's illness has lately prevented him from playing his part; but an able substitute has been found for him, and the Dulcie Lardie of Miss Evelyn Millard has proved, as we felt sure that it would, a satisfaction to the wiser order of playgoer.

THAT extraordinarily finished and agreeable artist, Mdlle. Yvette Guilbert, has come back to the Empire, with her proper manner and her improper songs, with her long black gloves and her white gown, with her "Falernian" hair and slender figure. It was a very good move on the part of the Empire management to bring her over again from Paris, and it is possible that it may even afford occasion to the amateur moralists and self-elected guardians of other people's welfare to descend on the performance. Mdlle. Yvette Guilbert cannot in any case be long among us.

MUSIC.

RECENT CONCERTS.

MR. EMIL SAUER gave his third pianoforte recital last Thursday week, at St. James's Hall. His repertoire is an extensive one: Beethoven, Chopin, and Liszt, however, seem to be his favourite composers. With the exception of an organ fugue transcribed, he has not yet played Bach; yet surely one of Bach's great fugues would prove more satisfactory than the "Tannhäuser" concert-paraphrase by Liszt: the one is music, the other noise. Mr. Sauer's reading of the Sonata Appassionata was interesting: yet one could not help feeling, at times, that the work was being interpreted by a pianist-post rather than by a poet-pianist. There were some fine moments: others, however, proved disappointing. The best performance of the afternoon was Chopin's Fantaisie in F minor (Op. 49); the playing was extremely brilliant, and the reading was something more than a mere mechanical display. On the following Monday Mr. Sauer gave another recital, commencing with Schubert's "Wanderer" Fantaisie (Op. 15). All technical difficulties were successfully overcome—in this matter the pianist has satisfied his severest critics—yet, on the whole, the reading lacked warmth and imagination. For more than one reason it was a mistake to put so important a piece at the very beginning.

Schubert's Unfinished Symphony—one almost regrets to have to say it—is just now extremely popular. It was given by Mr. Henschel last Thursday week at the third Symphony Concert at the Queen's Hall, and by Mr. Manns at the Crystal Palace on the following Saturday afternoon. They were both very fine performances. In rendering the first movement, however, Mr. Henschel seemed to us more in sympathy with the music; in the second, Mr. Manns. The Palace programme-book reminded us that Schubert left sketches of a third move-

ment. Perhaps now that Sir George Grove has retired from his arduous duties in connexion with the Royal College of Music, he may find time to add to his characteristic notice of the B minor Symphony. His many readers would welcome from his pen not only a description of the Allegro sketch of over a hundred bars (a sketch, in fact, of a complete Scherzo), and of a portion of the Trio, but also a comparison of the sketches of the first two movements with the published version: the differences, if not of special importance, are interesting. Herr Popper played his clever suite, "Im Walde," at Mr. Henschel's concert, and in his best manner. Herr E. Humperdinck's attractive "Hänsel and Gretel" Prelude was repeated "by desire." Miss Agnes Janson sang in most artistic style Berlioz's fine song, with picturesque orchestral accompaniment, "La Captive."

Herr Popper appeared also at the Palace Concert, and played in a Concerto for cello and orchestra in C, attributed to Haydn. The solo part was presented to Herr Popper, some twenty years ago, by an old amateur of Vienna. The cellist himself added the orchestral accompaniments. The music is fresh and extremely pleasing; it seems to be late Haydn, for it reminds one, at times, of early Beethoven. Herr Popper, in his part of the work, has shown much skill. The number of good Concertos for cello is small, and this new Haydn-Popper one will therefore be welcome. Haydn's original accompaniments may turn up one day; no one, certainly, would be more interested to see them than Herr Popper. Mention must also be made of Miss Marie Brema, who sang old songs by Rontani and A. Scarlatti, but was far more successful in two Irish Melodies arranged by Dr. Stanford, and specially and effectively orchestrated by him—Emer's "Farewell to Cucullain" and the "Battle Hymn." The latter is of noble character and full of latent power.

Frederic Smetana, the Czech composer, the intimate friend of Robert Schumann and of Franz Liszt, was represented on Monday at the Popular Concert by his Quartet in E minor; and this, moreover, was the first time that his name has appeared on a Popular programme. The book rightly informed us that the work is "not a German Quartet, but one written by a Bohemian of the Bohemians." The music is bright, clever, and thoroughly enjoyable. There are moments of eccentricity, but the composer always keeps within reasonable, if not classical, bounds. All four movements are interesting: especially the second, Allegro à la Polka, and the Largo, in which one can trace the influence of Beethoven and of Brahms. The work is a welcome novelty, and was received with enthusiasm. It will be repeated next Monday. Perhaps Mr. Chappell may feel inclined to introduce some day the composer's Pianoforte Trio in G minor (Op. 15). The Quartet, under the leadership of Lady Hallé, went, on the whole, well. M. Slivinski played Mozart's Fantasia in C minor: not the one dedicated by the composer to his wife, as announced and analysed in the programme-book, but the one which is published together with the C minor Sonata. The object of programme-books is to assist, not to confuse, the hearers, and this unfortunate *contretemps* might surely have been avoided. The performance of the Fantasia was neat and expressive, but the reading was à la Chopin rather than à la Mozart. The pianist was well received and encored. Miss Thudichum sang with success songs by Massenet and Bohm.

The concert given by Mr. Moberly's string orchestra, composed—with exception of two male double bass players—entirely of ladies, was interesting. Handel's Concerto Grosso in D minor, which opened the programme, was played with spirit and due attention to light and shade. The

solo parts were well interpreted by Miss Winifred Holiday (1st violin), Miss Amabel Marshall (2nd violin), and Miss Maud Fletcher (cello). A short piece, "Mélancolie," for strings by Napravnik, a Czech composer, is quaint, and answers well to its title. A "Notturmo," by the Russian composer Borodin, is peculiar, and requires more than one hearing: it is a movement from a Quartet, and we fancy scarcely suited to a large body of strings. A Choral Dance by Rymnski-Korsakoff, from an opera, proved a bright, effective little piece. The programme ended with Tschaiakowsky's Serenade (Op. 48). Various songs and duets were sung by Mrs. Hutchinson and Miss M. Barter. The songs included a quaint one by De la Borde, arranged by Miss L. E. Broadwood, and two by J. J. Rousseau, arranged by Mr. J. A. Fuller-Maitland: of these the accompaniment seemed to us the better half.

The second of the St. James's Hall Ballad Concerts was held on Wednesday evening. The programme was well selected, and the performances were all good; of course there were many encores. Mr. Sims Reeves sang Blumenthal's "The Requit" in his usual artistic style. The principal lady vocalists were Mesdames Stirling, Gomez, Miss Ella Russell, and Miss Kate Cove. Mr. Ben Davies was received with enthusiasm. Violin solos were contributed by M. J. Wolff, and pianoforte solos by Mr. Slivinski. The Meister Glee Singers added much to the enjoyment of the evening.

J. S. SHEDLOCK.

MUSIC NOTES.

SIR GEORGE GROVE has resigned the principalship of the Royal College of Music, and Dr. C. H. H. Parry has been appointed his successor. The late Principal, though not a professional musician, is an enthusiastic lover of the art; and his researches and writings in connexion with Beethoven, Mendelssohn, and Schubert, likewise his editorship of the *Dictionary of Music and Musicians*, proved strong qualifications for the post. Sir George, after a long and busy career, now retires from active life. Dr. Parry has for many years worked earnestly in the cause of English musical art, and his appointment affords a guarantee for the future prosperity of the College.

WE are glad to announce the appearance of the London Symphony Orchestra Company, which has been formed for the purpose of maintaining a permanent orchestra in London: that is to say, one of which all the members shall practise and perform together under the same conductor for at least six months of the year. The conductor and musical director of the proposed orchestra will be Mr. Henschel.

THE arrangements with America having been completed, Messrs. Boosey will publish on Monday Mrs. Raymond Maude's setting of the "Rhymes about a Little Woman" from Mr. William Canton's *The Invisible Playmate*.

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SUPPLEMENT.

The Odes of Horace. Translated into English by the Rt. Hon. W. E. Gladstone. (John Murray.)

No reader of the ACADEMY can possibly require to be reminded of the exceptional interest attaching to this book. I make, therefore, no further allusion to the circumstances, except by regretting an omission in the preface. Never again shall we have so good an opportunity of an answer to the question most of us have asked in vain—viz., wherein consists the enduring charm of Horace's poetry? It is a charm that does not wax and wane, like so many others: youth and age, students and public men, own it equally. If the love of Horace is seldom a passionate enthusiasm, it is seldom a merely tepid liking. Some particle of the divine breath was given to Horace in perpetuity; but it is indefinable and incommunicable, as many translators have found to their cost. But all would have welcomed another page, or half page, or even sentence, from Mr. Gladstone, to tell us what the poet's essential attraction, for him, has been. But we are left to conjecture. He calls Horace (p. vi.) "a personality highly interesting, and yet more signally instructive." Does this mean that the didactic element in Horace constitutes his highest value, in his translator's eyes? I do not believe this is what was meant; but the comment is vague, and one would have liked a decided view.

The ordinary judgment appears to be that Horace is popular because he presents worldliness with incomparable grace, and with a touch of romance. This, I am convinced, is wrong. Horace is really great in proportion as he recedes from that worldliness which at times he wears so lightly and gaily. That absurdly overrated and wearisome person, "the man of the world," is less at home in the lyric than anywhere: the trail of the prosaic is over him. Mr. Lionel Johnson (I think) has somewhere said that "the ideal Shelley is the real Shelley." I do not feel sure about that; but I do think that the real Horace is the self-secluding, independent, country-loving Horace—the Horace who reached half, at least, of Salvator's ideal—to be a "despiser of Wealth and of Death." No doubt a high authority, whom to quote is to name, has styled him the "valet-souled versifier of Venusia"; but thunder can do almost anything except discriminate. It was not from his valet that Maecenas received both *Od.* II. xvii. and *Epist.* I. vii.

Mr. Gladstone's theory of translating Horace's Odes is that compression should be carried "to the farthest practicable point." (Pref., p. viii.). In one sense, everyone will agree with him: whatever else Horace is or is not, he is never verbose, and (in the Odes) never tedious or florid; and the translator who imports any of these defects into Horace diverges from his original in essentials, so to speak. But compression is a dangerous master; and, if one must choose, one would rather have all that Horace said, plus a little expansion, than something less than Horace said, in English syllabically compressed. In other words, overmuch

compression means omission—and Horace suffers more than most poets by omission. Take a simple instance (*Od.* I. xxi. 12):

"Intonsum, pueri, dicite Cynthium."

Mr. Gladstone renders it:

"Ye youths commend the Cynthian well."

The theory is, I suppose, that Horace's brevity is better than Horace's choice of epithet—*intonsum*, accordingly, is omitted. Does it matter? I think it does, and gravely; not merely because Horace purposely put *intonsum* and *pueri* together to mark the point of sympathy, but also because it destroys the Greek background, the suggestion of *Φοῖβος Ἀκέρσεος*. These touches from the Greek are the last things which should be omitted in the interpretation of Horace. We shall never know the full extent of his obligation to Greek lyrics: all the more should we note the items which are discoverable.

Again (in *Od.* III. xi.), the following very spirited stanza—

"One, worthy of the nuptial flame,
One put her perjured sire to shame,
But one alone: consign her name,
To deathless fame!"

entirely omits the notable oxymoron *splendide mendax*, obviously Greek in its origin, if not an actual translation. Nor is it fortunate to have given one stanza, out of thirteen, a quadruple rhyme, while the rest are in pairs.

But Mr. Gladstone's objection to Conington's doctrine, that all Odes in the same Latin metre should appear in the same English metre, seems to me unanswerable. There cannot be such parallelism between Latin and English poetry, either in thought or form, as to make (e.g.) all matter that suits the Alcaic metre suit equally the metre of "In Memoriam."

Speaking generally, I think Mr. Gladstone's theory of translation suits Horace best where the thought is simple and direct—e.g., in the latter stanzas of the Ode to Valgius (II. ix.):

"Yet Mystes lost remains thy theme
Unchanged. If Hesper rise and gleam
At even, or fly the rising sun,
Thy plaint, thy passion, still are one.
Did three-lived Nestor evermore
His lost Antilochus deplore?
Did king, queen, sisters, lengthen so
O'er the young Troilus their foe?
Let weak repinings cease at length;
Sing rather the triumphant strength
Of Caesar, and his latest deeds
'Mid snow-bound mountains of the Medes.
Their river flows with bated crest;
And the Gelonian of the west,
Shut by the bounds that Rome decides,
In narrower precinct tamely rides."

It is not faultless: the touch of *amabilem* with *Antilochum* is omitted: the "Gelonian of the west" is misleading, and suggests that the Gelonians were in Spain or Gaul, though all that is meant is a contrast—not intended by Horace—between Medes and Gelonians: the rhymes in the third stanza are perhaps too heavy. None the less, the translation is excellent—it is really like the original, would really show one who had no Latin what Horace is like in this Ode. Very happy too, both in its lightly ironical touch and the ingenuity of its metre, is the version

(III. vii., pp. 88, 89) of the "Quid fles, Asterie."

What rank does this translation take in comparison with other versions more or less familiar? This is the question which it is inevitable to ask, and extremely difficult to answer: men differ far more about Horatian translators than about Horace. Perhaps one may take a fragment, typical of Horace in his pathetic mood, and see how it fares in Mr. Gladstone's hands, and then adduce one or two competitive versions, and leave readers of the ACADEMY to judge. Let us hear three stanzas ("Impudens liqui—laedere collum") of Europa's lament (*Od.* III. xxiii, ll. 49-60). Mr. Gladstone renders thus:

"Unshamed our household gods I fled,
Unshamed live on. Ye powers above
That hear me, would my steps were led
Where lions rove!"

"These comely cheeks ere leanness kill,
Ere youth's sweet sap shall drain away,
So let me sink, in beauty still
The tiger's prey."

"Why loth to die? behold this ash;
Polluted child, thou needest but take'
(Thus cries my sire) 'that pendent sash
'Thy neck to break.'"

Let the next be Conington's:

"Shameless I left my father's home;
Shameless I cheat the expectant grave;
O heaven, that naked I might roam
In lions' cave!"

"Now ere decaying bloom devour
Or thin the richness of my blood,
Fain would I fall in youth's first flower,
The tigers' food."

"Hark! 'tis my father—'Worthless one!
What, yet alive? the oak is nigh.
'Twas well you kept your maiden zone,
The noose to tie.'"

Lastly, let us hear Mr. Rutherford Clark, in a slightly different metre:

"Shameless I left my father's home,
Shameless I dally with my doom.
Hear, Heaven, and let me naked roam
Where ravening lions lie:
'Ere sleekness seize the damask cheek
And the young victim pine and peak,
Let this bad loveliness go seek
The tiger, ere it fly.
'Vile girl,' I hear my father groan,
'Why thus unready to atone?
Knot on yon ash thy maiden zone—
That trusty zone—and die.'"

There is, perhaps, more strength about Mr. Gladstone's, but it is deficient in charm; Conington and Mr. Clark both come nearer to the expression of a "lyric cry": neither has missed the tragic, yet truly Horatian, touch of *zona bene te secuta*, which dwindles, in Mr. Gladstone's version, to "that pendent sash"—not a fortunate phrase. I am convinced that for flaws of this sort the theory of compression has been largely responsible: the hand has been so much curbed that the strength of Horace's poetry is apt to remain while the beauty disappears.

On the minor slips, as having been already sufficiently noted, not to say exaggerated, I do not care to dwell; a good many of them are in matters of punctuation, which, as all know, has an imp of its own. That imp has been busy with the penultimate stanza on p. 109—in which also there seems a misunderstanding: "*metuens alterius viri . . . castitas*" surely does not mean "chastity that fears to meet a stranger twice," but

"chastity that shrinks from a second marriage." Something seems amiss with the last stanza of II. 13 (p. 62); the last line, particularly, cannot digest the double "while." "*Plaguy Persian*" (p. 83) is not quite happy for *gravibus*. It is not impossible, but is it probable, that *quota* (*Od.* III. xix., l. 7) means "at what rent"? On p. 118, "*slopes of Aesulae*" seems, in English, the wrong way out of the doubt between "*Aefula*" and "*Aesula*."

No one, of course, will wonder that Horace, or any other standard writer, has been of such deep and proved interest to Mr. Gladstone; but, apart from this, one can perhaps trace the reason why Horace has been a favourite with "chiefs out of war and statesmen out of place." What an eye for a political situation, or for a national peril, had this poet, so absurdly viewed as a trifle! Was this stanza—

"Tu, civitatem quis deceat status,
Curas, et Urbis sollicitus times,
Quid Seres et regnata Cyro
Bactra parent Tanaisque discors"—

any fresher in 30 B.C. than it is to an English statesman in A.D. 1894?

E. D. A. MORSHEAD.

Life and Adventures of John Gladwyn Jebb.

By his Widow. With an Introduction by H. Rider Haggard. (Blackwoods.)

It is not a matter for surprise that two men having so much in common the one with the other, the likeness agreeably diversified by marked differences, should become staunch friends. Many of the closest friendships are characterised by these conditions, and such a friendship was that which subsisted between John Gladwyn Jebb and Henry Rider Haggard. A casual meeting at a London dinner party brought them together, and both men probably looked upon this happy chance as the reward of long suffering; for of all ways of making a lasting acquaintance this was the most unlikely. However, so it was.

Mr. Haggard, in his preface to Mrs. Jebb's book, tells with admirable tact and good taste the history of that friendship. At this first meeting Jebb talked of Mexico; and this talk led to others, resulting in Mr. Haggard accepting an invitation from his new friend to visit him there. The scheme was devised for penetrating to the ruined cities in the Palenque district, while the still more ambitious project, nothing less than the attempt to recover Montezuma's treasure, was planned. Then a cruel blow, the sudden death of his only son, brought Mr. Haggard back to England, and the ruined cities were left unexplored and Gautemoc's treasure undisturbed.

It is evident from what the introduction tells us that Jebb was a singularly large-minded and large-souled man. There was nothing petty about him: he was always for doing things on a generous scale. He was ever ready to sacrifice his time, his money, and his health, to risk his life even, should friendship, honour, or humanity make the demand. Absolutely fearless and true himself, he was unable to detect the symptoms of baseness in others, or, what is more probable, he refused to believe in

instincts which might betray him into an injustice. The inevitable result followed. Beginning life with comparative wealth, he was gradually, indeed, one might say, suddenly, denuded of everything he possessed, so that (to use Mr. Haggard's expression) he left this world "almost as naked of the earth's goods as when he entered it." Sanguine, romantic, mystical, he never succeeded in getting the best of a bargain. In short, he was a perfect gentleman, to whom the very shadow of sharp practice was abhorrent. Being so, it was madness for him to embark in speculative business, for, in the case of such as he, the result must always be the same.

John Gladwyn Jebb came of a good stock, his family being landed proprietors in Derbyshire. At school that love of adventure, which grew stronger in him with the advance of years, was already developed. Mrs. Jebb gives interesting details of these early days. It was shortly before he sailed to join his regiment in India that Jebb received a strange admonition of his mother's death. The blow was a terrible one; since his nature was affectionate almost to a fault, and his mother was to him what his father could never be, for their characters had nothing in common. His time in India was short. His father's death brought him back to England to look into his affairs, which had been left in the greatest confusion. Before leaving India he had volunteered a pledge to his brother officers, that, should it be impossible for him to get back in six months, he would retire from the service, rather than by his continued absence deprive them of a furlough. This Quixotic piece of generosity cost him his commission. He then went to Oxford as a young man with a handsome income derived from Consols. Next, the devil tempted him and he fell. In other words, he put £23,000 into a gun-barrel factory, and in twelve months had lost the whole sum. Twenty years afterwards he met an official, who said to him, "By the way, aren't you interested in a steel gun-barrel factory near Glasgow? Because we are sending it a large order!" It may well be that many of the later schemes in which Jebb was interested will "turn out trumps" some day; but so far as the unfortunate subject of this memoir is concerned, everything he touched ended in disaster. He went to Nicaragua, where he had by no means pleasant experiences—earthquakes to shake his nerves, and fever and privation playing havoc with his constitution. He returned laden with rare orchids and curiosities, some of which proved to be spurious, but with no more substantial spoil. Then came the Overend and Gurney smash, and a further large drain on Jebb's capital. A few thousands saved from the wreck were put into an investment thought to be safe. But it, too, failed, to the surprise of everybody; and at the age of twenty-six Jebb was without money or the slightest idea how to earn it.

In this extremity he determined to learn agriculture, and spent six months on a lonely Highland farm. He had a very rough life. Then he chanced to assist in founding the White Star Line, which took him to the

United States. But office work was repugnant to him, and he left the company without getting any advantage from his association with it. Now came a visit to Brazil, where he undertook the management of a coffee estate, and through his peculiar unselfishness and single-mindedness fell a victim to malarial fever. There is another extraordinary story of second-sight attached to this chapter. Deciding that if he was to live he must betake himself to a colder climate, Jebb returned to New York, and presently we are plunged into a series of most thrilling tales of adventure in the Rocky Mountains. Bret Harte never invented anything more sensational than some of these stories. To Jebb this life was after his own heart. He now engaged in gold mining, but got nothing but vexation, plus fever and ague, in return. His efforts as a pioneer ended in 1878 in Colorado, where he had some hairbreadth escapes. Jebb's next idea was to found a company to supplant, by a new invention, the eggs used in domestic cookery. This kept him travelling backwards and forwards between London and New York. But this Omelette Company was as complete a failure as the previous ventures.

We are now nearing the final period of this fascinating but ill-fated career. Overtures were made to Jebb to go out to Mexico, which he gladly accepted. His adventures there, and the anecdotes Mrs. Jebb has to tell, constitute the most entertaining part of the book. Most readers will be inflamed with curiosity to see the grim Aztec idol which wrought such disaster wherever it obtruded itself. The last we hear of it is in some city office. We wonder whether since its introduction there the affairs of the firm have gone to the bad?

Mrs. Jebb writes with a cosmopolitan air worthy of a Kipling. In speaking of sport and bloodshed she is careful to discard the feminine: she writes like a seasoned campaigner. This will make her book attractive to sportsmen and explorers; while the stay-at-home Briton will devour its pages with an interest tinged sometimes with envy, but just as often with the comfortable reflection that, after all, it is better to hug the fireside and read of moving accidents by flood and field than to take part in them oneself.

J. STANLEY LITTLE.

Elder Conklin. By Frank Harris. (Heinemann.)

MR. HARRIS has written so good a book that one is amazed that it should have failed so wantonly of perfection. Page after page glows with masterly invention, tender pathos, excellent wit: attributes belonging to the magicians of fiction. Its cleverness is often near akin to absolute genius: the dexterity of the writer evokes not only surprise, but a rare pleasure. Yet this fact still mocks one, that lesser books have revealed a more equable, a more unhesitating, management of subject. Many a feminine novelist has escaped disaster where Mr. Harris is shipwrecked. But the man who acts wisely does not always talk the best sense, and he who describes equally

well a prize-fight and a sunrise is among the earth's greatest.

Astonishing, unfortunate, are the epithets applicable to the author's blunders; they can scarcely be dubbed unintelligible. Sometimes he is clever enough to display his stupendous strength; sometimes he is neither shrewd enough, nor humorous enough, to veil his weakness decently. The stronger, the more active, the situations, the better does Mr. Harris come out of the ordeal. Falstaff's advice suits him neatly: he should forswear this potatoes and addict himself to sack. To talk and act, to show their motives through their deeds, is what the personages of these stories accomplish with unerring skill. The moment Mr. Harris bids them think for the reader's benefit, they are but moulders of Board school platitudes and spineless heroics. Even in real life we mostly act first and reason afterwards, and an analysis of the thoughts and impulses of Mr. Harris's heroes is a disillusionising impertinence. We understand Elder Conklin, Sheriff Johnson, and Charley, until they are conscientiously explained; then their fascination vanishes as quickly as the borrowed half-crown of the conjuror.

The author has seen much of life in far-off places, but it is not contemplative and studious: it is a life lived more by instinct than reason. It is bad art, it is untrue to the nature of his models, to put complicated thoughts into the heads of such personages as Mr. Harris for the most part describes. Stray folk there are, professors and ministers, who steal among the sturdier throng, upon whose faults and virtues Mr. Harris lingers. But he never succeeds in making them interesting, and their most determined characteristic is an offensive priggishness. On the other hand, Elder Conklin, as he stalks through the pages, pulsates with life, convincing us in his most erratic moments. Here is his interview with the officer and soldiers of a United States army squadron who have come to evict him, which it were impossible to imagine better done:

"'Well, Mr. Conklin, here we are.' The earnestness of the elder appeared to have its effect, too, upon him, for he went on more respectfully, 'I regret that I've orders to pull down your fences and destroy the crop. But there's nothing else to be done.'

"'Yes,' said the Elder gravely, 'I guess you know your orders. But you mustn't pull down my fence,' and as he spoke he drew his shot gun in front of him, and rested his hands upon the muzzle, 'nor destroy this crop.' And the long upper lip came down over the lower, giving an expression of obstinate resolve to the hard, tanned face.

"'You don't seem to understand,' replied the lieutenant a little impatiently; 'this land belongs to the Indians; it has been secured to them by the United States Government, and you've no business either to fence it in or plant it.'

"'That's all right,' answered Conklin, in the same steady, quiet, reasonable tone. 'That may all be jess' so, but them Indians warn't usin' the land; they did no good with it. I broke this prairie ten years ago, and it took eight hosses to do it, and I've sowed it ever since till the crops hev grown good, and now you come and tell me you're goin' to trample down the corn

and pull up the fences. No, sir, you ain't—that ain't right.'

"'Right or wrong,' the officer retorted, 'I have to carry out my orders, not reason about them. Here, sergeant, let these men hold the horses and get to work on this fence.'

"As the sergeant advanced and put his hand on the top layer of the heavy snake fence, the elder levelled his gun and said:

"'Ef you pull down that bar I'll shoot.'

Here we have Mr. Harris at his best, and it is useful to contrast the above with another passage, taken from "A Modern Idyll," where he is at his worst. The Rev. John Letgood, the hero of the story, loves and is loved by Mrs. Hooper, the deacon's wife. He has received a "call" from a fashionable Chicago chapel, and he is long deciding whether he should accept the larger duties and princely salary or stay at Kansas with Mrs. Hooper. The dilemma is neatly contrived, but requires defter handling to be successful. Mrs. Hooper, as are all Mr. Harris's women, is admirably drawn, but the man spoils the story. Letgood opens his Bible in search of inspiration and finds it in the text, "Whosoever will save his life shall lose it; and whosoever will lose his life for My sake shall find it." He carefully prepares the peroration of his sermon which is to surpass all his previous triumphs.

"At length he finished his task, but not before sunset, and he felt weary and hungry. He ate and rested. In the complete relaxation of mental strain he understood all at once what he had done. He had decided to remain in Kansas city. But to remain meant to meet Mrs. Hooper day after day, to be thrown together with her even by her foolishly confiding husband; it meant temptation and at last a fall! And yet God had guided him to choose that sermon rather than any other. He had abandoned himself passively to His guidance—could that lead to the brink of the pit? . . . He cried out suddenly like one in bodily anguish. He had found the explanation. God cared for no half victories. Flight to Chicago must seem to Him the veriest cowardice. God intended him to stay in Kansas city and conquer the awful temptation face to face. When he realised this, he fell on his knees and prayed as he had never prayed in all his life before."

To me, I confess, this passage rings false. A passionate man, such as Letgood is represented to be, would have suddenly revolted against the sin that beckoned him, and fled shamefacedly to Chicago; or he would have renounced honour and duty and allowed his passion to master him and destroy him. At any rate, Mr. Harris has not justified his treatment of the episode, for he has failed to convince.

I have dwelt at some length, and with perhaps somewhat uncourteous persistence, on the faults of the book, because Mr. Harris so wilfully woos disaster. The short story has become popular of late; but few can conquer its immense difficulties, and the creator of Elder Conklin might do so if he would. Only the select can write such tales as "Eatin' Crow" and "The Best Man in Garotte." Few are the authors who can create such living, passionate, wayward heroines as Miss Loo. Boundless ambition is not so good a thing as ambition kept within bounds. To know your own power

and your own weakness is the secret of successful writing. Mr. Harris has no rivals in certain kinds of work: to delineate types of character and modes of life strange to most of us is his peculiar talent. If he will be satisfied to work this rich vein he may stand proudly, even as the hostess of the Boar's Head Tavern in Eastcheap, "in good name and fame with the very best."

PERCY ADDLESHAW.

St. Paul's and Old City Life. By the Rev. W. S. Simpson, D.D. (Elliot Stock.)

MORE than ten years have passed since Dr. Simpson began to publish what he had gathered from various sources relating to St. Paul's Cathedral. It is evident that his treasury is not yet exhausted, or rather that the patient zeal of the collector is continually replenishing it. What to keep for himself and what to offer to the public, is a question which the antiquary has often some difficulty in deciding; and in the present volume the contents are, in our opinion, rather varied than important.

Dr. Simpson directs special attention to the stories connected with St. Uncumber, whose image in the Cathedral attracted many devotees. It seems that the saint's original name was Wilgeforte, and that she was the daughter of a pagan king of Lusitania in the remote obscurity of the fourth century. Throughout Western Europe she was held in high honour among women, "bycause," says Sir Thomas More, "they reken that for a pecke of otyes she will not fayle to *uncumber* theym of theyr housbondys." Hence her familiar name, which appears in Germany as Ohnkummer, Kummernissa, Sanct-Gehulf; in France as S. Livrade; and in many liturgical books as Liberata, Liberatrix, and Eutropia.

Among the miscellaneous articles is one upon the funeral of the widow of Dean Carey in 1634—a woman of rare merit; but the editor, though admitting that "a certain pleasure springs from solving a puzzle," does not help us to discover who the Dean was. The most likely theory is that he was an illegitimate scion of the house of Hunsdon, and that in his Christian name, Valentine, there is an allusion to this circumstance. He does not give us a specimen of his eloquence; but from a sermon by a more illustrious predecessor, Dean Feckenham, he makes large quotations of a very interesting character. Feckenham, it may be remembered, strove with much forbearance to bring Lady Jane Gray to obedience to the Catholic faith, and won from her, as she ascended the scaffold, some kindly words of appreciation. His sermon at St. Paul's in 1555 shows that he could use strong language on occasions, as, e.g., when he declares—

"the trewe shope of Christe will not be decayed by the euill skreakinge and moste strange voyces of Martyn Luther, Martyn Bucer, Peter Martyr, Corolastadius, Zwynglius, Oecolampadius and other, the very pale-breakers of the unitie of christes church, the breders of al scismes and contentions in the same, y^e blasphemers of christes sacramentes, the subverters of all good orders and constitu-

tions, the revivers of oldé cankered and rustie heresies," &c.

There is an interesting chapter upon "Hermits and Anchorites in London." They were to be found in the city itself (as perhaps they may still be found), and in the middle of the fourteenth century the churches of St. Peter, Cornhill, St. Laurence Jewry, and St. Benetfink had their hermits; while, in 1361, bequests were left to "the Hermit in the meadows beyond the Thames, the Hermit near Charrynge crossche [Charing Cross], and the Hermit near Bishopsgate." The hermit, it should be observed, was nothing like such a recluse as the anchorite. The latter never went beyond his cell, but the former wandered about with freedom, though without a companion.

Old London is a subject of which one never tires; and we can but wish that Dr. Simpson, who has done so much to make us acquainted with its religious life, may be able to continue his researches, and will permit us to share in the results.

CHARLES J. ROBINSON.

NEW NOVELS.

A Modern Quixote. By Mrs. J. Kent Spender. In 3 vols. (Hutchinson.)

Rachel Dene. By Robert Buchanan. In 2 vols. (Chatto & Windus.)

John Darker. By Aubrey Lee. In 3 vols. (A. & C. Black.)

The Matchmaker. By L. B. Walford. In 3 vols. (Longmans.)

A Born Soldier. By John Strange Winter. (White.)

Lillieville. By Maurice J. Sexton. (Digby, Long & Co.)

Red Rose and Tiger Lily. By L. T. Meade. (Cassells.)

The Intended. By H. de Vere Stacpoole. (Bentley.)

Max Reichner, Pastor. By H. O. Ward. (Elliot Stock.)

IN *A Modern Quixote* we have the picture of a finely touched spirit, oppressed with "all the weary weight of this vast and unintelligible world," and resolved to do his utmost towards redressing its grievances. It is not by any means the first time that the Christian Socialist, or rather social reformer and philanthropist, has been pressed into the service of fiction; but Mrs. Kent Spender's portrait of Norman Colville is excellently drawn. Colville is the younger brother of a rough ironmaster, who has given him an Oxford education, and who looks forward to his taking a high position in the world, and contracting an aristocratic marriage. Alas! for these expectations, which are all speedily disappointed. Norman Colville spent his days in the East-end, mingling with and sharing the views of the labourers, and nursing sick children. In the end he disgusted his brother by declining to marry the fashionable, but frivolous Irene Caterlot, and the result of their open rupture was that he went off to Rome to study art for a livelihood. Once more his philanthropic instincts led him into difficulties. He befriended

a model, Filomena, who believed that she could become a great singer; and, having been told that he had compromised her by his attentions, he foolishly married her. Her gross, sensual nature soon revealed itself; and she sank from one depth to another, until at last she died a victim to her own excesses, bringing a sea of trouble upon Colville before he was relieved of her. Even in her last moments, however, he manifested his forgiving nature; while the English girl, Althea le Geyt, who had long loved Norman, nursed her with all a sister's devotion, and brought back to some extent her consciousness of good. In the midst of all his disappointments and his lost ideals, Colville still remained the true friend of the poor, the miserable, and the outcast. The story of his career is full of interest, though we half suspect that the author is not in sympathy with his Quixotism. There is a subsidiary plot affecting Lord Melton and Irene Caterlot, who may be taken as fairly representative of the upper classes. The novel is worthy of close attention for its moral lessons, directly and indirectly conveyed. As the author is usually a most careful writer, it is a pity to find the name of the author of *Treasure Island* given as "Stephenson." We regret to learn from the Preface that this is the last three-volume novel Mrs. Kent Spender will probably ever write, on account of ill-health. She does not belong to that "advanced" school of female novelists which we could be quite content to see silenced, but we owe to her many readable stories distinguished by talent and an unobjectionable tone.

Mr. Robert Buchanan is not seen at his best in *Rachel Dene*. One or two of the most powerful novels of the time have come from his pen; but with these his present story will not bear comparison. Of course, it would not be possible for a man of Mr. Buchanan's talent to write anything without gleams of the old skill and power; and, accordingly, this tale of the Deepdale Mills presents us with some vigorous character-drawing. The young inventor, Jack Heywood, is a fine fellow; and his sweetheart, Rachel Dene, is in every respect worthy of him. When he is unjustly convicted of murder, and his sentence is commuted to imprisonment for life, she remains convinced of his innocence, and resolves to leave no stone unturned till it is proved to the whole world. Her brave and beautiful nature carries her through deep trials, and at length she has her reward by seeing the character of her lover clearly established. We confess to a feeling of pity for the reckless Captain Fitzherbert, who manfully effaces himself to save Julia O'Gallagher, being moved thereto by this one ennobling passion of an otherwise wasted life.

John Darker is by no means devoid of talent, and it has some humour; but the writer is evidently inexperienced in handling the materials of a long story. There is a lack of cohesion in the narrative, while the style frequently leaves something to be desired. However, the character-drawing is good, especially in the case of Uncle Mick, who cheerfully sacrifices his life for

his little charge, Rosamund Plunkett. Rosamund's elderly lover, too, John Westropp, is a manly sort of Englishman, who endures obloquy bravely, being rewarded in the end by the hand of the woman he loves. Pepper Smith, the wealthy Manchester manufacturer, is really the "John Darker" who is responsible for the death of Rosamund's father; and the secret of his desire to make restitution, as far as he can, to the dead man's child, becomes at last apparent. There is a meddling marplot of a woman who is very melodramatic in her actions, and perhaps "melodramatic" would describe the novel as a whole. Some of the child-sayings of Rosamund are quaint and amusing. Pepper Smith also—who would be a total abstainer "if total abstinence were not so mixed up with Radical politics and dissenting views"—is absurdly humorous, and the cause of humour in others. His esthetic son Eugene was bitten with "the Oscar Wilde craze," and nearly lost his reason for fear his young wife should not harmonise with his new furniture. He worshipped Beauty, and fell a victim to it at last. His character, cleverly and sarcastically drawn, supplies an element of broad farce.

Mrs. Walford has been entirely successful in *The Matchmaker*. It is a pleasure to be able to read a novel from beginning to end with such genuine satisfaction. There are seven or eight leading characters in the book, and all possess distinct individuality. They are creatures of real flesh and blood, whose vitality impresses one. Perhaps the finest of them is Lord Carnoustie, the old Scotch laird, poor and proud, yet with a vein of tenderness running through his nature, as shown by his treatment of his poor daft dependent Tosh. For Lady Carnoustie, harsh and repellent as she is, and though she has almost crushed the womanly elements out of her three daughters, we cannot but feel a sentiment of pity, especially in view of the retribution which overtakes her. The narrative moves chiefly round Mina, the laird's youngest daughter, and Penelope East, a kind of cousin, who goes on a long visit to Carnoustie Castle. Mina breaks through the repression which has narrowed her life, and has a love affair with a handsome dependent of her father's. For this she pays terribly with her own life. Penelope had discovered the secret of the lovers, and did all she could to preserve the honour of Mina, even to the sacrifice of the man she herself loved, young Redwood, between whom and Mina she sought to make a match. Readers must discover for themselves how the matter ended, and we can promise them that they will be deeply interested in the incidents and episodes of this thoroughly human novel.

A Born Soldier, by John Strange Winter, is destitute of the least vestige of originality or literary talent. We have not read the author's earlier books—save with two exceptions—but there must surely have been something more in them to attract Mr. Ruskin than is to be found in this one. There is, indeed, nothing noticeable in it whatever except a questionable story of an

Oxford clergyman, which might very well have been omitted, seeing that it has nothing to do with the plot. Phil Jervis, the hero of the book (if we can call him by that name), has told one of the foolish women who have been captivated by his glances that whenever she wants a friend she can go to him. Kate Vincent accordingly appears at his rooms in barracks late at night, and he persuades her to leave early next morning so as to avoid ruin for herself and him. Not long afterwards she is believed to have been found murdered, and he is tried for the crime. He is just being sentenced, when Kate rushes into court and saves him. The woman who was really found in the water had been wearing some of her clothes. If the reader likes to waste his time in tracing the ramifications of the plot he can do so.

The author of *Lillieville* describes his work as "a tale of adventure"; and that it undoubtedly is, so far as blood-curdling episodes can make it. Some of the horrors are positively sickening. It seems that the story was written with a purpose, though a doctor and a clergyman who read the manuscript took different views of that purpose. We, also, having read the book through are unable to detect its special purpose, though we admit that many lessons may be gathered from it. There is a great deal about the barbarities of the slave trade and the rivalries of Catholic and Protestant missionaries, and occasionally the author makes a very good point. The career of Jim Penton is likewise not devoid of interest.

For young people, Mrs. Meade's stories are like good wine; to older people, they "need no bush." Without pretence or affectation they are easily and flowingly written, and their pictures of girl life are both true and attractive. Hester, Molly, and Nan in *Red Rose and Tiger Lily* are all charming girls; and that quaint creature, Antonia Temple, develops into a perfect fairy of good deeds. Girls may still continue to show original qualities without deteriorating into that "new woman" who threatens to prove but a miserable exchange for the old.

The Intended is a weird psychological study of considerable power. When he has finished it, the reader will feel inclined to say:

"Do I sleep, do I dream?
Or is visions about?"

But anyone who begins this sketch must go on with it. It raises the old question of a double personality in a graphic way. The opening description of London as "the brain of the world" is very telling and incisive. Mr. Stacpoole has more vigour than finish, more strength than delicacy; but when his qualities tone down and mellow, he should do lasting work.

The short sketch, entitled *Max Reichner*, is a well-told story of the Protestant persecution in Bohemia, which practically lasted for several centuries. It was at its height, however, when Pastor Reichner lived his life of noble self-abnegation, and bravely laid it down at the last as a Christian martyr. His example was worthily handed

on by his friend and successor, Hugh Werner. The story is marked by genuine pathos, and its various episodes are lovingly and skilfully treated.

G. BARNETT SMITH.

GIFT BOOKS.

Maurice; or, *The Red Jar*. By the Countess of Jersey. (Macmillans.) It was a wonderful red jar. A great many lauded proprietors in England would have been glad of it this autumn, for it would have prevented their fields and houses from being swamped by the floods. Such a treasure should have been more carefully kept. But if the Baroness von Brinkman was careless, what shall we say of her son Maurice, the hero of the book? Even if he did not know how important the jar was, he must have known that it was a prized treasure of his mother, or she would not have kept it so jealously guarded with many locks and keys. And what did he steal it for? Why, to get a magic bow which always hit the mark, and would give him an unfair advantage over the competitors for the silver horn. He was a thoroughly mean, unmanly boy was Maurice, and everyone was a great deal too good to him. It is true that he goes through a good deal of drudgery to redeem himself, but he might have been drowned by Querquex, smashed by Delfer, or burnt by Agni without much sympathy from us. We are glad that he succeeded in getting the materials for a new jar, but it is rather for the sake of his father and mother and their subjects than himself. Despite, however, the want of interest in the principal character, the story is so varied and full of fancy, that it is not easy to lay it down till we have come to the end of all Maurice's stupendous adventures; and there is every reason to expect that the next fairy tale from the same hand will be better still. We would suggest that it might be simpler. The mixture of mythologies is a little confusing. We have Nereids and Nixies, Gnomes and Mermen; all the creatures of Oriental, Greek, and Northern imagination are mixed together. We would also suggest that the human beings, and, indeed, some of the supernatural ones, might be a little less modern—Kelpie and Nix, for instance, are more like Eton boys home for the holidays than spirits of the stream.

The Real Princess. By Blanche Atkinson. With illustrations by Violet M. and E. Holden. (Innes.) There is enough originality in these stories to separate them for ordinary Christmas tales. They are not only prettily written, but cunningly invented, full of thought as well as feeling. They are allegories of life indeed, presented in such an attractive garb of fancy that the inner meaning of them is not discovered until the story has been enjoyed for its own sake. The exhaustive process by which the six honest councillors at last arrive at a decision as to which of the hundred claimants is the real lost Princess Vera, is a very amusing invention, and also a light and charming satire; and "The Fairy Key" would be almost equally delightful if we could quite reconcile ourselves to the marriage of the Princess to the shoemaker. The fault is on our side, perhaps. On the whole, of the first three stories, we prefer "Peter the Painter," which is quite beautiful in thought and execution. If we do not dilate upon "A Colour Fable" and the other pieces in the book it is not because they are not all good. Some of the outline illustrations are very pretty, and the book on the whole is to be "strongly recommended."

A Battle and a Boy. By Blanche Willis Howard. (Heinemann.) It is not often we feel so enthusiastic as we did after reading

of Franzl and Miss Hildegard. The plot is very slight, but the character-drawing is excellent. A more delightful little hero than Franzl never stepped: his quarrels, loves, pleasures, grievances, positively enthrall us. Miss Howard must have studied boys carefully; for nothing is harder to do well than to describe a boy properly, so that he shall be neither a saint nor a bully, but a mixture of both. We confess ourselves deeply in love with Miss Hildegard, and wished we were Franzl when we came to the passage where that young lady is "pirouetting wildly about him" with an "Oh, Franzl, you are such a terribly nice little boy!" And Miss Hildegard was right as usual. Such a charming book for children and "grown-ups" has not appeared for a long time. Unfortunately, most authors who write for young people are far from being possessed of the ease and grace of style that Miss Howard has at her command.

The Queen of Beauty. By Ra Henry. (Chapman & Hall.) Good print and paper and clever illustrations predispose one to speak well of this gift-book. It does not belong to the "goody" department: it conveys no useful information, nor, so far as we can see, point any very distinct moral. The adventures of Prince Elfreston belong entirely to the region of romance, where fun and frivolity roam unmolested, and in whose companionship boys and girls are supposed to delight. How the Princess Bonibelle not only secured a good husband, but also the titles of Queen of Hearts and Queen of Beauty, will form the subject of much conversation in the nursery this season; and all will agree she deserved her good fortune.

Happy-go-Lucky. By Ismay Thorn. With numerous illustrations by R. Bauerle. (Innes.) This charming little story reminds us of that unsurpassed favourite of young children, *The Autocrat of the Nursery*, by L. T. Meade. The chief characters are the children of a London family, aged from four to eight, and their cousin from the country, a boy of nine with a loving heart and a heedless disposition, which brings him into innumerable scrapes, and earns for him the designation of "Happy-go-Lucky."

The Story of Alexander. Told by Robert Steele and Drawn by Fred Mason. (David Nutt.) The "story" told in this tastefully printed volume is not the history of Alexander as recorded by classical writers, but the marvellous romance so popular in the Middle Ages. Mr. Steele has not followed exclusively any one of the many mediaeval versions of the legend, but has selected from them whatever features seemed to him best suited to interest his readers, adding here and there new incidents of his own invention. Professedly the book is intended for children; but although we know of some children who will probably find it delightful, we suspect that it will be best appreciated by older readers, whom, indeed, the author seems partly to have had in view, as he adds an appendix on the sources and development of the story. It would hardly be possible to present the old romance in more attractive form than that in which Mr. Steele has given it. The style is excellent, being neither incongruously modern nor affectedly archaic. Mr. Mason's illustrations are in admirable harmony with the spirit of the story.

Fifty-two Stories of Boy-Life at Home and Abroad. Edited by Alfred H. Miles. (Hutchinson.) Even Christmas itself does not come more regularly than Mr. Miles's collections of stories for the young people of Great and Greater Britain; and as he tells us, in his latest preface, that during previous years no fewer than 75,000 of them have been sold, it is clear

that they have made their way, and are by this time fairly well independent of critical commendation. Still, justice demands the saying of the one and only thing which needs to be said: that the editor's discriminating industry shows no signs of abatement, and that the present volume is in every way equal in attractiveness and interest to its many predecessors. The new collection opens with an exciting story of life at sea, "A Desperate Capture," from the always delightful pen of Mr. Clark Russell; and the remaining contents do not discredit their good beginning.

Fifty-two Stories of Girl-Life at Home and Abroad. Edited by Alfred H. Miles. (Hutchinson.) Our general remarks concerning Mr. Miles's new stories for boys may be applied to this companion volume, though it may be said that its excellence is rendered all the more praiseworthy by the fact that the tastes of girls are, comparatively speaking, largely neglected by the story-tellers, juvenile femininity being often compelled to make raids upon the literature produced for the boys of the family. Mr. Miles, however, seems to have found no lack of good material; and from the stories of those old friends, Miss Doudney, Miss Mulholland, Mrs. Gerard, Miss Mary E. Wilkins, Mr. Howard Pyle, and a host of others, he has compiled a most charming volume. Some of the new fairy tales are specially pretty.

Wulf the Saxon: a Story of the Norman Conquest. By G. A. Henty. With twelve illustrations by Ralph Peacock; *When London Burned: a Story of Restoration Times and the Fire of London.* By the Same. With twelve illustrations by J. Finemore. (Blackie.) Mr. Henty's two latest stories show no decline in the quality of his workmanship. As usual, he has read his history carefully, and gives little occasion for any reasonably indulgent critic to find fault with his facts. At the same time he is not unduly solicitous about local colour, and is frankly content to let his characters talk in nineteenth-century language. Perhaps the sentiments they express may be rather anachronistic sometimes, but boy or girl readers will not enjoy the books less on that account. Neither of the volumes will disappoint the many young folks who regard Mr. Henty's name on the title-page as a sure promise of an interesting story; but the seventeenth-century tale is decidedly the better of the two. Between the Plague, the Fire of London, and the Dutch War Mr. Henty has plenty of interesting historical material to work upon; and he has handled it very cleverly.

The Fall of Athens: a Story of the Peloponnesian War. By the Rev. A. J. Church. With sixteen illustrations. (Seeley.) This is not so much a work of fiction as an attempt to make history attractive by interspersing it with fictitious incidents and conversations. It is gracefully written, and will be interesting to young people who have some taste for history, though hardly to those who read merely for the sake of the story. Mr. Church is careful to tell his readers what portions of the tale are founded on authentic facts. The illustrations, which include three views of ancient Athens, are extremely pleasing.

The Adventures of a Breton Boy. By E. Mouton. (Sampson Low.) This is an admirable boys' book, and can be warmly recommended. On the 15th March, 1531, two Breton boys run away to sea. They do not return until they have visited many strange lands and people. In the sixteenth century Portugal reached her zenith as a colonising power. On the African coasts were neither ports, towns, nor trade, but Malacca and Goa were the capitals of the Portuguese East. Our adventurous lads not only visit the Golden

Chersonese, but go beyond to Japan itself. The following account of the Japanese nobility recent events have made interesting:

"Their courtesy, their courage, their devotion to their friends make them accomplished gentlemen. Friends of good cheer and of gaiety, they are the most amiable and amusing companions in the world; and what governs all, and forms the solid foundation of all their virtues, is their faith in God, which, though mixed up with practices alien to the only true religion, elevates them far above the other peoples of this barbarous part of the world. And it is not only we who are of this opinion. On our return to Liampoo, we were told that Francis Xavier himself spoke of them with nothing but admiration, calling them 'the delight of his heart.'"

Not only lessons in geography, but lessons in tolerance for the opinions of others, are inculcated by this book. The boys visit Abyssinia, and see strange rites, which seemed to them "to imperil the eternal salvation of the Abyssinians." But their friend points out that it is the intention of these people, and not their error, they must consider. "Are the pictures of saints shown to us true representations? And the prayers we say before these sacred images, are they the less sincere and the less efficacious on that account?"

To Punish the Czar. By Horace Hutchinson. (Cassells.) This is a stage of the war which, as the writer tells us in a final digest of the whole, cost Great Britain 24,000 lives; France, 63,500; and Russia, 500,000; and added more than forty-one millions to our National Debt. There is, of course, plenty of fighting in the book: indeed, like the war itself, it is most unconscionably long-drawn out. Mr. Hutchinson also provides a sufficiency of love-making and jealousy and country-house life of the "good old English" sort. In the beginning of the story Squire Wagland makes a speech, which being too long and too obviously of the hustings sort, may be accounted rather a bore by boy readers. On the other hand, it may be argued that such orations were actually made even in private houses at that period of history. It is rather a pity that the final incident of the story—the wooing by the spirited Alice Orford of George Raeburn in spite or because of his blindness—should be such a commonplace one. All the same, *To Punish the Czar* is an admirable story of its kind.

The Reef of Gold. By Maurice H. Hervey. (Edward Arnold.) The author of this book vouches for its topographical and geographical accuracy:

"I have myself," he says, "travelled over every yard of sea and land traversed by the adventurous gold-seekers (with the exception of the run from Cooktown to Valparaiso), and I have visited every place touched at by the schooner *Maybloom*."

No doubt this interesting circumstance gives reality to the story which is here told. But even had it been absolutely imaginative, from the family council at the beginning to the wedding-bells at the end, it would still have been a delight to boys; for it contains all the elements of a good sensational story—a mysterious box of documents, a cipher, a hazardous voyage, adventures, a mutiny, a little love-affair or two, and, of course, the discovery of a vast amount of gold. The book is written with great vigour and heartiness throughout, and most of the leading characters—in particular, Jack Hammond and Uncle Dan—are admirably sketched.

Her Loving Slave. By Hume Nisbet. (Digby, Long & Co.) This story, which is described as "A Romance of Sedgemoor," and which purports to be "from an unpublished drama by Mr. Hugh Moss, with permission of the dramatist," does not flow so easily and is not

so full of stirring incidents as most of the books which come from Mr. Hume Nisbet's pen. But he takes great pains to reproduce the period of Monmouth and Jeffreys, the turning-point rather than the centre of which was the battle of Sedgemoor. Mr. Nisbet is especially successful with his portrait of Jeffreys. It is essentially Macaulay's Jeffreys, with a dash of Dickens's Quilp, as in such chuckles as "Oh, Scrapy, Scrapy, thou thought'st thou had caught a fly yestreen." Jeffrey's peculiar—and peculiarly merciful—treatment of the hero of the story, Sir Harry Dunulph, is very cleverly sketched. Since storm and bloodshed cloud the book, it may be well to state that in the long run all ends well for the good folk who figure in it—particularly for Sir Harry and his Ruth.

The Two Clippers. By F. Frankfort Moore. (S.P.C.K.) Boys will find this a typical book of Australian life and adventure. The sheep-run, the forest fire, the bush and bushrangers, the trading cruise and the brush with savages, the treasure-ship and the happy conclusion—all these are vividly described. There is an old-fashioned moral, contained in the fact that a much larger fortune may be derived by using the patent sheep-clipper than by starting on voyages of discovery in a clipper vessel. A book by the author of *Tre, Pol, and Pen* is always welcome.

In the Wilds of the West Coast. By J. Macdonald Oxley. (Nelson.) That fertile land for adventures, the old Hudson Bay Company's possessions, is once more drawn upon in this book. Sea-life off Vancouver's Island, fights with Indians, hunting fur-seals and sea-otters, whale-fishing, and a dozen more exciting topics follow each other in quick succession. It is a perfect treasure for boys. Mr. Oxley writes with plenty of animation. This and the preceding book ought to be very popular at Christmas.

Son'wester and Sword. By Hugh St. Leger. (Blackie.) The author of this exciting volume describes it very accurately in his second title as "a story of struggle on sea and land." Jack Decker, who makes his first voyage as an apprentice on board the *Chackma*—which is described as "a smart clipper barque of about 500 tons register, bound for the River Plate with a general cargo ranging from boilers and engines to cases of jam and bonnet-boxes"—manages to make the acquaintance of sharks, mutineers, jaguars, and Soudanese. It may be said that this variety of adventures is a trifle too incredible. It is very entertaining, nevertheless. Jack Decker and his shipmate and chum, Antony Cradock, are very good fellows, of the sort that boys are sure to appreciate. Above all things, the novelty of the plot is certain to prove attractive.

Shut In. By E. Everett-Green. (Nelson.) This book can be highly recommended. It is a tale of the siege of Antwerp in 1585 by the Spaniards under Alexander Farnese, Prince of Parma. Alphonso de Castro, the young Spanish soldier, is an attractive personality. He is a species of Cervantes in camp, a Spanish Hamlet with obstinate questionings, who will not leave the thinking to others. Thus he speaks to his friend, Carlos de Cueva, on the battlements of Fort St. Mary, overlooking the doomed city of Antwerp:—

"The Holy Office has been swept away from these lands, though men say it will soon be re-established here. It is just that which is the trouble and puzzle, Carlos. The Holy Church is of God. When men resist her they resist Him also. But the 'Holy Office,' as we are taught to call it, is that of God too? Is it possible that our Father in heaven has devised that likewise? And, if not, are these heretics so very wrong in resisting it to the death?"

No wonder that his comrade in arms cautions him that "in Madrid and Seville men have been sent to the rack and the stake for as little as thou hast spoken to-day." Whither the chivalrous Alphonso drifts in thought and conduct those who read this book will learn. The story's well told. There is an interesting reproduction of a Dutch print giving a plan of the siege of Antwerp. The *War's End*, the unmanageable vessel, which could accommodate one thousand men within her walls, is described, but, singularly enough, the fact that she was the first ironclad is not referred to. As the author justly observes, this sea-monster "proved only another of the gigantic blunders for which the siege of Antwerp is famous."

Swallowed by an Earthquake. By E. D. Fawcett. (Edward Arnold.) M. Jules Verne is here outdone in his own province. Mr. Fawcett's heroes are dropped into a huge cavity caused by an earthquake; and it is quite certain that "never before had a voyage such as ours been ventured. Three hundred feet below the valley of the Scherno we were threading a subterranean watercourse that led no one knew where." Here they meet marvels: dinosaurs, pterodactyls, and a "brontosaurus," to say nothing of savages of the worse type, worshippers of the fire-god and the like. After astounding adventures they find their way to the upper world, bringing back £400,000 worth of diamonds. The book must have been conceived during a nightmare and written (to use the author's words) when "fooled by a haschisch dream," while the illustrations are, if possible, more eccentric than the story.

The Yellow God. By Reginald Horsley. (W. & R. Chambers.) There is much more in this book than gold-hunting. The typical youth, who in so many stories sets forth to make his fortune, here meets a violent storm after leaving the Straits of Magellan, and instead of landing at Valparaiso is driven by shipwreck, storm, and mutiny to Australia. Natives and bushrangers lead to more adventures. Life at the "diggings" is carefully painted; but in spite of finding £6000 worth of gold in one quartz boulder, and £10,000 in another, the pastoral life is accorded the preference at the end. The fights and escapes are so terrific that no boy could lay the book down without reading from cover to cover. Mr. Stacey's pictures have happily caught the spirit of the text.

The Great Cattle Trail. By E. S. Ellis. (Cassells.) Mr. Ellis knows more of the Red Indian than anyone since Cooper. These pages frequently make the blood run cold as Indian braves close in upon the hero. The despatch of a large herd of cattle through upper Texas and Kansas invites the attack of a party of our old friends the Comanches, who are surpassed in bravery by none, unless it be the Apaches of the South-West. Thrilling combats and hair-breadth escapes succeed each other through three hundred pages. Avon Burnet's midnight ride among the Indians, beset with peril at every turn, is in the highest degree dramatic. The Winchester repeating rifle nowadays proves more than a match for bows, tomahawks, and scalping knives; and it may be feared that the chivalrous Red Indian is a thing of the past.

The Vast Abyss. By George Manville Fenn. (S.P.C.K.) Mr. Fenn gives as the second title of his new book, "The Story of Tom Blount, his Uncles, and his Cousin Sam"; and, perhaps, we could not better criticise it than by saying that we should have preferred it had there been a little more about Tom and a little less about his cousin Sam, and at least one of his uncles. The hero, such as he is, never seems to get out

of the family stew, and in consequence the book suggests the idea of much ado about very little. The combats between Tom and Sam are, however, drawn with spirit, and the astronomical uncle is an admirable sketch.

Shafts from an Eastern Quiver. By Charles J. Mansford. (George Newnes.) This volume contains a series of short tales, all very exciting, and all, as the title suggests, relating to the East. To describe the stories would spoil the enjoyment of young readers during their Christmas holidays, but as a specimen we will give a brief outline of one. Frank Denvers and Harold Derwent, two travellers, with their Arab "nigger" Hassan, are at Conjeve, in Southern India. Hassan, in a street broil, is wounded by a fakir, carried away, and hidden in a silent subterranean place. The Englishmen find their way thither, and, after a terrible struggle with an infuriated tigress, rescue their faithful Arab. There are some excellent illustrations by Arthur Pearse.

The Double Emperor. A Story of a Vagabond Cunarder. By W. Laird Clowes. (Edward Arnold.) The second title of this book is misleading, if not defamatory. Even the best regulated line of steamers cannot help what happens to a vessel when it passes out of their hands. When the *Philistia* was a Cunarder she was not a vagabond; and when she became a vagabond, she was no longer a Cunarder. From beginning to end we fear that this story is untrue. It has not even a foundation in history. When emperors were more plentiful, perhaps one may have been kidnapped now and then; but in modern times, at least, we have only heard of one attempt of at all a similar kind, and this concerned only a king, and did not concern him much, for he was dead. If we were disposed to cavil, we might even object to the first title of the book. Because an emperor has a "double," it does not follow that he is a double emperor—it rather makes him a half-emperor. But now we have fairly exhausted all we have to say against the book, which contains a capital story very well told. It reminds one a little both of M. Jules Verne and of Mr. Robert Louis Stevenson; but it is original for all that, and interesting from the beginning to the end.

Stories from English History. By the Rev. A. J. Church. (Seeley.) These stories are written in the strong, nervous English of which Mr. Church is a master, and extend from the coming of the Romans to the field of Poitiers. The death of Beckett is told with much dramatic force, while such battles as Senlac and Cressy are described in a very different fashion to the old histories. Boys brought up on Mr. Church's pages will, at all events, have nothing to unlearn. The illustrations of the book are reproductions from Montfaucon and Strutt.

Tales of St. Paul's Cathedral. By Mrs. F. Lord. (Sampson Low.) These stories begin with the destruction of the old cathedral in the Fire of London and its re-construction by Sir Christopher Wren. Then follow notices of some of those for whom a grateful country has found a last resting-place within its walls. Of course, it is impossible to trace in detail the careers of Nelson and Wellington or the Crimean campaign within the compass of a few pages; but Mrs. Lord is a good storyteller, and we can well believe that she has interested, and will continue to interest, those who listen to her.

Heroes in Homespun. By Ascott R. Hope. (Wilsons & Milne.) The American emancipation is the subject of Mr. Hope's book. He succeeds in interesting his readers by a succession of pictures introducing the early agitators—Garrison, Lovejoy and Miss Crandall, for

instance—and so passing to the great inter-necine contest—"where the best blood of a sundered people went to buy freedom's lingering victory." The book ends dramatically with John Brown's execution. Mr. Hope has taken considerable pains, and his narrative will please a generation which cannot remember the final victory of Abraham Lincoln.

Ralph Clifford. By G. R. Wynne, D.D. (S.P.C.K.) This is a picture of life in Virginia at the close of the Civil War. The story tells how Ralph Clifford and his sister came from England to seek their fortune; how they lost most of it in Washington through roguery; and how, through the kindness of a Virginian family, they found more than they had lost—including a subterranean cave of treasure, a wife for Ralph, and a husband for Rose. The narrative is briskly written, the scenes described are interesting, and the illustrations quite up to the average standard of excellence.

The Villa of Claudius. By Rev. E. L. Cutts, D.D. (S.P.C.K.) This is an attempt to depict the fortunes of the British Church at the close of the fourth century, when the power of Imperial Rome within this island had begun to wane. There is the usual love-story, which is much the same in every age and place; and there are accessories to the scene, on which Dr. Cutts's antiquarian knowledge freely expends itself. The villa of Claudius, hard by the Roman city of Colchester, is described with much detail, and a good deal of information of an interesting kind is scattered throughout the pages of the book, and there is plenty of incident. The illustrations, we must add, are commonplace and poorly drawn.

From Ploughshare to Pulpit. By Gordon Stables. (Nisbet.) The adventures of a persevering Scotch youth, while diligently making his way to "one of the best pulpits in a broad Scotland," are seen through Dr. Stables's transparent title. A good opportunity is given to interest the Southron reader in the manners and customs of Aberdeen University. It is needless to say that Dr. Stables in every page inculcates uprightness and self-devotion. Every here and there some singular blots show themselves. How could a girl "blush beet-red"? and why, in grouse-shooting, should the author speak of "that unfair driving so common in Yorkshire"? The example, however, of a determined Scotch student never comes amiss in an age of luxury, and Dr. Stables's presentment of it is excellent.

The Adventures of Leonard Vane: an African Story. By E. J. Bowen. (Hutchinson.) Savages, marooners, cannibals, leopards, lions, hippopotami, with a couple of love-stories thrown in—what more could boys desire? Mr. Bowen is vigorous and incisive in his dialogues, and inventive in his incidents.

My Cousin from Australia. By E. Everett-Green. (Hutchinson.) This is an excellent story for girls. Cicely Dumaresq, a young heiress, is engaged, without any active consent of her own and when she is a very young girl, to "the catch of the county," Sir Ferdinand Trevor. The engagement is arranged by her stepfather entirely to advance his own private ends. Suddenly Griffith Colquhoun, a nephew of the stepfather, appears on the scene from Australia. Cicely had expected to see the typical bushranger of fiction, bronzed almost to the colour of mahogany; instead of that, it seemed "as though one of the Greek gods had taken upon himself the garb of the nineteenth century, and had suddenly appeared amongst us." As Cicely was not yet twenty-one years of age, and attractive in every way, the natural results ensued. The neighbouring suitor, Sir Ferdinand Trevor, does not, of course, approve of his rival, and it looks very

much at one time as if the Baronet—thanks to underhand influence—was going to marry Cicely; but the right man wins the fair lady in the end. The only fault we have to find with this readable book is that the wicked Baronet is a trifle too wicked. He is quite a past-master in villainy, and is, in short, qualified to appear as an Adelphi hero.

My Strange Rescue, and other Stories of Sport and Adventure in Canada. By J. M. Oxley. (Nelson.) Some of these stories are more amusing than probable, as when a boy, who has fallen into a hollow tree, clutches a bear, which is descending backwards, and is dragged by it to the top and saved. These travellers' tales are atoned for by several descriptive chapters—cod-fishing off Newfoundland, a sojourn among the Eskimos, and the like. North America is still a paradise for hunters, so that Mr. Oxley's tales and descriptions cannot fail to delight boys.

Across Two Seas: a New Zealand Tale. By H. A. Forde. (Wells Gardner, Darton, & Co.) Mr. Forde has put together pleasant chronicles of a family which emigrated to New Zealand some twenty years ago. Things have moved since that time; but the record of their struggles is interesting, and the local colour well preserved. It is to be hoped that in one respect, at least, this book may not prove a snare to would-be colonists. The heroine turns authoress and tells of the ready sale of her last book in England, and that the booksellers demand fresh MSS.

Rab Bethune's Double; or, Life's Long Battle Won. By E. Garrett. (Oliphant, Anderson & Ferrier.) This is a charming Scotch story, and the characters are well sustained and excellently delineated. The two old maids in particular—Miss Helen with her censoriousness, and Miss Bell, who is too easy to thwart or contradict her—are delightful. Some of the Scotch proverbs introduced are new: e.g., "Many's the bride that braks her elbow at the kirk door"; or, "It's the life o' an auld bonnet to be well cockit." The love-making is carefully worked out. Those who are in want of an amusing Scotch novel may be directed to this book. It contains several etchings of abbeys, of which Kelso and Jedburgh are the best. The following sentence may be presumed to be Scotch, "It was strange how little the bride herself bulked on the bridegroom's thoughts."

Olivia. By Mrs. Molesworth. (J. & R. Chambers.) Scarcely any writer can equal Mrs. Molesworth in her own line: that is, as a writer of stories for children. When, however, she addresses elder girls, as in the present instance, she is less successful. The peculiar charm which makes *Carrots* and *Herr Baby* the delight of the nursery is absent from *Olivia*, though, no doubt, she will secure a circle of admirers. The conversations are bright and natural; and there is just enough romance and love-making to please girls to whom the regular novel is, at present, a sealed book.

Lizette. By Emma Marshall. (Nisbet.) Another story by this popular authoress is sure to be welcomed by girls, even though it may not equal in originality some of her previous works. The truth, perhaps, is that, in these days of making many books, new situations are becoming more and more difficult to invent; and we must accept such a time-worn incident as an adventure with a mad bull with resignation. It might have been worse, as authoresses have taught us to reflect. Apart from this, the story has much to commend it. The characters are well-drawn—the three girls forming a good contrast, and little Dot a pathetic study. The tone, it is needless to say,

is excellent; and the book is as bright, innocent, and healthy as it should be.

The Harringtons at Home. By Isamay Thorn. (Wells Gardner, Darton & Co.) The author, with her accustomed skill, has painted a beautiful family circle in this book—elderly uncles, a delightful old aunt, two impressive girls, with two brothers, and also two governesses. One of these is of the stamp contemporary with Mangnall's Questions; the other is essentially of the modern type, full of energy and character. She moulds the children to her wish, and is rewarded by marrying a curate, who is, "Oh! so good. He preaches beautifully; everyone says so who has heard him." If a little gushing at times, this book will please girls.

Enchanted Ground. By C. E. Smith. (S.P.C.K.) This is a very pretty story, simply told, of love, patience, and triumph. The heroine, Christabel, is charming, and her lover is a careful study. The critic cannot say, however, that the sentimental Welsh farmer and his wife are true to nature. Such words are not often on the average Welsh farmer's lips as "the light lingers so long on the hill-top, she forgets it will be dark" soon; or, "the glamour would soon wear off." The reader forgets these incongruities as the interest develops and leaves the heroine's character at the end as beautiful as her face. Jasper Holmes is excellently portrayed. Many much worse stories have often been sold for a guinea and a half.

Walter Gaydon. By E. Scarlett Potter. (Sampson Low.) This book is a tale of an art student's adventures. A story that commences with one attempted murder and closes with another cannot be considered tame or lacking in incident. Walter Gaydon is the son of a man who has been convicted on false evidence of a crime that he never committed. The son succeeds in establishing his father's innocence and bringing his persecutor to justice. The story is well told and the interest sustained throughout.

Through Love to Repentance. By Maggie Swan. (Oliphant, Anderson & Ferrier.) This story is so little chequered with light that it does not command much sympathy. At the end the villain is the only one made happy: his wife's love seems so independent of her will as to be almost fatalistic. When he steals a bundle of notes from his brother's drawer, it would have been more rational to take the sovereigns which lay beside them. The writing of the author is frequently careless: "If there is one author whom I hope will continue to honour us"; "It is seldom I write any in the evening"; "I went right away to her home"; and the like. There are many Scotticisms; and "reliable" and "inexplicable" are scarcely English words. With a brighter plot Miss Swan would command more success.

Miss Uraca. By Evelyn E. Green. (Oliphant, Anderson & Ferrier.) The motif of this story is highly fanciful: the visit of a rich baronet's son into the country to find a wife, while he conceals his true position. The heroine with the strange name, and, indeed, all the characters, betray a curious fondness for making long answers to the commonest questions; while the behaviour of Uraca's sister is too cold-blooded, it may be hoped, for any sister in real life. The authoress has done better work than *Miss Uraca*.

The Magic Half-crown. By the Author of "Crib and Fly." (Frederick Warne.) This is a pleasant story of honesty in humble life, complicated by the strange behaviour of half-a-crown, which might have belonged to Maskelyne and Cook. A good many people will sympathise with the sentiment of the hero's mother—"It's all education, education, standard this and standard that, at these new-

fangled schools, but I never hear tell of a standard for honesty and truth-telling."

James Godfrey's Wife. By Mrs. Henry Clarke. (S.P.C.K.) The *imprimatur* of the venerable society dispels the fears which in these days such a title as Mrs. Clarke has chosen involuntarily suggests. It is not a study of the seamy side of modern married life, but an unusually well-written and wholesome tale of woman's moral development and the power exercised over others by a noble and consistent character. There is plenty of incident in the book. The theft of the bank-note, the strike at Bradleigh, and the fire at the tan-yard are described in a very vivid way; and there is a great deal in the story and the way it is told that will remind the reader of Mrs. Gaskell in her powerful novel, *North and South*. There is good purpose and careful work in this book, which renders it an excellent prize or gift-book for elder girls.

When Life is Young. By Mary Mapes Dodge. (Fisher Unwin.) These verses are a 2 unequal. Some of them are neat, but most of them are not. The same may be said of the illustrations. If, as we suspect, the verses were written to the cuts, it is no wonder that Miss Dodge's muse was a little "put out" at times, and it is much to the credit of both that the result is so tolerable.

A Mountain Path, and other Talks to Young People. By J. A. Hamilton. (Sampson Low.) Taking some natural object—a plant or insect—the author draws moral and spiritual lessons from it after the manner of Mrs. Gatty in her *Parables from Nature*. It is hardly to be expected that Mr. Hamilton's apologues could catch the grace and felicitous applications of that lady; but they are sufficiently interesting, and will make a good reading-book for the schoolroom. The big word "physiography" might perhaps have been avoided; and even if "we don't believe to-day that all nature is under the curse," St. Paul did (Rom. viii. 20).

Black Puppy. By Theodora Elmslie. (Ward & Downey.) The second title calls this book "A Story for Children. It should be 'A Story of a Babe for Babes.' The black puppy evinces marvellous instincts, and an unhealthy hothouse atmosphere hangs about the whole story.

Crowned Victor. By Hannah B. Mackenzie. (Oliphant, Anderson & Ferrier.) This is a serious story. Miss Katharine Cravin is the guardian angel of a young medical student, who is disposed to dissipation and bad company. She also becomes betrothed to a self-made man, Pearce Napier, M.P., but breaks off the engagement for reasons detailed in the book. She finally marries Mr. Napier, but not until her boy-lover has laid down his life for his rival.

Charlie Trench. By the Countess of Home. (S.P.C.K.) In the lives of two brothers—one seriously minded but paralysed, the other activity itself but selfish—the great realities of duty, love, and self-sacrifice are strongly portrayed. Guy, the young doctor, is a charming character. A shipwreck and the bombardment of Alexandria form a lurid background. This is an excellent book for a parish library.

An Unwritten Tale. By Jetta Vogel. (S.P.C.K.) This is an account of a household visited by trials. There is no so-called story, but a pleasant picture of unselfishness diffusing happiness around it.

The Young Pirates: a Story for Boys. By A. Eubule-Evans. (S.P.C.K.) This is a capital tale for little boys. Three of themselves seize a boat and visit a neighbouring island. There they are all but lost in a cave, into which the tide flows. Mr. Eubule-Evans's dialogues are spirited and amusing.

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LITERATURE.

Speeches and Addresses of Edward Henry, XVth Earl of Derby, K.G. Selected and Edited by Sir T. H. Sanderson and E. S. Roscoe, with a Prefatory Memoir by W. E. H. Lecky. In 2 vols. (Longmans.)

IN a prefatory note by the editors, we are informed that "the speeches contained in these volumes have been selected from those which Lord Derby delivered out of Parliament from his entrance into public life to his death"; and that they "are published by his widow, in the belief that Lord Derby's observations and conclusions, the result of careful study, may still be of use to the country which in his lifetime it was his principal ambition to serve." The further fact is revealed that, while utterances of a purely party character are by no means excluded—especially in relation to such themes as the Eastern Question and Home Rule—the greater number of the speeches now published deal with "what are popularly termed social subjects." The claim of the editors that upon such topics as the latter "Lord Derby's words are unquestionably valuable and suggestive," will be readily conceded. It may also be admitted that these gentlemen appear to have discharged their task of selection and arrangement with judicious care and skill. If there be a fault, it is that the collection is somewhat over-bulky; and a little more repression might perhaps have been exercised without detriment to the present utility or permanent value of the volumes. There can, however, be no doubt that the collection as it stands embodies in a thoroughly comprehensive fashion the methods and results of the late Lord Derby's incisive and perspicacious talents as a political thinker.

There is no attempt made to classify the speeches, which are wisely arranged in order of time, from 1854 to 1891, and which relate to all sorts of subjects, from industrial schools to the House of Lords, from the culture of fruit to the conduct of life, from Free Trade to Home Rule. Speeches on education, co-operation, coffee taverns, hospitals, and schools of art, penny banks, emigration, game laws, and the smoke nuisance, alternate with university addresses and party pronouncements. Whatever the theme, the speaker's method of treatment is uniformly the same. From beginning to end he is the exponent of translucent common sense. He never tries to be original, only to be true. He tests everything by the criterion of experience and utility. He is little troubled by fine-spun ideals or enthu-

siasms; his social and political evangel is a Gospel of the Obvious. But none the less noteworthy are Lord Derby's utterances on that account. In an age of social storm and stress like the present, it is something to meet with a thinker who, with high moral earnestness and reality of conviction, discards all nostrums and deals with the problems that confront him with a calm and balanced lucidity which almost amounts to genius. His closing words to a deputation on the Eastern Question, in 1876, give the key to his whole method, whether as politician or social reformer:

"Do not imagine that you can settle this Eastern question by merely saying what you wish to be done. The question is not what you wish to be done, but what, in the circumstances, can be done" (i. 308).

In his excellent Prefatory Memoir Mr. Lecky says that Lord Derby "hated rhetoric," but that he "was a supreme master of terse, luminous, weighty, and accurate English." He constantly desiderated "a perfectly accurate habit of thought and expression." His theory was that

"you can say all you have got to say in a very few words, if you will think it over beforehand. It is not abundance of matter, it is want of preparation, want of exact thought, that makes diffuseness" (i. 75).

The speeches now published are model exemplifications of this sensible doctrine. As far removed from eloquence as from bathos, they represent in verbal expression that *via media* to which their author consistently adhered in political action.

In the latter connexion Lord Derby's career, though not illustrious, was certainly notable, and in certain ways exceptional. After thirty-two years' service under the banner of Conservatism, during which he held cabinet rank as Colonial Secretary, as the first Secretary of State for India, and twice as Foreign Secretary, he broke away from his party on the Eastern Question in 1880, and, two years later, accepted office as Colonial Secretary under Mr. Gladstone. In 1882, the cleavage of parties consequent upon the Liberal Premier's Home Rule proposals found Lord Derby again in the ranks of dissentients, and for the remainder of his life he was the leader of the Liberal Unionists in the House of Lords. His cautious, prudent, and coldly analytical temper of mind unfitted him for great eminence either as party protagonist or as constructive statesman. He was, however, an exceedingly capable, diligent, and conscientious administrator; and, as Mr. Lecky says, "he probably saved every party with which he acted from many mistakes."

"He had a curious talent of making speeches with which everyone must agree, and which at the same time were never commonplace. Their secret lay in the habit of mind that led him to seek out the common grounds of principle or fact that underlie every controversy, and which in the heat of the conflict the disputants had often failed to recognise" (i. xiv.).

It is remarkable how small a difference is observable, either in tone or fibre, between Lord Derby's speeches before and after his party secession of 1880. The fact is, that though he had previously called himself a Conservative, and was now designated a

Liberal, the same essentially Whig temper of mind and judgment animated him throughout.

That so much of his career should have been devoted to the Foreign Office seems almost ironical. He cared little for foreign politics. He detested what he called "the sanguinary muddle of continental diplomacy." He was little less of a peace advocate than John Bright himself, hating Chauvinism as he hated rhetoric or Tory Democracy. At Huddersfield, in 1880, he said:

"Do you think that Emperors, and Grand Dukes, and Archdukes, Field Marshals, and great personages of that sort really want the manufacturing industries of their empires to be developed? Do you suppose it would suit them to have to do with an intelligent, keen-witted, critical, and well-to-do population such as inhabit the northern towns of England? Depend upon it, they are not such fools; they know their business better. What they want is something quite different—a peasantry hungry enough at home to find the ordinary life of a private soldier rather agreeable than otherwise, and submissive enough to be ready to shoot their own brothers, if ordered, without asking why" (ii. 35).

To Lord Derby's mind the "Condition of the People Question" overshadowed all others, and politics was essentially that conglomerate of problems which deals with the establishment of right social arrangements. With the New Socialism he had no sympathy whatever. He was unable to take "a very rose-coloured view of what the future of society is going to be," and believed it "would differ very much less from the past than many sanguine and amiable people are apt to think." At the same time he was among the first to insist that

"one danger to which we are now exposed in that higher social state upon which England is entering is that of carrying into social science the idea, the maxim, which economically is true, but true only in the strict economical sense: namely, that the relations of employer and employed—of the poor and of the wealthy—can be regulated only by the principle of supply and demand. That is not morally true, and never can be" (i. 11).

In a letter to Lord Shaftesbury, quoted by Mr. Lecky, he wrote:

"We are both public men deeply interested in the condition of the working class, and for my own part I would rather look back on services such as you have performed for that class than receive the highest honours in the employment of the state" (i. xvii.).

When, in 1881, he addressed the Annual Congress of Co-operative Societies at Leeds, he said:

"It is not in the language of idle flattery, but as the expression of a deliberate and sincere conviction, that I begin by telling you that the subject which brings this Congress together—the subject of co-operation—is, in my judgment, more important as regards the future of England than nine-tenths of those which are discussed in Parliament, and around which political controversies gather" (ii. 80).

Little need be said to insist upon the value of such a body of speeches as is here collected. When more pretentious utterances on similar topics are forgotten, the student, the thinker, and the general reader

will alike be grateful for the opportunity of reference to the careful, penetrating, and clear-headed treatment of some of the most vexed questions in social ethics and economics thus afforded. Of the more strictly political deliverances this is not the place to say much; but friend and foe will both admit that no stronger presentment of the Unionist case has been formulated than that contained in Lord Derby's speeches on Home Rule.

Lancashire has produced greater thinkers and statesmen than Lord Derby, but none of more ingenuous and single-minded devotion to the interests of his country. His character was marked by a strain of that "heroic simplicity" which, in one of his addresses, he attributes to Lord Lawrence. As a politician, he would never sacrifice principle to party interest; as a social reformer, he never sought popularity at the cost of conviction; and throughout a long career of public service he strenuously and honourably devoted himself to the good of his fellow-men.

HIRAN TATTERSALL.

Edmond and Jules de Goncourt. With Letters and Leaves from their Journals. Compiled and translated by M. A. Belloc and M. Shedlock. (Heinemann.)

THE lengthy, valuable, and plain-spoken Journal of the De Goncourt brothers, the novelists and art-critics, as it originally appeared in French, contained (besides a good deal that was scarcely likely for any reason to interest English folk) not a little that was rough and unseemly, as English notions go. The two young ladies upon whom has fallen the task of compiling, abridging, and translating have removed all this for us, so that there remains that only which even a man may read. In what we cannot help considering to have been almost an excess of zeal in our interests, they have bowdlerised the original to such an extent that from several stories the point is, we consider, removed, and the significance of what is left hard to discover. But the effort was well meant; and, speaking seriously, the presentation of the volumes is, on the whole, satisfactory. The translation is intelligent, if not very finished: it needs, of course, an original writer of some mark to give to a translation (whoever in the first place makes it) the *cachet* of true literature—the ease and vigour of a piece of work which shall not suggest that it is translation at all. But, on the whole, the Journal of the De Goncourts has been well handled by its English sponsors. I make my compliments to Miss Belloc and Miss Shedlock, and proceed to read without fear.

The position of the De Goncourts in fiction and art-criticism is peculiar, and is due in some measure to the period of their birth. They saw the last of the romanticists; they were themselves among the very first of realists (I use the words for convenience, not granting all that the employment of such labels might suppose); and one of them has survived to find that, whatever be his personal success, realism, at least in the cruder forms of it, has come to be discredited and *démodé*. In England, as we know, it

is the refuge of women without talent, and of men without patience to wait for the recognition that comes (and goes) more quickly by the presentation of the sensational than by the presentation of the excellent. In one of the later of Edmond de Goncourt's books, in *La Fille Elisa*—which our young ladies very discreetly tell us may be compared, in some respects, with *Nana*—there is perceptible, I cannot help feeling, a certain dependence on the realism that is only ugly. Of poetic realism—the only realism that I care for, the realism that we may find in *L'Assommoir* and in the *Page d'Amour*, though not, indeed, in *Nana*—there is in *La Fille Elisa* scarcely a trace. Yet of such higher realism Edmond and Jules de Goncourt were certainly not incapable: *Sœur Philomène* and *Renée Mauperin* witness to that.

In art-criticism, quite as much as in novel-writing, the De Goncourts have been "path-breakers." They have initiated methods, they have led fashions; and this notwithstanding (or shall I say perhaps because of?) their employment of a French scarcely more faultless than the French of the great Balzac; often just as much laboured over, and sometimes reaching, only with obvious difficulty, the *mot juste*—the epithet which is priceless, as long as it does not seem to have been paid for. But in art-criticism, alike when their style has been perfect and when their style has been charming, the De Goncourts have been on the side of sanity. They have been able to appreciate the relatively modern, the actually modern even, without extolling the ugly—without an unmixed eulogy of that strong characterisation which to some seems incompatible with the research of beauty. And from one very English affectation, the De Goncourts have not unnaturally been wholly free—they have never endeavoured to persuade themselves that salvation is to be found in, or culture proved by, a minute study of the Italian Primitive; they have never for a moment assumed, by the collections they have made, or by the articles and books they have written, that in reaching the fourteenth century we have gained the point with which is our most natural concern. Too serious to be occupied wholly with the contemporary, too wise to be entrapped by the fads of the moment, they are without the prejudices of the academic and the mediæval: they put in its right place the exquisite and brilliant art of Watteau and Latour, of Gainsborough and Moreau.

I wanted to define a little, for simply English readers, what the De Goncourts were, before (leaving their good criticism of art, for the most part, and leaving their interesting and highly individual novels) I went on to dip just here and there in the pages of their Journal, occupied less with the discussion of themselves than with the record of what they thought, what they actually experienced, and what was said in their presence, or in the presence of one of them, during thirty or forty years, by their not less distinguished comrades and acquaintances.

Among the gods of their early idolatry was the caricaturist Gavarni, of whom in

course of time they made an elaborate study, producing the best known and most authoritative book upon his powerful, clever, pungent, sometimes bitter work.

"We asked Gavarni to-day whether he had ever understood a woman. He answered, 'Woman is quite impenetrable: not because she is deep, but because she is hollow.'"

Gustave Flaubert, in their earlier time, like Alphonse Daudet in their later, was a familiar friend of the two brothers; and it is Jules who records, in an interesting, very thoughtful page of the Journal, his impression—one may say the impression of both of them—about the book which followed *Madame Bovary*:

"*Madame Bovary* I admired without reserve. *Salammbo* does not come up to what I expected of Flaubert. The personality of the author, so well concealed in *Madame Bovary*, is here only too clearly marked, and asserts itself in bombastic and melodramatic fashion; the colouring is too heavy, and the style too florid. The effort is stupendous, the patience infinite; and though I criticise the work, I most fully appreciate the remarkable talent displayed by the author; but I fail to find in the book touches which reveal, as it were for a moment, the soul of a nation which has passed away. As regards the moral and historical reconstitution of a past epoch, our good Flaubert deceives himself. The words he puts into the mouths of his characters merely express the ordinary generous sentiments of humanity, and not anything peculiar to the Carthaginian populace."

In another chapter we find a record of what Sainte-Beuve said to them about their own *Sœur Philomène* and realism. He maintained that literary work of any value must be based upon the study of nature.

"He seriously doubts whether the Ancients really set so much store by that 'ideal,' which is now so much in vogue . . . he maintains rather that their works tended most distinctly towards realism, only that their reality was finer than ours."

They tell us, on the authority of Théophile Gautier, that "Balzac abhorred music." "Théo" did, we know. To him is generally attributed the saying that music is the most expensive noise of which he had cognisance. Balzac did not himself thoroughly understand it; but he was deeply interested in it; he treated it most sympathetically; he got, so it is said, a learned German to help him to deal with it elaborately, and not a little pleased, it may be remembered, was he with the result. Had any writer of fiction, before Balzac, ever analysed any musical composition with half the thoroughness with which, in one of his shorter stories, Balzac analysed "*Robert le Diable*," and all the method of Meyerbeer? And Meyerbeer, it is worth noting, was, in the Paris of Balzac's day—just half a century ago—almost the Wagner of that place and time. He was an innovator scarcely less discussed.

The reader of *Germinie Lacerteux*—not the least powerful, though certainly one of the most sordid of the De Goncourt novels—may be interested in learning, what the Journal tells him in full, that the original of that unhappy creature was their old trusted servant Rose. Rose was apparently devoted to them. They returned her devotion. When she was very ill, and it became absolutely necessary that she should repair

to the Hospital, she went there in a cab, leaning on the shoulder of one of the two brothers. She did not long survive; and, at her death, a hundred discreditable things leaked out about her. It was an experience which the De Goncourts felt keenly; and in *Germinie Lacerteux*—which, since it is a work of art, owes of necessity something to imagination—it is on the whole accurately, and certainly tenderly, dealt with.

Of several of the famous talks "chez Magny"—that Restaurant has just now ceased to be—there is abundant record. Taine and Sainte-Beuve could not agree about Victor Hugo. Sainte-Beuve professed to owe everything to him. "The *Globe* staff used to call him a barbarian," he said; "well, all that I have done, he made me do it." Paul de Saint-Victor assented, "Yes, we are all his disciples." Then Taine, it seems, accounted for the enthusiasm: "The fact is, that what you call poetry nowadays means describing a belfry or a sky. Now I do not call that poetry. I call it painting."

And here—though, of course, one might quote indefinitely and scarcely charge one's self with dulness—here I take leave of this interesting chronicle of two most interesting lives. The life of Jules, by reason of his temperament, was one of feverish activity. He died—a young man, still—a few months before the Franco-Prussian War. Edmond, the elder—calmer by nature; an admirable writer, yet not continuously addicted to his literary work; profiting rather, as he himself tells us, by his instincts of a "collector"—Edmond survives, and, a picturesque and kindly and energetic figure, is scarcely old at this day.

FREDERICK WEDMORE.

"THE OXFORD DANTE."—*Tutte le Opere di Dante Alighieri. Nuovamente rivedute nel testo da Dr. E. Moore.* (Oxford: nella Stamperia dell' Università.)

CLEARLY, this is not a work for beginners. It is designed rather for feet-on-the-fender scholars, lovers of Dante, whose love has grown old without growing cold; and to them it comes as a challenge. On opening this book our thoughts were carried back, some ten or twelve years, to a certain June day when first the glories of the New Schools flashed on us, and we sat, amid a crowd of aspirants, at a little table where were paper and ink and pens. It was the season of Moderations, and before us lay—the text. Here and there were words in italics, or words underlined, and it was in regard to these especially that we were expected to bring out of our treasure things new and old. Years roll by; our feet no longer tread "the stream-like windings of that glorious street"; and we are inclined almost to sigh for one golden hour of Moderations, that we may enjoy anew the sensations of hope and expectancy that marked that stage of our career. And lo, as Virgil says of the pigs, a miracle! The hand of Time is put back; we are undergraduates once more. True, there is no visual italicising, nor underlining, in Dr. Moore's edition of Dante, but mental italicising there is—blank misgiving or tantalising doubt at

each familiar crux. Yet in all things there are compensations; and the lumber of notes, both instructive and obstructive, being cleared away, we are free, if we choose, to commune with the master himself, unhindered.

The production of so convenient a work, which a man might almost carry in his pocket when he goes a-fishing, is in itself no small subject for congratulation; but, compared with the other advantages, this is a mere item. And, first, let us observe that in these pages are to be found, not only those writings which are of undoubted authenticity, but all such compositions as are attributed, rightly or wrongly, to the subtle Alighieri. Even the *Quaestio de Aqua et Terra*, which, in an uncritical age, but otherwise quite unaccountably, was foisted on the poet of the *Commedia*, is received into this hospitable volume; and, not far off, the ten Latin Epistles, as demure and undisturbed as though no question had ever been raised concerning their paternity. Only one of the Epistles assigned to Dante is wanting—that written in vernacular, which has been rendered up to general incredulity. This, it should be said, is the sole omission. The *Credo*, the *Sette Salme*, and other pious efforts, though stigmatised as *robaccia*, have been retained.

Turning to the larger and more important works, we must express our genuine satisfaction with what has been done. The text has been thoroughly revised, and may be said to represent the latest results of that accurate scholarship which has been focussed on these Middle Age masterpieces for at least three decades. In this happy restoration Dr. Moore has played no passive part; on the contrary, he has contributed as fully and ably as any to its successful realisation. In his *Textual Criticism of the Divina Commedia* he gave ample proof of his interest in, and aptitude for, this difficult task; and in the volume before us he has carried his labours to their legitimate conclusion. Of course, we do not say that nothing has been left to be done; but we affirm without hesitation that the appearance of this work constitutes a "moment" in the history of exact scholarship. Believing this to be the case, we are glad that Dr. Moore has presented his introduction, title-page, table of contents, &c., in Italian: in short, has given us an Italian book. This excellent thought will render his edition easy of consultation for students of Dante in all parts of the world.

The text adopted in the *Vita Nuova* and *De Monarchia* is that of Witte; and the same remark holds good, in a large measure, of the *Commedia* also, but here Dr. Moore has allowed himself a freer hand. For this two reasons may be assigned. It was not only that the Oxford scholar had already paid special attention to this part of his subject; but Witte had, as he confesses, voluntarily subjected himself to certain limitations—to the support, indeed, of only four codices—which, on various occasions, caused him to violate his own sense of what was likely to be the true reading. Thirty-two years have elapsed since this great and (may we say it?) epoch-making edition appeared, and these years have witnessed

the epiphany of many more variants than were then known. This circumstance imposed a new obligation on the conscientious editor, and, while not lightening his labours, inspired him with the hope of amending in final form divers passages which it is the prayer of all readers of the *Commedia* are corrupt.

It is on the text of the *Convito*, however, that Dr. Moore has brought his critical faculty to bear most effectually. This text was in a state to make any person of ordinary sensibility weep, while the audacity of sundry editors, far from improving matters, had resulted in something like a *rifacimento*. Now this, bootless to say, it is not the function of editors to bring about: we do not want a *rifacimento*; and Dr. Moore very properly rebukes the misplaced ingenuity, the conjectural riot and excess of Giuliani, and even the revered Witte does not escape a modified censure.

Dr. Moore's own methods reflect nothing of this unchartered subjectivity. Although placed at some disadvantage as a resident in England, he has sought to guide himself by the light of existing MSS., and principally of two codices which were constantly at his disposal. Of these codices one, dated 1463 or 1493, is in his own possession; the other, the property of the Bodleian Library, is apparently more recent. These MSS. do not seem to exhibit any close affinity, and, in Dr. Moore's opinion, belong to distinct families. This supposition, if correct, lends extreme importance to their comparison; and when it is added that a further collation has been made with the critical notes of previous editors, it will be seen that the text has been reconstructed out of solid materials. And Dr. Moore's mode of dealing with them has been exemplary. Now and again he has permitted himself to fill an obvious gap—e.g., by inserting "e" or "o" where it may have fallen out through the influence of an adjoining word. Otherwise it is very seldom that he has quitted his authorities, and then only when by a slight change a passage, unintelligible before, might be made to yield sense.

For the minor works the text of Fraticelli has generally been found sufficient, but in a form corrected and amended by Dr. Moore. In the *De Vulgari Eloquentia*, for instance, the codex of Grenoble, and the critical notes of Dr. Prompt which accompanied its reproduction in facsimile, have been utilised for this purpose.

The *Canzoniere* has been made over to Mr. York Powell, who has not only improved the text of Fraticelli, but re-arranged the order of the compositions. While somewhat averse from unnecessary changes in this respect, we have sufficient faith in Mr. Powell's judgment and experience to believe that he has acted discreetly. Lastly, we have a very full index, compiled by that well-known scholar, Mr. Paget Toynbee. The labour this must have cost, can be best appreciated by those who have undertaken similar tasks themselves; and it speaks volumes for Mr. Toynbee's disinterested love of Dante that he has persevered with this admirable means of reference. We shall be much surprised if this valuable

work, produced with all the art for which the Clarendon Press is famous, does not give a fresh impetus to the study of Dante, the circle of whose adherents has, we are pleased to think, of late years been continually extending.

F. J. SNELL.

Asiatic Neighbours. By S. S. Thorburn, Bengal Civil Service. (Blackwoods.)

MR THORBURN comes before the public this time as a reformed character. In his unregenerate youth he held views concerning the Central Asian question which, he now admits, were hasty, presumptuous, and dogmatic. He has since invested himself with a new set of opinions, and, with the laudable object of encouraging the Government of the day, hastens to make them known. The circumstances of his conversion, however, are not altogether satisfactory. This momentous event took place two years ago. He had then served as a civil officer in the Punjab for three and twenty years; and the fact that all this while he was hopelessly astray, though he had fairly good opportunities, may perhaps lead some people to doubt his intelligence. In 1892, he tells us, it occurred to him that it would be as well to read up the subject in such books as are accessible to everyone. He did not, however, make use of confidential or official papers, because this, he explains, would have entailed further delay. It may, therefore, reasonably be asked whether, in the first place, there is any chance of a further modification of his opinions whenever he extends his studies, and, secondly, whether the result of his incomplete inquiry—without confidential documents it must needs be incomplete—is likely to be of real service either to the Government or the world at large.

Whether Mr. Thorburn will learn more yet, as he grows older, is a mystery of the future; but he is still disposed to be dogmatic. He describes Lord Auckland as a "weak, inexperienced man, entirely in the hands of an ambitious Simla ring of interested Russophobists." He adds, "The thought of being handed down in history glamourised Lord Auckland's better judgment." But it will be better to wait for what Sir Auckland Colvin has to say on this subject in his forthcoming *Life of John Colvin*. Lord Lytton, Mr. Thorburn writes, would not listen to reason, and ran risks merely for the sake of his party. Here, surely, we have the dogmatic. The well-known essays of the late J. W. Wyllie were written, Mr. Thorburn declares, "with the ignorant confidence of the young secretariat lion." Nine-tenths of his readers probably do not know what a secretariat lion is; but it is obvious that the phrase conveys no compliment. Curiously enough, however, Mr. Thorburn goes on to say:

"In a series of exhaustive essays he [Wyllie] examined with strict impartiality the arguments advanced by both quietists and alarmists, and gave his own reasons for preferring the policy advocated by the former. These (? which) arguments, though mostly written twenty-five years ago . . . are still so admirably pertinent that some are reproduced here."

How it happened that an ignorant person could write exhaustive essays full of admirably pertinent arguments, I fail to understand. It may perhaps be imagined that Mr. Thorburn is indulging himself in some obscure form of sarcasm; but the more plausible explanation is that the convert of 1892 is still wavering. This unfortunate tendency may be discerned in other passages. Indeed, it would not be difficult to re-write the book in the form of a dialogue between the hasty and presumptuous Mr. Thorburn of a decade back, and the more deliberate, one may hope wiser, Mr. Thorburn of to-day, with a mind matured by the perusal of books, parliamentary papers, and even magazine articles. In the chapter headed "The Difficulties of a Great Adventure," the author takes considerable pains to show that it would be a very risky thing for Russia to seize Herat and occupy Balkh. Her troops in Central Asia, we are informed, barely suffice to garrison the important strategic points within her frontier. Mr. Thorburn writes:

"The garrison [of the Transcaspian] is evidently barely sufficient to overawe Turkomania and Northern Persia, protect the Transcaspian, and keep communications open with Turkestan. To employ any part of such a weak garrison without reinforcements from Europe or the Caucasus on an external adventure—e.g., a *coup de main* on Herat—would be a risky operation. So hazardous would it be, that we may feel confident that before such a project is attempted Russia's Transcaspian forces will be materially augmented."

Is Mr. Thorburn an Irishman, by the way, that he should say Russia will not attack Herat with the present means at her disposal, until those means have been increased? "You cannot make bricks without straw until you have obtained the straw" is not a saying of the wise. However, one can guess what he means. He goes on to prove that it would be equally difficult to spare troops from Russian Turkestan, and the whole argument is thus summed up:

"We may assume that, until Russia consolidates her position in Central Asia by railway extension, road-making, and the improvement of her communications with her European bases, she is in no position to seize Herat or occupy Afghan-Turkestan, except on the improbable hypothesis that such action would not involve her in a war with Great Britain."

Here spoke the unregenerate Mr. Thorburn. Four pages later on the converted Mr. Thorburn intervenes with the remark that "a political conjuncture might arise at any time which might induce Russia to occupy Herat and Mazar-i-Sharif [that is, Herat and Balkh or Afghan-Turkestan], and there await developments." Elsewhere he talks as if the improbable hypothesis were quite a possible hypothesis. "When Russia makes the move, England will certainly bluster, and may ultimately fight." There is a wide difference between "may fight" and "must fight."

Nor when we pass from conjecture to matters of fact is Mr. Thorburn invariably a safe guide. Speaking of the much-talked-of Anglo-Russian agreement of 1873, he writes:

"So indifferent was England to the whole

subject that, in 1873, when the northern boundary of Afghanistan was determined by an Anglo-Russian agreement, Russia's title to almost the whole Pamir region was conceded by a careless mistake."

The boundary agreed to was the boundary of Afghanistan; and in 1875 Lord Salisbury pointed out, in the most emphatic way, that the agreement did not leave Russia full liberty of action over all the territory situate between the Russian frontier and Afghanistan. A few lines lower down Mr. Thorburn states that the Murghabi is "the river of largest volume in the Pamirs, and, perhaps, on that ground to be regarded as the true main stream of the Oxus." This is a question which was very carefully examined by Mr. Curzon, in a letter printed by the *Times* nearly a twelvemonth ago. The Panja into which the Murghabi flows has a greater volume than the Murghabi, except in the months of June and July. It is wider during three-quarters of the year, and is always both deeper and swifter. Mr. Curzon's authorities are unassailable; and it follows that Mr. Thorburn, on a point of great interest if not importance, is misinformed. In regard to Badakshan, he says that previous to 1859 "its connexion had been more close with Bokhara or Khokand than with Kabul." Badakshan, however, was conquered in 1765 by the Afghan Ahmed Shah. For a considerable time, too, it was nominally subject to the Moghul Emperors of Delhi. Concerning the maps which have been drawn to illustrate this work, I should like to know why the cartographer gives a vast bend to the Panja river below Kila Wamar. This is a piece of fictitious geography long since exploded, as may be seen from a note communicated to the Royal Geographical Society by General Walker in May, 1884.

On the whole, I am not sure that Mr. Thorburn's book will help materially, as he hopes it will, "to the formation of a clear, decided, and well-informed public opinion." And yet there is much in it that appears to demand the serious notice of the Government. The author's observations on our dealings with frontier tribes, on the danger of over-legislation, and on other defects of British rule, point to a state of things which is far from satisfactory. On the other hand, we must not too hastily conclude that the Indian Government is neglectful of its duty, merely because the Commissioner of Rawalpindi thinks so, or because he talks like a lady novelist of "the Frankenstein we are creating in India."

STEPHEN WHEELER.

The Work of John Ruskin: its Influence upon Modern Thought and Life. By Charles Waldstein. (Methuen.)

FEW men of mark have been less criticised than Mr. Ruskin, which is a misfortune, for few, for proper appreciation, need criticism more. In his case eulogy, more or less indiscreet, and condemnation, more or less brutal—both based on insufficient knowledge—have taken the place of analytical and comparative criticism. "He who runs" may not read Mr. Ruskin's works with advantage. The glittering rhetoric is too

fascinating, or the seeming extravagance of statement or doctrine is too exasperating, to enable the hasty or superficial student to judge wisely. Even careful students are liable to be biased, according to some particular "ism" of their own which they find is befriended or attacked. Only the fewest unite with the necessary understanding freedom from party ties and leanings. Dr. Waldstein is one of these. He has succeeded where many have failed. He has brought to his subject the true spirit of the critic, analysing it with an open mind, and basing his convictions on honest thought. The product is a thing rarely to be met with in these days—a piece of genuine literary criticism.

That we must accept Dr. Waldstein's estimate of Mr. Ruskin and his work, does not necessarily follow. Some of his statements and deductions are at least questionable. For example, take the statement he makes as to the function of science when discussing Mr. Ruskin's views on art. Art according to Mr. Ruskin, says Dr. Waldstein, "does not only deal with truths of aspect, but its main function is to discover truths of essence." This, he thinks, is fair neither to science nor to art, and he proceeds:

"Science is chiefly concerned with truths of essence, the inner constitution, causes of change, origin, future destiny of objects that lie below what can be actually perceived by the senses. Above all, the causes of existence and change are the true province of science" (p. 44).

Surely here Dr. Waldstein comes in collision, not with Mr. Ruskin so much as with the men of science themselves. Science is concerned with truths, not "of essence," but of order and arrangement; not with "the causes of existence," but with the sequence and relation of events in time and space; not with noumena, but with phenomena; not with *why*, but with *how*. The man of science readily admits that, so far as he is concerned, causes lie in the region of the unknowable. Ultimate scientific ideas, as Mr. Herbert Spencer says, "are all representative of ideas that cannot be comprehended," and the man of science "more than any other truly knows that, in its ultimate essence, nothing can be known" (*First Principles*, pp. 66, 67). Misapprehending the function of science, Dr. Waldstein has failed to make good his case against Mr. Ruskin's attitude toward art. In other ways, his argument in this chapter is not displayed to advantage. It would have been more forcible if it had been condensed. As it is, the range of the discussion is too wide, while any direct application to the main subject is infrequent. There should have been less abstract theory and more concrete criticism. Even if what Dr. Waldstein says is true, the way he says it is not convincing. Possibly, if Mr. Ruskin and he could come to an understanding, their difference would not prove to be so great as appears. As it is, what Dr. Waldstein means by "truth" is certainly not what Mr. Ruskin means by it: so the discussion as to the relation of truth to art is rather futile.

More satisfactory is Dr. Waldstein's treatment of "Ruskin on Social Questions"; for

it is free from the faults of form just noted, and exhibits an understanding sympathy—even where there is not agreement—which is not so manifest in the discussion on art. Dr. Waldstein is of opinion that Mr. Ruskin's "strongest points and greatest achievements" are not to be found in "the domain of the theory and criticism of art"—a view of his life-work to which Mr. Ruskin would cordially assent. For, rightly or wrongly, Mr. Ruskin came to the conclusion that his truest service to mankind was to deliver the message contained in *Unto this Last*, in *Time and Tide*, and, more fiercely and desperately, in *Fors Clavigera*. Undeniably, the value of that message has been impaired by the overstatement of which Dr. Waldstein complains; but it must be remembered that Mr. Ruskin was concerned to attack the abuses of his time, prominent among which was the abuse of power and wealth by those who possessed them. Dr. Waldstein falls into the same error of overstatement, when he asserts that this defect in Mr. Ruskin's teaching has been "fatal to its influence." No doubt it has lessened its influence, and been productive of results actually mischievous. I suppose Mr. Ruskin is partly responsible for the prevailing form of Socialism, although, really, its spirit and method are condemned by his teaching. Persons who never understood the essence of that teaching have taken his angry denunciation of the wealthy classes as their warrant for a policy which could only be abhorrent to him. It is an instance of "the falsehood of extremes." Now, Dr. Waldstein says, justly enough, "we seem inclined to exaggerate the claims of morality, as our predecessors exaggerated the claims of utility." It is even true, as he affirms, that "the present altruistic wave of humanitarianism, which we can trace in the lives of the good people among us, is unbalancing the lives of these earnest people, and may lead to justified reactions which will retard sane progress." Mr. Ruskin may have helped to bring this to pass; but it is not a fulfilment of his principles. It is a fault of his too impetuous statement of partial truths. Yet, it might be asked, could a more less impetuous have had any effect at all? Moreover, if Mr. Ruskin's influence, greatly for good, has been somewhat for evil also, he must not be held responsible for all the vagaries which unintelligent persons, self-constituted as his disciples, choose to perform in his name.

One aspect of Mr. Ruskin's work Dr. Waldstein has not touched upon—its personal influence. Possibly his most important function will prove to be, not that of the critic of art, or the great writer, or the social reformer, but of "the friend and aider of those who would live in the spirit." For, approached rightly—that is both reverently and, as I have said, critically—Mr. Ruskin's writings stimulate the moral sentiment as few others can.

WALTER LEWIN.

NEW NOVELS.

A Child of the Age. By Francis Adams. (John Lane.)

An Altar of Earth. By Thymol Monk. (Heinemann.)

Majesty. By Louis Couperus. (Fisher Unwin.)

The Wish. By Hermann Sudermann. (Fisher Unwin.)

Melting Snows. By Prince Schoenaich-Carolath. (Nimmo.)

Candiduccia. By the Marchesa Theodoli. In 2 vols. (Kegan Paul & Co.)

My Indian Summer. By the Princess Altieri. (A. & C. Black.)

The Pilgrims. By W. Carlton Dawe. In 2 vols. (Chapman & Hall.)

Red Earth. By Morley Roberts. (Lawrence & Bullen.)

Nuggets in the Devil's Punch Bowl. By Andrew Robertson. (Longmans.)

The Burial of the Guns, &c. By J. Nelson Page. (Ward Lock & Co.)

Husband and Brother. By Katharine St. John Conway. (Bristol: Arrowsmith.)

OF the twelve books on my list, five are by foreign writers, four by Australian, and one by an American. The cry of "L'Invasion des Barbares!" must now be shifted from Paris to London. Of this cosmopolitan fiction, of which we have now so much, this is not the occasion to speak; but I may state that, while there is always a welcome for what is of exceptional excellence, there is less need now than ever for translations of foreign writings which are merely good of their kind, much less for English versions of books which are second-rate or even worthless in the original. The other day I looked at a collection of about thirty recent translations, mostly of French books, of which there was not a single volume which justified its existence.

English or foreign, there is no work among those now before me which is so original as that of the late Francis Adams. *A Child of the Age* was intended as a prelude to a series of books, which should cohere on one broad, general motive. Masterpieces, Adams hoped and believed, they were to be. *A Child of the Age* is certainly not a masterpiece; it has not even just escaped that rank. Only the most ill-balanced judgment could claim such pre-eminence for it. At most, it is original, moving, often fascinating: a great deal, no doubt, but not all that is needful. It is also written in a disconnected, sometimes slovenly, and often grotesque fashion: and the "blind hysterics" of this particular *Child of the Age* are as tiresome and unconvincing as those of the much abused Tennysonian Celt. The method of Francis Adams in this strange book is that of a realist, who has reached the extreme of impressionism. If the story had been written with more reserve: that is, if the author had more firmly held the reins of his emotion, the result would have been much more impressive. In Francis Adams we have a belated member of the Spasmodic school, ready at

any page to go one better than Dobell or Alexander Smith. At times he tells, in gasps and sobs and pantings, what restrained prose would convey with far keener and more profound effect. But there are passages, episodes, one or two whole chapters, which prove that Francis Adams was a writer of remarkable achievement as well as of altogether exceptional promise. The drawback to the book is its author's evident belief in the fineness of his hero's nature. But in actual life Leicester would be an intolerable person: insanely arrogant, exquisitely sentimental, and selfish almost to the extreme of brutality. If this is the new wine of the age, it leaves a bad flavour on the palate. Perhaps, however, Francis Adams did consciously imagine Leicester not merely as a brooding phantasm, but also as an ill-bred and selfish youth, redeemed by several brilliant qualities, and once or twice a noble trait. No one who reads this latest addition to the "Keynotes" series will fail to appreciate the truth and delicacy of the portraiture of Rosy, the young girl who gives all to Bertram Leicester in exchange for his fugitive passion. The chapter in which is described the finale of their drama is a strongly realised and moving piece of writing.

An Altar of Earth is written with brightness and skill. It turns upon a motive which would spell shipwreck to most novelists—that of the voluntary prostitution of a pure woman for what seems to her an adequate, nay an imperative, good for others. But the writer's imagination has not passed through the flame, it has merely been warmed, otherwise Thymol Monk's tale would be, instead of a clever and often effective story, a book to ponder over and to remember. As it is, the person who could write the penultimate chapter shows warrant for the belief that he will yet produce the fine work which *An Altar of Earth* has just missed being.

Louis Couperus, the "Sensitist," is one of the ablest of the young Hollanders. Hitherto, however, his affectations and his morbid treatment of morbid themes have obscured his genuine talent. *Estasy* was a subtle and clever study, but *Majesty* is better. It is of the class of novels of which M. Alphonse Daudet's *Rois en Exil* is the foremost example. Though it is impossible not to see Russia, and the rulers of Russia, in the background, we need not be too exigent in the quest of parallels. Quite apart from any fitting of the cap, the story should be read for its own sake. The character of Othomar, Crown Prince, and afterwards Orthomar XII., is drawn with searching insight and veracity. As I do not know Dutch, I cannot say whether the translation is wholly satisfactory; but this English version, by Mr. A. Teixeira de Mattos and Mr. Ernest Dowson, reads excellently.

In *The Wish* Miss Lily Henkel shows herself not only a scholarly, but also a pleasing, translator. So far as I know, only one of Sudermann's novels has before been translated into English—*Frau Sorge*, which appeared under the literal title of "Dame Care." The ablest book of the famous

German author is his second, *Der Katzensteg*, though some of his finest work is in the series of tales collectively called *Geschwister* ("Brothers and Sisters"). As a novelist, however, he is not so commanding a figure as he is as a dramatist. Even *Der Katzensteg*, brilliant as it is, does not rank with "Die Ehre," "Sodom's Ende," and "Heimat," three plays which have won a continental reputation. Still, though *The Wish* is not Sudermann's masterpiece, it is a stronger and more interesting tale than *Frau Sorge*, and should find many readers. Most of these will doubtless enjoy Mrs. Elizabeth Lee's informing introduction.

Perhaps the most competent among this group of translators is Miss Margaret Symonds, who has signally proved her capacity for this kind of work, in her excellent rendering of Prince Schoenaich-Carolath's fine story. *Melting Snows* is a book which one would at once class with Björnsterne Björnson's. It is refined, subtle in its very simplicity, and convincing. It is a study of temperament: this record of the evolution of an ungainly, commonplace, and in every way unattractive youth into a poet and a passionate lover. Two slight sketches follow the story of Bent Sörenson—"The Queen of Thule" and "The Moth," both of which are distinctive in touch and skilfully wrought. Miss Symonds is, generally, as correct in her English as she is graceful; but, like more experienced writers, she comes to grief over the relativity of "only." For example, "he only noticed that winter was drawing to a close by the fact that it was very cold in his bedroom."

Neither *My Indian Summer* nor *Candiduccia* is likely to attract much attention, though both are worth reading, and each has enough of local colour to please all who are familiar with Italian life. The story by the Princess Olga Cantacuzène Altieri, which Miss Agnes Euan-Smith has translated creditably, is the better of the two in point of style and grip; but probably the pleasing discursiveness of the Marchesa Theodoli's romance will appeal to a wider number of readers. *Candiduccia* is, in every respect, a marked advance, in both manner and innate interest, upon *Under Pressure*. I do not know "Castel Rodiano"; but I am familiar with the little hill-towns of the Comarca di Roma, which are its counterpart, and can vouch for the fidelity of the Marchesa Theodoli's local and individual sketches. The writer, if I am not mistaken, is an English lady, settled in her husband's country: and so is not strictly one of my "foreign contingent."

Of the three Australian volumes, distinctly the best is Mr. Morley Roberts's *Red Earth*. The tales in this book are vivid, terse, and dramatic, and are free from that weary colonialism which handicaps so many books written in the Antipodes or by reminiscent Antipodeans. Mr. Andrew Robertson's *Nuggets* makes a fairly good second. If a public still exist which can take pleasure in more tales of the Bush, let it gratify its appetite with these two books, by all means. But surely the time is come when the

boredom of these monotonously similar Australian stories must produce as definite a reaction as that which has already made the political novel and the romance of Green Erin become, if not mere memories, at least moribund. *The Pilgrims* is as Australian as its companions in this list; but it is without the go of Mr. Andrew Robertson's book, or the art of Mr. Morley Roberts's.

There is no one of the six stories in Mr. Thomas Nelson Page's *Burial of the Guns* quite so good as his masterly "Marse Chan." But every one who has enjoyed the humour and pathos of *In Ole Virginia* will take pleasure in this fresh series of stories of "the rebel South." The title-story, the second in this new collection, is unquestionably deserving of its distinction.

Husband and Brother has for a sub-title "A Few Chapters in a Woman's Life of To-day." "Too much girls," as someone wrote recently, *à propos* of the woman-plays now occupying so much room on the London stage—"too much girls" makes one suspicious of books thus heralded. But Miss St. John Conway is clever and entertaining, and shows, besides, a genuine talent. No doubt she will, in good time, give us something more thorough and more impressive, while not less deft and readable, than the two short tales in this latest addition to Arrowsmith's shilling series.

WILLIAM SHARP.

GIFT BOOKS.

Little Johannes. Translated from the Dutch of Frederik van Eeden by Clara Bell. With an introductory chapter by Andrew Lang. (Heinemann.) We are very sorry for little Johannes, still sorrier for any little boy who has to go through similar experiences before he becomes a man. For this, we take it, is the meaning of this wondrous parable or allegory which, under the guise of a fairy tale, is presented to the British public "with an introduction by Mr. Andrew Lang." We fear this introduction is but a "bait," a "bush" to bring customers to a new importation of wine not suited to the ordinary palate. Mr. Lang talks pleasantly of Märchen and Homer, and the Ojibbeways, of La Fontaine and Apuleius and Thackeray, of Perault and Mme. D'Aulnoy and the Comte de Caylus, of Kingsley, of Lewis Carroll, and Dr. Macdonald; but he tells us nothing about Frederik van Eeden or Little Johannes. He even declines to criticise the story which he introduces to the English reader. It was scarcely to be expected or desired that he should perform the office of a critic as well as a sponsor; but yet we feel sure that many would like to know what he thinks of a tale that belongs to a class which, to judge from his preface, does not greatly attract him. If he can say of Kingsley's *Water-Babies* that it is a "fairy tale much too full of science, and of satire not very intelligible to children, and not always entertaining to other people," what would be his opinion of *Little Johannes*, in which, if there is not so much science, there is more metaphysics; if not so much satire, much more discontent with the arrangements of the world? Taken merely as a story, it seems a *mélange* of the *Water-Babies* and *Alice in Wonderland*, of Hans Christian Andersen and Ibsen, and is well enough written to keep the attention alive. But, if we are not mistaken, all the strange adventures of little Johannes and his

numerous masters—Windekind, Wistik, Dr. Cypher, Pluizer, and the rest—have a deep symbolical meaning. Why did not Mr. Lang interpret it for us? for we confess that we are unable to read the riddle unaided. Only we seem to understand that ideal beauty and happiness are not to be attained in this world; that all the guides to spiritual knowledge which we possess, including the Bible, are inadequate; that the chief glory of life is to be a true man; and that to accomplish this a child must go through a series of trials and disillusion and rackings of the mind and soul which would make him old before he is young. We are not certain that we are right even so far, and when we come to details our bewilderment is complete. Does the author mean that vivisection is to be condemned or praised? Is Dr. Cypher a medical man or a school-master? If the latter, why does he attend little Johannes' father in his last illness? If the former, why does he depute Pluizer to conduct the post-mortem? Why does Death object so strongly to post-mortems? Surely it was unkind of Mr. Lang not to give us some key to this intellectual labyrinth. Altogether, *Little Johannes* is a book calculated to puzzle the heads of elders to little purpose and to send clever children crazy.

The Whispering Winds and the Tales they Told. By Mary H. Debenham. (Blackie.) We wish the winds would tell us stories like these. It would be worth while to climb Primrose Hill, or even up to the giddy heights of Hampstead Heath in a bitter east wind, if we could only be sure of hearing such a sweet, sad, tender, and stirring story as that of Hilda Brave Heart, or even one that was half so good. But though this story is our favourite, the other winds have fine inventions and are well worth listening to. The south wind told Miss Debenham a sweet story about Baby Benedetta who was stolen by the Watersprites in Lago Maggiore; and the north wind filled her ear with wonder and delight as he revealed the strange history of Eva and Young Ronald; and the west wind with his tale of Humfrey and Hilary and their brave invasion of the domain of the Mist King showed equal ability as a raconteur. How Miss Debenham remembered all the winds told her is a puzzle; but there is no doubt that these stories are reported *verbatim*, just as they were spoken, and there is also no doubt that they are all quite true. If any one after reading them doubts that the tears of Chiara turned to pearls, or that Goody's marigolds waked the sleepers in the Misty Land, he does not know what truth is.

Betty: a Schoolgirl. By L. T. Meade. (W. & R. Chambers.) We do not believe that Mrs. St. Leger would have had such a governess as Mademoiselle, or that she would have placed her in charge of her school in her absence. Nor do we believe that she would have kept Mademoiselle for one single day after she had found out that she borrowed money from the pupils, and did not pay them. We are also incredulous as to the conduct of Mademoiselle herself. She was, no doubt, not a person of high principle; but she could scarcely have been so silly as to take the whole seven of her charges to a circus the first night after Mrs. St. Leger went away, and propose to let them all in at a back-door in order not to wake the servants. Nor would she have thought, for a moment, that she could change the poems of the girls, so that a stupid girl could get the prize without an immediate discovery. All the machinery of the story is, in fact, very poor; but, nevertheless, the girls are well drawn, and, within certain limits, the "grown-ups" also. Lotty is an excellent character; and the story is told in such a lively and agreeable manner that, in spite of all defects, it will be read (and deserves to be read also) with unflagging interest.

Toby: his Experiences and Opinions. By Ascott R. Hope. (Innes.) We are afraid that the dog Toby has been tempted by the example of Marie Bashkirtseff to give to the world an account of his life without that self-respecting veil which should shroud the meaner details of the most candid autobiography. He is not at all a good dog, and his most creditable actions appear to have been instigated only by selfish motives. Perhaps more could not have been expected of a dog of no family in particular. We have heard of thorough-bred mongrels, but we doubt if Toby ranks even as high as that. His remarks upon mankind are ignorant, impertinent, and ungrateful. He is an idle and gluttonous dog, but he has one saving quality—he is amusing, especially in the account of his youth—and some allowance is to be made for him on account of his blighted affections. We may be too hard upon Toby; but, if so, his readers, who will probably be very numerous, will be able to correct our judgment. We are accustomed to treat with more than ordinary consideration the failings of literary men, and surely we should be still kinder to a literary dog who has got into "The Dainty Book" series.

Moonbeams and Brownies. By Roma White. (Innes.) Another of the "Dainty Books" which will no doubt be welcome to many children. The author has much fancy and fun, but she allows them to run riot and gets dangerously near sheer nonsense at times. Perhaps this is a fault on the right side; and certainly the stories which are provided for children too often want that light-hearted, irresponsible invention which young folks love. Whimsical, capricious, grotesque, Miss Roma White's fancy is always bright and changeable, and never seems to tire. Nor do we think the attention of her young readers will easily tire either, as underneath the glittering surface there are many thoughts, sweet and merry, if sometimes rather mad.

The Satellite, and Other Stories. By the Hon. Eva Knatchbull-Hugessen. (Innes.) Very nice stories are these, and we should find it difficult to arrange them in the order of their merit. On the whole we think "The Satellite" deserves its priority, not perhaps on account of the story, for the incident of the fire is a little too strong—a gentler expedient would have sufficed to bring Victoria and Rosalie together—but the admirable way in which these two very different and typical natures are depicted makes this tale the strongest in the book. Yet "The Story of the Smite-Them-Hip-and-Thigh," though also rather extravagant in some of its incidents, shows the same insight into the character of young people and a wilder humour; while "Geof," the third story, is perhaps more entirely delightful than either of its predecessors. As for "Fräulein Schmidt," the fourth and last, we shall leave it to recommend itself. We do not know that these tales show any distinct advance in literary skill, for we remember some other delightful stories by the same author, which have much the same qualities and defects; but there is no doubt that she has not fallen below her former level—and that is a high one—among living writers of children's books.

Messire. By Frances E. Crompton. (Innes.) These tales are pleasant; but, on the whole, we are a little disappointed that the author of *Master Bartlemy* and *The Gentle Heritage* has not given us a greater treat this Christmas. We do not for a moment mean to say that *Messire* is not a very nice story, or that Brown's devotion and death are not pathetic; but we have been more moved by less artless stories, and cannot get rid of the impression that the tale is "made up." "The Wayfaring of Gluck," though more obviously an invention, is more convincing and delightful. The third story, "Pippo, Letty, and I," is nearest

to probability, or rather, perhaps, to experience. We all know boys who lord it over their sisters, though they are nearly always in the wrong; and we know also how the sisters submit, not only in childhood, but through life. Nevertheless, we can scarcely forgive "Letty and I," for Pippo is such a very horrid little boy.

Five Stars in a Little Pool. By Edith Carrington. (Cassells.) These stories command our respect. They are pleasantly written, introduce us to many nice children, and their morals are unimpeachable. At the same time we have not a great admiration for a parent who sets his children special duties to perform in his absence, in order to give them an object lesson in the parable of the talents. We confess we sympathise more than we ought to do with the little boy who kept his seeds in his pocket and never cultivated his mignonette at all. The worst of it is that most of the healthy children who read the book will sympathise with him too, and think his estimable father a very stupid person. "Kind Nelly" is better than "The Little Gardeners," but still weak. "The Stolen Peaches" is better still, and contains a delightful picture of a little girl named Mattie, but the notion of Aunt Mary keeping a peach-stone set in silver in a secret drawer of her workbox to remind her for ever of a childish sin is surely a little morbid. We hope Miss Carrington will learn some day that, if she wishes to fill the minds of her young readers with good principles, the best way is not to drive them in like nails.

Topsy and Turvy. Number II. By P. S. Newell. (Fisher Unwin.) This Number II. is very like Number I., published last year, and exhibits equal ingenuity in making a drawing-book something quite different when you turn it topsy-turvy. It will provoke probably much the same amount of merriment among young people, especially those who have not enjoyed Number I. We hope, however, that Mr. Newell will find some fresh device to exercise his inventive faculty next year, as this shows some signs of getting threadbare.

Banshee Castle. By Rosa Mulholland. (Blackie.) This is a charming gift-book for girls. Lord Tyrowen, an Irish peer, marries three times. By his first wife he has a son, who quarrels with his father, and disappears in America; by his second wife he has three daughters, whom he leaves unprovided for. Their mother's old governess, Mrs. Annesley, sinks her savings in an annuity, and supports the three motherless girls, apparently even during their father's lifetime. After his death Mrs. Annesley, with her three young charges, lives in Banshee Castle, which stands in a remote part of Connaught. Here they make the acquaintance of the family of a Mr. Kirkpatrick, a very wealthy American. The eldest Miss Tyrcornell not unnaturally becomes engaged to young Mr. Kirkpatrick; and now young Lord Tyrowen appears on the scene, and tells the girls that he "will be a true and loyal brother to them." Mrs. Annesley ("Granny" as the girls call her) becomes very anxious about the style of living introduced by the new master of Banshee Castle; and, remembering what the family solicitor has told her, that young Lord Tyrowen would only have an income of £200 a year of his own, she begins to fear that Hugh (like his fathers before him) is a wastrel. The girls, however, are very happy with their newly found brother, when, in the midst of their preparations for Christmas festivities, Mr. Kirkpatrick arrives from America, where he had known young Lord Tyrowen when he was dying of consumption. He congratulates him on his recovery; but Lord Tyrowen replies that he never had the pleasure of meeting Mr. Kirkpatrick before. The con-

sequence is that, when the two gentlemen are left alone, Mr. Kirkpatrick asks his host, "Have you, or have you not, a right to the title you assume of Lord Tyrowen?" We must refer our readers to the book itself if they wish to know how this question was answered. *Banshee Castle* has many merits besides that of a well-constructed plot, and can be warmly recommended.

In Press-Gang Days. By Edgar Pickering. (Blackie.) A cruel uncle, a seizure by a press-gang, voyages and fights under Nelson (including the attack on Santa Cruz and the Battle of the Nile), capture by the French, imprisonment and hairbreadth escape, a tremendous hand-to-hand fight on board a French schooner—these are only a few of the delights which await the happy boy who receives *In Press-Gang Days* as a Christmas present. To say that Mr. Edgar Pickering is a second Marryat would be going too far, but it is of that friend of our boyhood we think as we read this delightful story; for it is not only a story of adventure with incidents well conceived and arranged, but the characters are interesting and well-distinguished. Señor Isidore Pascal, the curiosity-dealer of Santa Cruz, who takes the hero under his care, and is his companion in many a strange and violent scene afterwards, is a true "character," well drawn; and the hero himself—Harry Waring—who tells the story, is no lay figure, but a fine, manly fellow, in whose fortunes the reader takes a personal interest. Mr. Stacey's illustrations deserve also more than a word of praise.

The Rebel Commodore. By David Lawson Johnstone. (W. & R. Chambers.) This book, compiled from memoirs of the earlier adventures ashore and afloat of Sir Ascott Dalrymple, Knight of the Bath, tells of "free trade"—as smuggling was then termed—adventures on the Solway shore in the brave times before and during the American War. The story commences in 1773, when young Ascott, aged twelve, witnessed the exciting scene between Captain Bethune and the friend of Sanders M'Culloch: the latter, master of a lugger whose crew were smugglers, had suffered the extreme penalty of the law. The various adventures are not only exciting in themselves, but are graphically described. The pages connected with Marjorie, the beautiful daughter of Captain Bethune, who was wooed and won by brave Ascott, form a pleasing contrast to those which tell of stormy scenes and daring deeds by sea and land. The illustrations, by Mr. W. Boucher, add to the interest of the book.

The Heart of the Rockies. By G. A. Henty. (Blackie.) This must be accounted one of Mr. Henty's tales of adventure rather than of history. Certainly, he gives his hero, Tom Wade, and Tom's no less adventurous uncle Harry, a gold-seeker in Colorado, a superabundance of hairbreadth escapes. They and their friends, while in search for a gold mine, are hunted by Indians, and nearly overwhelmed in snow. Their adventures, however, especially when they are paddling in a canoe through the gorges of the Rockies, give Mr. Henty an admirable opportunity of showing his descriptive powers. Both the Wades are good fellows, and even better drawn is a friendly Indian chief. Freed as he is here from the fetters of past history, and working in the field of imagination proper, Mr. Henty is seen at his best as an artist in lightning fiction.

"*Lights Out!*" By Robert Overton. (Jarrold.) These are stories by boys for boys, told "in the dark" by the occupants of the big dormitory at Salwey House. The idea is well conceived and well carried out—the sort of stories, "touched up," which we have heard when lights were out in our own boy-

hood. "Pluck," for instance, is just what might happen to a fearless but impudent boy. Walter Quickleigh's first day at business is excellent. He distinguishes himself by serving a very irascible client of the firm with a writ, which was, of course, not intended for the client, and then shuts up the senior partner in his own safe, mistaking him for a burglar. "How Bertie Perkins got his Father into Parliament," and "A Dark Night's Work" are very true to a boy's higher and lower nature.

NOTES AND NEWS.

A WORK attributed to Abū Sālih, the Armenian, and probably dating from the first years of the thirteenth century, on "The Churches and Monasteries of Egypt and some Neighbouring Countries," will be published very shortly in English and Arabic by the Clarendon Press. The text is edited and translated by Mr. B. T. A. Evetts, of the British Museum, from the unique MS. in the National Library in Paris; and copious notes are added from the pen of Mr. Alfred J. Butler, to whose *Ancient Coptic Churches of Egypt* the new treatise forms a valuable supplement. The complete work will appear in the series of "Anecdota Oxoniensia"; but the translation and notes will likewise be issued separately. It will be found to throw much light on Egyptian geography, and on the religion and ecclesiastical antiquities of the Copts, as well as on the relations existing in the twelfth century between the Christians of Egypt and their Muhammadan fellow-countrymen.

THE Benchers of the Inner Temple have decided to print the MS. records of their society, dating from 1506, the twenty-second year of the reign of Henry VII., to the present time. The work will be edited by Mr. Inderwick, Q.C.

MESSRS. MACMILLAN & Co. have determined to re-issue the entire series of "English Men of Letters," in thirteen monthly volumes, each containing three of the original books. The first volume of the new issue, to appear at the end of the current week, will include Prof. Ward's *Chaucer*, Dean Church's *Spenser*, and Mr. Saintsbury's *Dryden*.

MESSRS. WILLIAM BLACKWOOD & SONS will publish shortly *A Study of John Stuart Mill's Moral Philosophy*, by Dr. Charles Douglas, assistant to Prof. Calderwood at Edinburgh.

MESSRS. LONGMANS & Co. have in the press *The Defence of Plevna, 1877*, by one who took part in it—namely, Mr. William V. Herbert. The book will be furnished with maps.

MESSRS. RICHARD BENTLEY & SON announce a new book by Major Arthur T. Fisher, formerly of the Twenty-first Hussars, entitled *Outdoor Life in England: a Study of Sport and Natural History*.

MESSRS. W. H. ALLEN & Co. will publish on Monday next a second edition, brought up to date, of *The Life and Enterprises of Ferdinand de Lesseps*, by Mr. G. Barnett Smith. This is the only complete account of the great Frenchman and his work in English.

A NEW story by Mrs. Oliphant, entitled *The Two Strangers*, will be published next week by Mr. T. Fisher Unwin.

SOME of Gottfried Keller's stories, translated by Mrs. Freiligrath Kroeker, will appear in the "Independent Novel Series" under the title of *Clothes Make the Man*.

MR. HENRY J. DRANE is about to publish a novel, entitled *A Blind Man's Love*, by a new writer who calls himself Lawrence John.

MR. ELLIOT STOCK announces a series of essays on the ethical value of Tennyson's

writings, by Mr. John Oates, entitled *The Teachings of Tennyson*.

THE first number of a new series of *Little Folks*, to be published on December 20, will contain the first chapters of two serial stories, "True to His Colours," by Col. Percy Groves, and "Playmates," by L. T. Meade, and also the facsimile of a letter written by the Queen at the age of nine years. *Little Folks* will enter on its twenty-fourth year with this number, with which will be presented a separate book of songs for young people, with music.

THE seven-page elegy in the *Westminster Review* for December is by Mr. John Walker, who writes under the pseudonym of Rowland Thirlmere. The poem is entitled "Sepulchrum Dulcissimi Cantoris" (In Memory of John Keats); and its motive is a belief in the theory that the souls of the dead have immortality upon the earth in some beautiful but unimaginable form.

THE twenty-first meeting of the North Midland Library Association was held at the Midland Railway Institute, Derby, on December 6. This was well attended, interesting and practical. Ten new members were elected. The next meeting will be held at Leicester in February.

A CONVERSAZIONE of the Jewish Historical Society will be held in the St. James's Hall Restaurant on Sunday next, at 8 p.m., when the Rev. F. L. Cohen will deliver short addresses, with vocal and instrumental illustrations, on "Hebrew Melody in the Concert-Room" and "Some Anglo-Jewish Song-Writers."

MR. R. B. HALDANE will deliver an address on "Hegel," as president of the Ethical Society, on Sunday next, at 7.30 p.m., in Essex Hall, Strand.

THE following are the lecture arrangements at the Royal Institution after Christmas: Prof. J. A. Fleming, six lectures (adapted to a juvenile auditory) on "The Work of an Electric Current"; Prof. Charles Stewart, twelve lectures on "The Internal Framework of Plants and Animals"; Mr. William Samuel Lily, four lectures on "The English Humorists of the Nineteenth Century"; Mr. L. Fletcher, three lectures on "Meteorites"; Dr. Samuel Rawson Gardiner, three lectures on "Three Periods of Seventeenth Century History"—(1) The Monarchy, (2) the Commonwealth, (3) the Restoration; Dr. E. B. Tylor, two lectures on "Animism"; Mr. Lewis F. Day, three lectures on "Stained Glass Windows, and Painted Glass from the point of view of Art and Craftsmanship"; Dr. A. C. Mackenzie, three lectures on "Hänsel and Gretel," an opera by E. Humperdinck (with musical illustrations). The Friday evening meetings will commence on January 18, when Prof. Dewar will deliver a discourse on "Phosphorescence and Photographic Action at the Temperature of Boiling Liquid Air." Succeding discourses will probably be given by Sir Colin Scott-Moncrieff, Mr. Henry Irving, Dr. G. Sims Woodhead, Mr. Clinton T. Dent, Prof. A. Schuster, Prof. A. W. Rücker, Prof. Roberts-Austen, Prof. H. E. Armstrong, and Lord Rayleigh.

THE library of the late Edmund Yates will be put up to auction at Sotheby's towards the end of January. The chief interest of the collection arises from its owner's connexion with Dickens. Here may be found the desk which Dickens used on the very day of his death, twenty-four of his letters to Yates, books from his library with his book-plate, and presentation copies of his own works with autograph inscriptions. Another lot not wholly dissociated from Dickens is the pamphlet of "Facts and Correspondence" relating to the historic quarrel at the Garrick Club.

UNIVERSITY JOTTINGS.

THE last number of the *Oxford University Gazette* prints nine columns of amendments to the proposed statute establishing degrees for research, which will be considered in Congregation early next term. The most important suggestions made are: (1) to assimilate the new degree to the ordinary B.A.; (2) to substitute the existing boards of faculties for the proposed special delegacy; (3) to define more precisely what is intended by "a good general education"; and (4) to reduce the term of residence required from three years to two years.

CONVOCAION at Durham has adopted a petition to the crown for a new charter, empowering the university to grant degrees to women in all faculties except divinity, and also authorising Convocation to be held at Newcastle.

PROF. J. H. MIDDLETON—whose term as Slade professor of fine art at Cambridge will shortly expire—has been elected an honorary fellow of King's.

MR. MATTHEW DAVENPORT HILL, of New College—who bears an honoured name—has been elected by the delegates of the common university fund to a biological scholarship at the Naples marine laboratory.

THE Walsingham medal, given by the High Steward at Cambridge for biology, has been awarded to Mr. I. H. Burkill, of Caius.

MR. I. GOLLANCZ, of Christ's College, has been appointed chairman of the examiners for the mediæval and modern languages tripos at Cambridge. It happens that Mr. Gollancz is also one of the two examiners in English at the London University.

GRANTS of books printed at the Cambridge University Press have been made to the following public libraries: Christ Church, Southwark; Kilburn; Hull; Chiswick; Bromley, Kent; the Nicholson Institute, Leek; Gravesend; and Willesden Green.

THE Society for Promoting Christian Knowledge has made a grant of £5,000 towards the endowment fund of King's College, London.

Two academical books are announced for immediate publication in America. One is *Four American Universities*: namely, Harvard, Yale, Princeton, and Columbia, described by Profs. Charles Eliot Norton, A. T. Hadley, W. M. Sloane, and Brander Matthews, who are (with one exception) graduates of the institutions about which they write, as well as professors. The other is a translation of Prof. Paulsen's elaborate work on German Universities, by Prof. E. D. Perry, with an introduction, contrasting the German and American systems.

THE only fault that could be alleged against the *Catalogue of Cambridge Books*, published early in the year by Messrs. Macmillan & Bowes, was the absence of an index, which made it difficult to consult. This fault has now been repaired by the issue of an independent volume, of sixty-seven pages, containing a full index of both authors and subjects, under one alphabet. The author, if a Cambridge man, has his college assigned to him; the names of the contributors to volumes of collections are separately entered; and some of the articles—such as Henry Bradshaw and John E. B. Mayor—are almost of the nature of bibliographies. We may mention that Messrs. Macmillan & Bowes brought together an immense collection of books and pamphlets for the object of compiling this catalogue, and that they would now be glad to dispose of the whole, or of special sections of it, on favourable

terms. The chief rarity seems to be Linacre's translation of the *De Temperamentis* of Galen, printed at Cambridge by Siberch in 1521.

ORIGINAL VERSE.

VIRELAY.

If thou ask me why I love her,
I will answer thee:
"Seeing her, thou wilt discover
All the mystery;
And not ask me why I love her."

For, if thou my mistress see,
Thou, as I do, wilt adore her;
And thy only question be,
"Who that would not bow before her?
Seeing she is such as she."

JAMES L. THORNELY.

MAGAZINES AND REVIEWS.

DR. WILLIAM SPARROW SIMPSON has acquired some of the visitation books of the Diocese of London for the year 1738, from which he gives in the *Antiquary* for December a series of extracts, showing that the state of things in the Established Church in the earlier years of the last century has been but little exaggerated by its foes. Of morals, using the word in its more restricted sense, we hear little, but of non-residence and neglect there is much to tell. In one church the communion had not been administered for fifty years, except on a solitary occasion when it was given on a certain Good Friday. The non-resident ecclesiastics plead bad air and ague as an excuse for not doing their work. Did not these things affect the curates also? Mr. J. Lewis André communicates a very good account of the old punishment of pressing to death those who stood mute and refused to plead when indicted for felony. It seems that this brutality succeeded one worse than itself because more lingering: in the earlier time these unhappy people were starved to death. The papers on window-glass making and on Lancashire religious ministers during the Puritan time are interesting. Both writers fully understand the subjects of which they treat.

THE NEW SCHOOL OF ENGLISH AT OXFORD.

THE Board of Studies for the Final Honour School of English Language and Literature at Oxford have issued the following Regulations for 1896 and 1897:—

The subjects of examination in this School are—

- I. Portions of English Authors.
- II. The History of the English Language.
- III. The History of English Literature.
- IV. (In the case of those Candidates who aim at a place in the First or Second Class) a Special Subject of Language or Literature.

I. ENGLISH AUTHORS.

Candidates will be examined in the following texts:—

Beowulf.
The texts printed in Sweet's *Anglo-Saxon Reader*.
King Horn.
Havelok.
Laurence Minot.
Sir Gawain and the Green Knight.
Chaucer's *Canterbury Tales*: the Prologue and the following Tales:—*The Knight's*, *The Man of Law's*, *The Prioress's*, *Sir Thopas*, *The Monk's*, *The Nun's Priest's*, *The Pardoner's*, *The Clerk's*, *The Squire's*, *The Second Nun's*, *The Canon's Yeoman's*.

Piers Plowman: the Prologue and first seven passus (text B).

Shakspeare, with a special study of the following Plays: *Love's Labour's Lost*, *Romeo and Juliet*, *Richard II.*, *Twelfth Night*, *Julius Caesar*, *Winter's Tale*, *King Lear*.

Bacon's *Essays*.

Milton, with a special study of *Paradise Lost* and the *Areopagitica*.

Dryden's *Essay on Epic*.

Pope's *Satires and Epistles*.

Johnson's *Lives of the Poets*: the Lives of Eighteenth Century Poets.

Goldsmith's *Citizen of the World*.

Burke's *Thoughts on the Present Discontents*.

Lyrical Ballads (Wordsworth and Coleridge).

Shelley's *Adonais*.

These texts are to be studied (1) with reference to the forms of the language; (2) as examples of literature; and (3) in their relation to the history and thought of the period to which they belong.

II. HISTORY OF THE ENGLISH LANGUAGE.

Candidates will be examined in the Philology and History of the Language, in Gothic (the Gospel of St. Mark), and in Translation from Old English and Middle English authors not specially offered.

III. HISTORY OF ENGLISH LITERATURE.

The examination will include the History of Criticism and of style in prose and verse.

IV. SPECIAL SUBJECTS.

Candidates who aim at a place in the First or Second Class will be expected to offer a Special Subject, which may be chosen from the following list:—

1. Old English language and literature down to 1150 A.D.
2. Middle English language and literature, 1150-1400 A.D.
3. Old French Philology, with special reference to Anglo-Norman French, together with a special study of the following texts:—*Computus of Philippe de Thaurin*, *Voyage of St. Brandan*, *The Song of Dermot and the Earl*, *Les Contes Moraux de Nicole Bozon*.
4. Scandinavian Philology, with special reference to Icelandic, together with a special study of the following texts:—*Gylfaginning*, *Laxdaela Saga*, *Gunnlaugsaga Ormstungu*.
5. French literature down to 1400 A.D. in its bearing on English literature.
6. Italian literature as influencing English literature down to the death of Milton.
7. English literature, 1400-1558 A.D.
8. German literature from 1500 A.D. to the death of Goethe in its bearing on English literature.
9. Elizabethan literature, 1558-1637 A.D.
10. English literature, 1637-1700 A.D.
11. English literature, 1700-1745 A.D.
12. English literature, 1740-1797 A.D.
13. Wordsworth and his contemporaries, 1797-1850 A.D.
14. History of Scottish poetry.

Candidates who desire to offer any other subject or period as a Special Subject must obtain the leave of the Board of Studies a year before the Examination.

Candidates who offer a period of English Literature will be expected to show a competent knowledge of the History, especially the Social History, of England during such period.

The following scheme of papers is contemplated:—

1. *Beowulf* and other Old English texts.
2. *King Horn*, *Havelok*, *Minot*, *Sir Gawain*.
3. Chaucer and *Piers Plowman*.
4. Shakspeare.
5. Milton—Bacon—Dryden.
6. Authors from 1700-1832 A.D.
7. History of the language.
8. Gothic—O.E. and M.E. translations.
9. History of the literature.
10. } Special Subjects.
11. }

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE, ART, ETC.

- BRIQUEVILLE, Eug. de. Les anciens instruments de musique. Paris: Lib. de l'Art. 5 fr.
- ENGELS, L. M. Die Darstellung der Gestalten Gottes des Vaters, der getretenen u. der gefallenen Engel in der Malerei. Luxemburg: Büch. 10 M.
- GRUPP, G. Kulturgeschichte d. Mittelalters. 2. Bd. Stuttgart: Roth. 6 M. 50 Pf.
- HÄNDEL, E. E. Ausflug nach Brasilien u. den La Plata-staaten. Warmbrunn: Leipzig. 4 M.
- HARTMANN, O. E. Goethe-Brevier. Goethes Leben in seinen Gedichten. München: Ackermann. 4 M.
- LEMAITRE, Jules. Impressions de théâtre. 5e Série. Paris: Leconte. 3 fr. 50 c.
- SCHULTZ, J., u. J. GREFKOR. Altgriechische Lyrik in deutschem Reim. Berlin: Besser. 2 M.

THEOLOGY, ETC.

- JÜNOST, J. Die Quellen der Apostelgeschichte. Gotha: Perthes. 4 M.
- KOCH, A. Der heilige Faustus, Bischof v. Riez. Stuttgart: Roth. 3 M. 50 Pf.

HISTORY.

- KREY, O. Die Gründungsgeschichte v. Magnesia am Maiandros. Berlin: Weidmann. 4 M.
- LIEBERMANN, F. Ueb. Pseudo-Constitutions de foresta. Halle: Niemeyer. 1 M. 60 Pf.
- LOWE, H. Richard v. San Germano u. die ältere Redaktion seiner Chronik. Halle: Niemeyer. 2 M.
- MILLER, K. Mappa mundi. 1. Hft. Die Weltkarte d. Bertus (778 n. Chr.). Stuttgart: Roth. 5 M.
- PILOTY, E. Die Verfassungsurkunde d. Königr. Bayern. München: Beck. 2 M. 50 Pf.
- STEINBUCK, A. Geschichte des Collegium Germanicum Hungaricum in Rom. Freiburg-i.-B.: 14 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BLAAS, J. Ueb. Serpentina u. Schiefer aus dem Brenner-gebiete. Leipzig: Engelmann. 4 M.
- BUSSE, K. Herbert Spencer's Philosophie der Geschichte. Leipzig: Fock. 1 M. 20 Pf.
- CORRE, E. Meteoritenkunde. 1. Hft. Untersuchungsmethoden u. Charakteristik der Gemengtheile. Stuttgart: Schweizerbart. 10 M.
- HIPPORATES, sämtliche Werke. Ins Deutsche übers. u. ausführlich commentirt v. R. Fuchs. 1. Bd. München: Lüneburg. 8 M. 40 Pf.
- HORNZANI, C. v. Untersuchungen üb. die Lepidopteren-fauna der Buovina. Berlin: Friedländer. 3 M. 50 Pf.
- JAMMES, Léon. Recherches sur l'organisation et le développement des Nématodes. Paris: Meinwald. 7 fr. 50 c.
- KRAUS, F. Höhlenkunde. Wege u. Zweck der Erforschung. Unterf. Rümme. Wien: Gerold's Sohn. 10 M.
- LEWIS, L. Die Pfeilgift. Historische u. experimentelle Untersuchungen. Berlin: Reimer. 1 M. 50 Pf.
- MARTORELLI, G. Monografia illustrata degli Uccelli di rapina in Italia. Milan: Hoepli. 18 fr.
- WASMANN, E. Kritisches Verzeichnis der myrmekophilen u. termitophilen Arthropoden. Berlin: Dames. 12 M.

PHILOLOGY, ETC.

- ANTHOLOGIA latina. Pars II. Carmina latina epigraphica, conlegit F. Bücheler. Fasc. I. Leipzig: Teubner. 4 M.
- GRAZ, F. Die Metrik der sog. Caedmonischen Dichtungen m. Berücksichtg. der Verfasserfrage. Weimar. Felbe. 4 M.
- KORLER, J., u. E. E. PRISER. Aus dem babylonischen Rechtsleben. III. Leipzig: Pfeiffer. 4 M.
- SIRAWAYN's Buch üb. die Grammatik. Übers. u. erklärt v. G. Jahn. S. Lfg. Berlin: Reuther. 4 M.
- WINKLER, H. Sammlung v. Keilschrifttexten. III. 1. Lfg. Leipzig: Pfeiffer. 6 M.

CORRESPONDENCE.

"GIOVANNI BOCCACCIO AS MAN AND AUTHOR."
BY JOHN ADDINGTON SYMONDS. (NIMMO.)

London: Dec. 10, 1894.

My attention has been called to the fact that I have caused pain to Mr. Nimmo by some remarks made at the beginning of my review of this book. I am very sorry to hear it, and willingly give Mr. Nimmo, and any other persons concerned, the explanation which is their due.

I must begin by saying that, although I never saw him, Mr. Symonds had corresponded with me at some length, and had given me much sympathetic help. I have profited much by many of his books, and have more than once said so in the ACADEMY. When, therefore, I considered this particular book, I was unwilling to believe that Mr. Symonds had himself authorised its publication, and had made himself responsible for it as it stands. I felt, if I may say so, inclined to "protect" Mr. Symonds's memory. When, for instance, I said that he could not have "authorised the scissor and paste work" of which it bore signs, I meant that he would not

be likely to have copied into it passages out of former books. "Scissor and paste" is a vulgarity for which I am willing to ask pardon. Of its meaning, as I used it, there can surely be little question. It was intended to imply that the book did repeat passages *in eadem verbis*, or by way of paraphrase, from former books—in particular, from the second and fourth volumes of the *Renaissance*.

But when I learn that the book is actually a holograph in Mr. Symonds's script—begun and ended and finally revised by him—I have nothing more to say, but that I am sorry I touched on the matter at all. I wished to speak reverently of Mr. Symonds, and I find that I have injured his publisher and his literary executor. To these gentlemen I offer this explanation, which I hope they will admit to be candid. Nothing will alter my opinion of the book; but I can at least assure those in whose disposition it is that I perfectly accept their statement of facts, and correct mine by it.

MAURICE HEWLETT.

THE NEW SYRIAC GOSPELS: THE ACCOUNT OF THE NATIVITY.

Exeter College, Oxford: Dec. 8, 1894.

It is well known that those who have written upon this subject agree for the most part in finding corrections of an Ebionite character in Cod. Sin. These corrections, it is supposed, are only partial. Side by side with them remain readings which assert strongly the superhuman birth of our Lord; and the result of the juxtaposition of the two different types of readings is a strangely inconsistent narrative. Mr. Charles would go further than this. St. Matthew i. 1-17 is "an Ebionitic genealogy of Jesus—wrongly prefixed by the final redactor of the Gospel." "In i. 18-25 (which belongs organically to the First Gospel) we have an account of the superhuman birth." Yet even in these verses "we must reject, both on internal and external grounds, the Ebionitic readings." All such explanations create more difficulties than they solve.

And, after all, is the supposed inconsistency so great as it seems? Much that appears difficult to us may be due to our looking at the facts from our modern standpoint, and not from that of the early Christians. If we take the text of Cod. Sin. as it stands, a little consideration will make it clear that there is nothing really unnatural about it. And, further, it will be found that this text provides us with an explanation of the variant readings in this narrative, which are found in the Greek MSS. in the Old Latin and in the other Syriac Versions.

(a) The account of the Nativity in Cod. Sin. is homogeneous and consistent. Let us notice how, throughout the section, terms of human relationship are used of the Holy Family—"Joseph begat Jesus" (v. 16); Joseph is the husband of Mary (v. 19); Mary is the wife of Joseph (vv. 20, 24); Mary bears a son to Joseph (vv. 21, 25); lastly, Joseph exercises paternal right in giving the child his name.

So far, the language used has been that of everyday family life. But it is impossible to misjudge the writer, so carefully does he guard his language from misconception. At the very moment when, from a legal standpoint, it might be said that "Joseph begat Jesus," Mary was, as a matter of fact, still a virgin (v. 16). Further, at the time of the conception of her child there had been no intercourse between the so-called husband and wife "before they approached one to the other" (v. 18). And the writer sees in this a fulfilment of the prophetic saying that a virgin should conceive (Is. vii. 14, cf. v. 22).

In all this it is impossible to see two theologically different conceptions of the Nativity of our Lord striving to oust one another from the text. The threads of the narrative are too finely woven to be so rudely handled, and, on the other hand, the simplicity and directness of the terms used of Joseph's paternity would seem to carry us back to the first days of the Christian Church.

But it will be said that it would be impossible for a writer who believed in the Virgin-birth to use the phrase "Joseph begat—Jesus." Why should we not use it? We have so long been accustomed to phrases like the following:

- St. Matt. i. 19. Joseph her husband;
" " 20. Mary thy wife;
" " 24. took unto him his wife;
St. Luke ii. 33. His father and his mother;
" " 41. His parents;
" " 48. Thy father and I;

that we find no difficulty in them, nor try to explain them away as Ebionite interpolations. And yet the difficulty in these phrases is not really less than that involved in "Joseph begat—Jesus." If there be a difference, it is a difference in degree, not in kind. Surely a writer who wished to trace the Davidic descent of our Lord would see no difficulty from the legal point of view in the latter phrase; and, having used it once, the other phrases would seem natural enough where he was speaking of Joseph and his family from a social standpoint, always remembering that the idea of the Virginal-conception underlies his whole narrative, and that these naturalistic phrases are meant to be interpreted in the light of it.

(b) Not only, however, is the account in Cod. Sin. consistent and straightforward, but its readings form the source and fountain-head to which the variant readings in the Greek MSS. and the Versions can be traced back.

It was not unnatural that some of the language in Cod. Sin. should seem liable to misunderstanding, and later copyists and translators have consequently modified some of its expressions. We can trace such modifications in Syriac, in Latin, and in Greek.

I.—SYRIAC.

Of all such correctors the scribe of the Curetonian is the most thoroughgoing. His modifications are given below:

- V. 16. Sin. Jacob begat Joseph. Joseph, to whom was espoused Mary the Virgin (or a virgin), begat Jesus, who is called Messiah.
Cur. Jacob begat Joseph, he to whom was espoused Mary the Virgin (or a virgin), she who bare Jesus the Messiah.
V. 19. Sin. Joseph then her husband.
Cur. Omits "her husband."
V. 20. Sin. Thy wife.
Cur. Thy espoused.
V. 25. Sin. And she bare to him a son, and he called his name Jesus.
Cur. And lived purely with her until she bare the son, and she called his name Jesus.

It is noticeable how, once or twice, the older reading survives in the Curetonian, where we might have expected it to be modified. Thus v. 21: "Shall bear to thee"; v. 24: "And took his wife."

When we reach the Peshitta, the narrative has in the more important verses undergone radical change.

- V. 16. Jacob begat Joseph the husband of Mary, from whom was begotten Jesus who is called Messiah.
V. 21. Omits "to thee."
V. 24. "And took Mary" for "and took his wife."
V. 25. And knew her not until she bare her firstborn son, and she called his name Jesus.

But here, too, as compared with the Curetonian, traces of the older reading survive.

- V. 16. Who is called (Cur. omits).
 19. Joseph then her husband (Cur. omits "her husband").
 20. Sin. Thy wife.
 Cur. Thy espoused.
 Pesh. Thy wife.
 21. Sin. And thou shalt call his name.
 Cur. And his name shall be called.
 Pesh. And thou shalt call his name.
 23. Sin. And they shall call his name.
 Cur. And his name shall be called.
 Pesh. And they shall call his name.

II.—LATIN.

In several Old Latin MSS. we find v. 16 modified.

- k reads Cui desponsata virgo M. genuit Iesum Christum.
 d „ Cui desponsata virgo M. peperit Christum Iesum.
 b „ Cui desponsata erat virgo M., virgo autem M. genuit Iesum Christum.
 c „ Cui desponsata virgo M., M. autem genuit Iesum qui dicitur Christus.
 q „ Cui desponsata M. genuit Iesum qui vocatur Christus.
 g¹ „ Cui desponsata virgo M. genuit I. qui vocatur Christus.
 a „ Cui desponsata virgo M. genuit I. qui dicitur Christus.

III.—GREEK.

In v. 16. Codd. 13-69-346 give a rendering very like that of the Curetonian and the seven Old Latin MSS. just referred to: *ἡ μνηστευθεῖσα παρθένος Μαρίας ἐγέννησεν Ἰησοῦν τὸν λεγόμενον Χριστόν.*

The great mass of Greek MSS. read *Ἰακώβ δὲ ἐγέννησεν τὸν Ἰωσήφ τὸν ἀνδρα Μαρίας ἐξ ἧς ἐγεννήθη Ἰησοῦς ὁ λεγόμενος Χριστός.*

In v. 25. *ὁὖν* is read by N, B, Z, i. 33.
τὸν υἱὸν αὐτοῦ τὸν πρωτότοκον by C, D, F, K, L, al. *pler.*

To sum up:

- The account of the Nativity in Cod. Sin. is homogeneous and consistent throughout.
- It presupposes throughout the miraculous conception of our Lord.
- It may be regarded as the source from which variant readings in other texts took their rise.
- It is a striking example of the very great value of the new codex both for textual critics and for theologians.

In conclusion, it may be well to add that I have not written at the impulse of any theological prepossession. What we want is not an explanation of the account of the Nativity in Cod. Sin. which can be forced into harmony with orthodox opinion, but an explanation which will account for all the facts.

The interpretation of the text for which I have pleaded seems to me to be at once simpler than any other theory that has yet appeared, and to cover the facts more completely.

WILLOUGHBY C. ALLEN.

London: December 10, 1894.

"Jettison the genealogy," suggests Mr. Charles, curiously reversing the old Tübingen view, that the virgin-birth is an accretion, and the genealogy original. But whether it is Matt. i. 1-17 that is sacrificed or i. 18-ii., the same objection applies—viz., that the separated sections show considerable signs of affinity. (1) The angel's address to Joseph, "Thou son of David," requires the previous genealogy. (2) So does the reference, "born king of the Jews." (3) The excision of three generations in the genealogy, so that the number of generations may divide into fourteens, connects itself with the strange treatment of prophecy that

follows. (4) The mention of women in the genealogy, needless for Davidic descent, premonishes that some peculiar importance will attach to Christ's mother; and the particular character of the women chosen premonishes further that Christ's mother will be conspicuous in contrast. (5) There is no trace whatever in Matt. i. 16 of the reading *ἐκ τῆς Μαρίας*, requisite if the intention had been to represent Mary as mother in the same sense as Tamar, Rahab, Ruth, Bathsheba. (6) The tone of the angel's address, "Scruple not to take," and the injunction, "Thou shalt call," point in the same direction as the genealogy. (7) There is a connexion, noted by Mr. Conybeare, between Matt. i. 18, "Now the *γέννησις* (v.l. *γένεσις*) was on this wise," and the genealogical language precedent. (8) The combination of Joseph's fatherhood and the virgin-birth is paralleled in Luke i. 5-ii.; and it may be added that there the phenomena can only be dissociated by wrenching all the text in shreds.

Such, then, is the case for the integrity of Matt. i. ii. Nor is it weakened in the slightest degree by the readings of the Lewis Codex; for though, in some respects, the new authority emphasises Joseph's fatherhood more strongly than the received text, it also, with its additions, "virgin" and "espoused," in Matt. i. 16, emphasises more strongly the miraculous conception. No, it was not "an enemy," nor was it a friend, who has caused these textual divergencies. One scribe thought it well to assure his readers against any suspicion of impurity in connexion with the unborn Christ, by an explicit statement that Joseph had no knowledge of Mary during her pregnancy; another, mindful that Joseph and Mary were righteous and pure, preferred to leave that fact implied. It was all a question of literary taste; and the Lewis Codex only heightens colours already clear. "Son of a virgin and of Joseph" only increases a suspicion that there may be more harmonies in the Gospels than are known to commentators.

The solitary argument (Irish MSS. aside) for a cleavage between Matt. i. 1-17 and i. 18-ii. is the supposed incompatibility between Joseph's fatherhood and virgin-conception; and it has already been pointed out in the ACADEMY (November 17) that this argument loses its validity as soon as we study the systems of physiology prevalent at the time that our protevangelists were composed. In very fact, the systems then prevalent have influenced our New Testament writers all through. Thus, for example, that strange statement in Philippians ii. 6, that Christ was "in the form of God" receives its adequate explanation when we realise that, according to the Aristotelian doctrine, a father contributed no matter whatever in conception, but that it was his function to contribute *μυρρὴ*. Similarly, that violent insistence in 1 John v. 6-8, that Christ came not by water only, but also by blood; and that emphatic assertion in John xix. 34, 35, that from the dead Christ's body there flowed blood and water, receive their adequate explanation when we realise that, according to the Aristotelian doctrine, death was literally a reversal of conception, and that the decomposition of the blood into serum and fibrin was a veritable resolution into the original elements of conception—"a running back," so Aristotle expressed it, "from the goal to the barrier." And, coming down to the actual matter in point, and viewing Matt. i. ii., Luke i. 5-ii. in the light not of Greek doctrine, but of the ordinary Jewish, we can see that the authors not only were justified in combining the ideas which have appeared antagonistic, but really had no option. For from such passages as Heb. vii. 10 and Rev. xii. 17, also from the authorities cited in Bergel's *Medicine of the Talmud* (p. 68, etc.),

and in Hamburger's *Encyclopaedia of the Talmud* (vol. ii., p. 229)—references kindly given me by Dr. Neubauer and Dr. Reich—it is evident that the Jews, making a very natural mistake, regarded a child as the product of two seeds, different in character—the father's and the mother's. From a father's seed, so taught the Rabbis, came all the light parts of the body—e.g., bones and nails—from a mother's seed all the dark parts. Thus, the eye came from both parents—the pupil from one, the white from the other. Whence, then, in a case of virgin conception, could the male element have been derived? The full consequences of any other view than that which must have been conveyed to contemporary Jewish readers by Matthew and Luke have never been properly faced. True, that to us, to-day, under the shadow of eighteen centuries, the idea of a virgin father appears strange. But it was already familiar to those whom our protevangelists addressed. This is shown clearly by the passages from Philo quoted by Mr. Conybeare—"God visits Sarah in her solitude [i.e., when Abraham is at a distance], and she brings forth not to Him who so visited her, but to Abraham"; "the legislator does not represent Abraham as knowing his wife."

In fine, the physiological argument leads us to expect the phenomena which both Matt. i. ii., Luke i. 5-ii. present; and these phenomena can only be separated by great violence to the text. God took from Joseph's loins: *ὁ παρθένος ἐγέννησε.*

F. P. BADHAM.

CONCERNING DEFOE'S CHARACTER.

Groningen, Netherlands.

In a letter in the ACADEMY of March 14, 1891, I showed that Defoe must have read Mary Astell's *Serious Proposal to the Ladies* (1694) before he composed his chapter on female education, contained in his *Essay on Projects* (1697), though he expressly states in his Preface that he wrote that part of his book "long before" Mary Astell's work "was made public." Thereupon Mr. S. W. Carruthers, who "as a Presbyterian" was interested in Defoe, published a reply in defence of that author in the ACADEMY of March 28, though "with diffidence." He found it hard not to trust an "express denial" of Defoe's. But instead of trying to refute my two arguments, he simply showed that Mary Astell's and Defoe's schemes were not the same. This is, of course, a fact for which no proof is needed; and as Mr. Carruthers' letter contains nothing else, I do not think that it would in the least influence the opinion of any careful reader of my previous letter. Nevertheless, a further illustration of the value of Defoe's "express denials" may be acceptable to many.

In the ACADEMY for October 13, 1894, I communicated my discovery of a new work of Defoe's, which will be published shortly by Mr. David Nutt. At the end of this treatise, entitled *Of Royall Education*, Defoe appears to be afraid

"that it threatens a pointed satire at [his] own times and . . . at the particular conduct of families and persons, some of whom are too much above [him], and who ought not to be mark't out by the undutifull hints of any hand without doors."

Defoe wrote this passage in or about the year 1728, and the persons whose "particular conduct" was open to criticism were George II. and his father. Now, in order to avoid the suspicion that he was writing

"a pointed satire," he added that he was prepared to "show and prove, too, if need be, that these sheets [were] written many years ago, and were design'd to be publish'd during the life of Her Late Majesty Queen Ann and before Her Majesty's

accession to the crown—viz., while the Duke of Gloucester was alive, and for whom the whole scheme was intended."

This would be before July, 1699, when the Duke of Gloucester died. But that his bold assertion is wrong is evident from several passages in the work itself, where he mentions, and quotes from, White Kennet's *Complete History of England*, the first edition of which appeared in 1706. And on closer examination of Defoe's remarks, we cannot avoid the conclusion that his misrepresentation again is not simply an error, but a deliberate falsehood. Of course, it would be possible for a man to err when giving the date of a work which he wrote "many years" before. But it is evident that Defoe must be purposely distorting the truth when he feigns to remember that "the whole scheme was intended for the Duke of Gloucester," or makes such impossible statements as this—namely, that he can "show and prove, too, if need be, that these sheets written, and design'd to be publish'd . . . before Queen Ann's accession to the crown," &c. These, as well as other remarks on fol. 99 of the MS., do not allow of a lenient interpretation.

The result is, after all, only a fresh corroboration of the opinion expressed by the late Prof. Minto on pp. 2 and 169 of his biography of Defoe—namely, that "we can hardly believe a word that Defoe says about himself without independent confirmation"; "he was a great, a truly great liar, perhaps the greatest liar that ever lived." As it has lately appeared that even serious students of his writings doubt this, I venture to think that fresh proofs for an old opinion may not be superfluous.

KARL D. BÜLBRING.

SCRIVENER'S "PLAIN INTRODUCTION TO THE TEXTUAL CRITICISM OF THE NEW TESTAMENT,"
Oxford: Dec. 4, 1894.

Will you allow me to say that an Appendix to each volume of the fourth edition of Scrivener's *Plain Introduction*, containing additions and corrections, can be had by possessors of the book gratis from Messrs. George Bell & Sons, through their respective booksellers?

Lists of this character are inevitable, and on publication I looked forward to the preparation of such as are now issued. Dr. Gregory has twelve similar pages at the end of his *Prolegomena*, besides three at the beginning; Dr. Scrivener devoted several pages in his third edition to this purpose, and it would have been well if he had devoted more.

Additions, which readers may be glad to keep by them, have grown since this edition appeared. Most of the corrections are of faults occurring in the earlier editions, some are due to my authorities, and I have myself to answer for more than I should have had on account of three illnesses which interrupted my work, besides difficulties arising from narrowness of space and the limitations of time imposed upon me by the necessities of the case and by my duty to Dean Burgon's remains.

That catalogues of MSS. existing in all sorts of places need continual correction is shown by the number of alterations suggested by M. Samuel Berger in the work of the Rev. H. J. White, which is deserving of all praise, and which M. Berger himself had corrected previously. I can, in these matters, discover no perfect accuracy—not even in the confident criticism of my critics.

An exaggerated charge has been brought against me of having neglected the "American Notes." In point of fact, my first care, after inserting Dr. Scrivener's own marginal and other corrections, was spent during more than six weeks upon these with the help of a copy kindly lent me by a neighbour, when a well-

known bookseller had failed in getting one. Unfortunately, I was obliged to return the copy before I had done with the Greek MSS., which were treated last of all.

My thanks are due for suggested corrections to Dr. Bernard, in the *Hermathena* for this year; to M. Berger, in the *Bulletin Critique* for October 15; to Mr. H. C. Hoskier, the author of the admirable Collation of Evan. 604 with Appendices, in private communications; to the reviewer in the *Church Quarterly* for October; and to the reviewer in the *Guardian* for his corrections—and for his mistakes.

Dr. Pusey, in cataloguing MSS. lying before him, often envied bricklayers: I have had frequently a fellow-feeling with him.

EDWARD MILLER.

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Dec. 16, 4 p.m. Sunday Lecture: "The Use of the Supernatural in Art," by Mr. Wyke Bayliss.
7.30 p.m. Ethical: Presidential Address, "Hegel," by Mr. E. B. Haldane.
- MONDAY, Dec. 17, 5 p.m. London Institution: "Twenty Thousand Feet above the Sea," by Mr. E. Whympster.
8 p.m. Aristotelian: Symposium, "The Freedom of the Will," by Dr. W. L. Gildes, Mr. H. Sturt, and Mr. W. H. Fairbrother.
8 p.m. Society of Arts: Cantor Lecture, "Modern Developments in Explosives," IV., by Prof. Vivian B. Lewes.
- TUESDAY, Dec. 18, 4.45 p.m. Statistical: "Alien Immigration," by Mr. Geoffrey Dyer.
8 p.m. Civil Engineers: Discussion, "Colliery Surface-Works," by Mr. E. W. Wain.
- WEDNESDAY, Dec. 19, 7.30 p.m. Meteorological: "Report of the International Committee on the Cloud Atlas," by Mr. Robert H. Scott; "Rainfall and Floods in the Catchment Basins of the Severn, Wye, and Usk, November, 1894," by Mr. Henry Southall; "Meteorological Observations at Mojangar, Madagascar, 1892-1894," by Mr. S. C. Knott.
8 p.m. Geological: "The Lower Greensand above the Atherfield Clay of East Surrey," by Mr. Thomas Leighton; "The Eastern Limits of the Yorkshire and Derbyshire or Midland Coalfield," and "Some Phases of the Structure and Peculiarities of the Iron Ores of the Lake Superior Region," by Mr. W. S. Greeley.
8 p.m. Society of Arts: "Forestry," by Gen. J. Michael.
- THURSDAY, Dec. 20, 4.30 p.m. Historical: "Exploration under Elizabeth," by Mr. C. Raymond Beazley.
6 p.m. London Institution: "The Ideal Woman of the Poets," by the Dean of Ely.
8 p.m. Linnean: "The Spinning Glands in *Phrynos*," by Mr. H. M. Bernard; "Monocotyledonous *Saprophytes*," by Mr. Percy Groom.
8 p.m. Chemical: "An Improved Form of Barometer," by Dr. W. Collie; "The Chemical Constituents of Piper Ovatum," and "The Active Constituents by the Pelletory of Medicine," by Prof. Dunstan and Mr. H. Garnett; "The Preparation of Adipic Acid," by Dr. W. H. Ince.

SCIENCE.

PHILOLOGICAL BOOKS.

Race and Language. By André Lefèvre. (Kegan Paul & Co.) We cannot speak very favourably of this new work on ethnology and philology. There are so many books on the subject in the English language, some of which have acquired a high reputation, that a fresh one must justify its appearance by presenting the reader with the latest results of philological and ethnological science. But Prof. Lefèvre's book is neither accurate nor up to the present level of knowledge. Thus, in philology the author is still at the point of view which regarded the primitive Indo-European alphabet as containing only three vowels: so far as he is concerned, Brugmann, Collitz, Schmidt, and Fick have worked in vain. Modern comparative Indo-European philology is a thing unknown. So, again, we are told (p. 244) that Armenian belongs to the Iranian group of languages, a statement which shows how little Prof. Lefèvre can be acquainted with the present position of Indo-European philology. After this it is not surprising to find him asserting (p. 250) that the Cimmerians (mis-spelt Cimerians) are the "Cymri," by whom he means the Cymry—a name which appeared in Britain for the first time after the departure of the Roman legions; and that the

Tel-el-Amarna Tablets contain letters from the kings of "Armenia." Whenever he touches upon Assyriology he seems to be specially unfortunate. It will be new to Assyriologists to learn that the Assyrians once penetrated to the Troad, that at Van there are "trilingual inscriptions, of which a column may perhaps enlighten us as to the early forms of Georgian," that "the deplorable cuneiform character" was "adopted by the Hittites of Syria [and] by the Cypriotes," or that "Schmidt" has "discovered" the Sumerian language of primaeva Chaldaea. Has the professor confounded the Indo-European philologist, Johannes Schmidt, with the dead Irish scholar, Dr. Hincks? A page or two further on Hincks is mentioned along with Fox Talbot, who is divided into two personalities, Fox and Talbot, though this is probably a typographical error. Still more unfortunate are the professor's essays in Semitic philology. Semitic scholars will be inclined to close the book at once when they read that in "Shem it is difficult not to recognise" Samas, the Sun-god; that "Ham was Khemos" (the professor means Kemosh), "and perhaps identical with the Egyptian Khem"; and that "Noah is a Semitic god of great antiquity, Nouach, a genius with four outspread wings, God and saviour, the spouse of Tihavti, the fecundity of the abyss." The latter statements will be new to Semitists and Assyriologists, who will be very glad to learn where the author has discovered them. As for his ideas about linguistic palaeontology, they have hardly advanced beyond those of Pictet. Otto Schrader's work is apparently unknown to him. And as regards ethnology, a professor of anthropology ought to have known better than to say that the Saxons and Jutes "drove the ancient inhabitants" of Britain "as far as the Severn and the Welsh mountains." In a book written for English readers such ignorance of the recent work of English anthropologists is inexcusable. The book, however, is an anachronism: thirty years ago it might have been up to date; to-day we devoutly hope that British readers will receive it with a large grain of salt.

Geschichte des ebräischen Zeitalters. Vol. I. By Carl Niebuhr. (Berlin: Nauck.) We have to be thankful for small mercies now-a-days, and it is something that the author of this history does not disbelieve in the existence of an ancient Hebrew age. It is much more that he has sought the aid of oriental archaeology in reconstructing the history of the past. But his method is purely "subjective," and the acceptance or rejection of a narrative is entirely dependent on the arbitrary decision of a young German student who has plainly had no experience of life in the East. The value of his criticism, whether of the Old Testament or of the Assyrian and Egyptian inscriptions, may be judged by a few examples. The historical character of the annals of Sargon of Akkad and his son Naram-Sin is denied, in unlucky ignorance of the monuments recently discovered by the Americans at Nuffar. Septicism is fairly safe in the case of the Old Testament, where its negations are not so capable of disproof; but it is dangerous to apply it to the monumental records of antiquity, where it may be tested at any moment by a new discovery. But when we find Mr. Niebuhr identifying Noah with Dionusos, and declaring him to be an agricultural deity and the "predecessor" of Yahveh, when Manoh, the father of Samson, is stated to be "no other than Noah," when Magog is identified with Mazaka and Maeonia, and Caphtor is explained as a compound of the "Semitic word Hor 'hill,'" neither the Biblical student nor the Assyriologist need be much afraid of his criticisms. It is a pity, however, that such should be the case, as there is a good deal in

the volume which is original and stimulating, and the author is not afraid of starting bold and comprehensive theories, though the dogmatic tone in which they are announced is not likely to attract converts.

Tricolitanisch-tunisische Beduinenlieder. By Hans Stumme. (Leipzig: Heinrichs). Dr. Stumme has published a valuable and interesting book, and we must echo the surprise he expresses in his preface that the work has been hitherto so much neglected by the French masters of Northern Africa. The Arabic dialects of Tripoli, Tunis, and Algeria form a group which may be conveniently termed *Moghrebi Arabic*; in pronunciation, grammar, and vocabulary it presents many peculiarities, and a knowledge of it is thus indispensable for the comparative study of the Semitic languages. Dr. Stumme has had the help of Prof. Silvers in the phonological portion of his book, so that the phonetist may accept its statements with confidence. The section on the metre of the poems is exhaustive and suggestive, and the poems themselves are given both in Arabic characters and in a Latin transcription. The latter is absolutely necessary in the case of a modern Arabic dialect. A translation of each poem is added, as well as a very complete vocabulary. The student of folk-lore will find much to interest him in the poems, and the printing of the book leaves nothing to be desired.

CORRESPONDENCE.

MISTAKES ABOUT THE ANDAMANS.

Government House, Port Blair.

It seems to be still the fashion among savants and others to treat the Andaman Islands as a *terra incognita*, in writing about which errors and misdescriptions may be made with impunity, or, at any rate, looked upon with lenient eyes. This attitude towards the Islands is extended to their inhabitants, and this though they have been long—very long—part of the British dominions; though it is more than a hundred years since the first attempt was made to colonise them; though they have been brought under regular government by Commission for nearly forty years. There are men who have grown grey in the local government service. The coasts were charted and mapped over a century ago, with that skill and accuracy which was so distinguishing a feature of the work of the old Indian Navy; and many a large scale chart has been issued in the interval, making the intricacies of the coral reefs which surround the Islands safe for the largest vessels, as I know by personal experience. The Trigonometrical Survey of India has sent its parties from end to end of the Islands, so that the mapping of the interior is as complete as that of the coasts, and no part of the Islands can be said to be actually unknown. The government has been for years carried on in the usual Indian style, and reports have been made for years in the usual detail. The inhabitants have been described and figured over and over again by local writers, with a detail and an accuracy that I think can hardly be surpassed by those who have undertaken to tell the world about savage races. The museums of Europe and England are filled with astonishingly complete drawings and articles, described with minute accuracy, and illustrating the Andamanese and their ways: the British, the Pitt-Rivers at Oxford, the Cambridge, the Imperial-Royal at Vienna, to my personal inspection and knowledge.

One would think, then, that it is not really difficult to get at the facts about the Andamans and the Andamanese; but, nevertheless, one can hardly pick up any book or paper about them, published for the benefit of the public,

even by distinguished European writers, without being taken aback at the wildness of the statements made. It is a strong instance of this that has lately come to my notice which has induced me now to write this letter.

In Sir John Lubbock's *Prehistoric Times* (fifth edition, 1890) there occur (pp. 438-439) a series of typical errors about the Andamanese, all avoidable had he followed Mr. Man's admirable *Andaman Islanders*, with the existence of which his remarks show him to have been acquainted. It was published originally in the *Journal of the Anthropological Institute*, of which Institute Sir John was, and, I believe, still is, a member.

I will now take the statements made, categorically, and place scientific fiction and fact side by side, so that your readers may distinguish the real from the unreal for themselves.

Sir John commences:—

(Sir J. Lubbock.)

The Mincopies* or inhabitants of the Andaman Islands, have been described by Dr. Mouat, Sir E. Belcher, Mr. Day, Mr. Man, and Prof. Owen, who considers that they "are, perhaps, the most primitive, or lowest in the scale of civilisation, of the human race." Their huts consist of four posts, the two front ones six to eight feet high, the back ones only one or two feet. They are open at the sides, and covered with a roof of bamboo, or a few palm leaves bound tightly together.

The Mincopies live chiefly on fruit, mangroves, and shell-fish. Sometimes, however, they kill the small pigs which run wild in the jungle.

They have single tree canoes, hollowed out with a P-shaped axe, assisted probably by the action of fire. They are acquainted with the use of outriggers, which, however, appear to have been of recent introduction, as they are not alluded to by the earlier writers.

Their arrows and spears are now generally tipped with iron and glass, which they obtain from wrecks, and which have to a great extent replaced bone. Their harpoons, like those of so many other savages, have a movable head, and a long cord by which this may be held when fixed in the victim. They are very skilful with the bow, and "make practice at forty or fifty yards with unerring certainty," though their arrows have no feathers.

Facts.

* This word is unknown to the tribes of the Great Andaman with whom we are acquainted. It came to us from the writers and settlers at Port Blair, in 1792, and is a word got from the wild and unapproachable tribe now known to us as "the Jarawas," with whom the old settlers seem to have been on friendly terms.

The roofs are never of bamboo or palm, but of cane leaves.

They live chiefly on pig, fish, turtle, roots, and shell-fish; only occasionally on fruit, and then more often (especially in the Little Andaman) on the fruit of one species of mangrove.

They use an adze, not an axe, for hollowing out canoes, and the adze is never P-shaped. They never use fire to assist in the hollowing. The outrigger canoe is the oldest form: the large single canoe being peculiar to the South Andaman group of tribes and of recent introduction.

The arrows are never tipped with glass. They are only fairly skilful with the bow, and make practice with anything but unerring certainty.

They have no pottery, but use either shells or pieces of bamboo to hold water.

They kill fish by harpoons, or with small hand-nets they take any that are left by the tide, and it is even said that they are able to dive and catch them with their hands.

They cover themselves with mud, and also tattoo, but wear no clothes.

They are stated to have no idea of a Supreme Being, no religion, nor any belief in a future state of existence. After death, the corpse is buried in a sitting posture. When it is supposed to be entirely decayed, the skeleton is dug up, and each of the relations appropriates a bone. In the case of a married man, the widow takes the skull, and wears it suspended by a cord round her neck. It forms a very convenient box for small articles.

Marriage, however, only lasts, at least in some tribes, until the child is born and weaned, when, according to Lieut. St. John, as quoted by Sir E. Belcher, the man and woman generally separate, each seeking a new partner.

R. C. TEMPLE,
(Chief Commissioner, Andaman and Nicobar Islands.)

SCIENCE NOTES.

THE court of the Salters Company has made a grant of £150 a year to the City and Guilds of London Institute, to found one or more fellowships for the encouragement of higher research in chemistry in its relation to manufactures. Preference will be given to students who have completed a three years' course at the Central Technical College.

Mrs. W. TOPLEY has presented more than one hundred looks, pamphlets, and maps, from the library of her late husband, to the Geological Society.

IN *Darwinism and Race Progress*, which Messrs. Swan Sonnenschein & Co. will shortly publish, Prof. Huxley shows how the racial deterioration which would result from our modern care of the sickly and enfeebled may be counteracted by a keener public conscience, and finally by public regulations in

They have had pottery from the earliest times, but it is not used for holding water.

They only kill dugongs, turtle, and such fish as sharks, &c., with harpoons. They shoot fish with bow and arrow. They catch small fish left by the tide with their hands or kill them with stones. Only the women use hand-nets, and then only for prawns, &c.; the men would consider it effeminate to use hand-nets.

They are not always covered with mud; the mud-smearing is ceremonial, special muds being used for special occasions. The Ongé group of tribes never tattoo themselves.

They do believe in a Supreme Being. Mr. Man's book goes at great length into this point. The corpse is generally put up in a tree, and is seldom buried. The widow takes the skull sometimes: generally it is the nearest male relative that takes it. The skull is never used as a box.

Marriage lasts for life, and is seldom dissolved, never after the birth of a child. The whole statement is quite incorrect.

regard to the duties of parentage. Our preservation of unworthy types by public and private charity is strongly animadverted upon; and it is suggested that separation of the criminal classes from the incapables and deserving poor will prepare the public mind for ultimate segregation of incorrigible types. In respect to intellectual development, it is pointed out that the present democratic movement, while it gives a chance to the clever and capable of becoming educated and well-to-do, entails upon them conditions which generally imply late marriages and relative sterility. The work is optimistic throughout: and the author believes that the public, when instructed in the laws of race-history, will not hesitate to adopt such measures as will lead to triumphs by the side of which those of preventive medicine are insignificant.

MR. EDMUND SEALE will publish early in the spring a third edition of *The Horsebreeders' Handbook*, edited by Mr. Joseph Osborne (Beacon).

PHILOLOGY NOTES.

THE Académie des Inscriptions has chosen the following subject for the Prix Bordin (3000 francs), to be awarded next year: "An examination of the relations between the *Ἀθηναίων Πολιτεία* and the acknowledged works of Aristotle, both in substance and in style."

THE December number of the *Classical Review* (David Nutt) opens with an article, by Mr. A. H. T. Greenidge, on "The Power of Pardou possessed by the Princeps," which contains an elaborate examination of criminal jurisdiction under the early empire; Mr. T. D. Seymour, of Yale, propounds the thesis that, according to Aeschylus, the action of the "Eumenides" closes only a few days after that of the "Agamemnon," from which it follows that Orestes must be grown-up at the time of his father's death; Mr. E. S. Thompson maintains the view—supported recently by Prof. H. Sidgwick and Dr. Sandys—that the *ἐκτιμήματα* paid only a sixth (not five-sixths) of the produce as rent. Among reviews, the most important is that of Monro's "Modes of Ancient Greek Music," by Mr. H. Stuart Jones, who fairly presents the arguments both for and against the novel theory advanced in that book; Mr. E. W. Fay, of Lexington, gives a detailed analysis of Schwab's "Syntax of the Greek Comparative," concluding thus: "(A) *ἢ* (*quam*) c. nom. and acc. is a substitute for a *casus separationis* (gen., abl.), after a comparative; but (B) inflectible phrases require *ἢ* (*quam*) at all periods"; and Mr. F. W. Thomas reviews Pick's "Greek Proper Names," suggesting a hope that the author may hereafter add a treatment of place-names. Under archaeology, there is little except the monthly record of discoveries and the summary of periodicals.

REPORTS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Nov. 26.)

MR. FAWCETT, president, in the chair.—Prof. Hughes exhibited and described a collection of pottery from a new locality near Great Chesterford, which proved the extension of the Roman rubbish pits a quarter of a mile further to the north than the large gravel pit near the camp, from which most of the remains hitherto recorded had been procured. He had once seen three large amphorae, which were said to have been found on the hill to the north-east of Chesterford; but he had no information as to the circumstances of that find, nor as to any other objects found associated with them. The discovery to which he now drew attention was made somewhat by accident. He had

drawn attention to the hole from which the objects were procured, as an example of an artificial excavation filled with made earth as distinguished from some natural pipes in the same gravel pit, and challenged his companions to put his assertion to the test. A short search disclosed the remains of domestic animals and pottery. The specimens were of such interest, both intrinsically and on account of their locality, that he had asked the owners, Messrs. Wale, Joyce, Tod and Berry, to allow him to exhibit them to the society, and record the discovery. Among the objects found was a portion of a vessel in soft red paste, with a strong black lustre glaze, on which was moulded a female figure kneeling. The drawing was so bad, as compared with that on the Samian ware, that one felt inclined to suggest that this must have been the production of an unskilled native artist imitating better work. There were at least six drinking cups with pinched sides, some with ornament in relief, and some with more, some with less lustre. There was also a red-ware vessel in shape like a flower-pot saucer on a stand, and adapted, as were several of those previously found at Great Chesterford, to receive a similar shaped vessel which formed its lid, as nowadays the covers of entrée dishes are sometimes adapted for independent use. There were also some good pieces of Samian ware. One basin had the potter's mark; but this was, unfortunately, illegible, owing to the imperfection of the stamp. Another piece of Samian was a fragment of a very fine mortarium, in which a portion of the roughened interior surface was preserved, while a lion's head, perforated through the mouth, formed the spout. There was also a portion of the rim of one of the ordinary mortaria in rough yellow ware, and two shallow pans in shape like flower-pot saucers. The fragments of black earthenware belong to common forms. He remarked that in this case there was a larger proportion of better class highly ornamented ware than was generally found in the pits along the west side of the camp; and he thought that, whatever the place may originally have been, and whenever the earthworks were first thrown up, all the remains found about Great Chesterford pointed to the existence of a permanent Roman town rather than to a temporary military station, though there may have been, of course, first of all a camp thrown up by the advancing legionaries. He had not as yet found evidence of the occupation of the area by any pre-Roman people. He believed that Roman camps, properly so-called, were rare, but that Roman towns, villages, and villas were common; and that these were sometimes surrounded by a bank and moat, as were the granges of later times. The Romans adopted the rectangular form for their towns, as they did by rule for their camps, where the natural features or pre-existing works did not make some other arrangement more convenient. So also in the case of the moated granges of later times, the square form is most common, but is modified wherever the bend of a watercourse or facility of digging suggested another outline. In reply to a question by the president, he said that he did not attach much importance to the name "Chester," especially when combined with a word derived from another language, as in "Chesterford." He thought the *castra* of the Romans may have given rise to the *caestre* of the Saxons, but that they did not confine the name to places where there had been a Roman camp. On a matter of this kind, however, he would refer to Prof. Skeat, who, he was glad to say, was present.—Prof. Skeat said: The Anglo-Saxon *ceaster* is merely an adaptation of the Latin *castrum*. But it is misleading to suppose that it always meant "camp." Bosworth's Dictionary correctly gives: *Cæster*, a city, fort, castle, town." An easy example is in Matt. v. 14, where the A.S. version has *ceaster*, and the modern English has "a city." The diminutive *castellum* even means "village" in the Latin version, in the Durham MS.; the A.S. version has *castel* in the same passage—viz., Matt. xxi. 2.

VIKING CLUB.—(Friday, Dec. 7.)

DR. KARL BLIND in the chair.—Mr. Poultney Bigelow gave a short account of "A Visit to a Lapland Settlement near the Arctic Circle." He pointed out that the Lapps were in a very similar position to the North American Indians, pushed

back by a superior race till they were only saved from extinction by the fact that the regions in which they had taken refuge were so desolate that no one else could covet their possession. He had been much struck by their resemblance both in appearance and manners, as well as in stature, to the Japanese; and there was a conceivable chain of communication *via* the Aleutian Islands and North America, which their progenitors might have made use of. The name Lapp means "banished," and is one given them by their enemies, which they themselves do not recognize, presenting in this respect, as also in meaning, a perfect parallel to the name Esquimaux. The Lapps evince considerable intelligence, their skilful management of their teams of reindeer being particularly noticeable. At the close of his remarks Mr. Bigelow presented to the Club two Lapp spoons and a knife in an ornamented sheath, and called attention to the enormous expenditure of time and labour by uncivilised races on the making of such simple tools as these. He also gave three Norwegian boat models, one being on the lines of the Viking ship discovered at Gokstad, in Norway, in 1880, now in the University of Christiania. Her lines, he pointed out, are those of the best type of boat in all ages, and re-appear to-day in the canoe and the life-boat.—Dr. Jon Stefansson, of Iceland, whose essays on Scandinavian elements in Middle Scotch and on dialects in Wycliffe's Bible were awarded the silver medal and grand gold medal at the University of Copenhagen, then read a paper on "Scandinavian Influence on English Literature." He pointed out how largely their Norse blood had influenced Englishmen, who were in truth, he said, the Vikings of modern times, and had inherited the Norsemen's genius for colonisation and that spirit which gave them the dominion of the sea to a greater degree even than their descendants in purely Scandinavian countries. The earliest English Epic we possess, Beowulf, which was probably composed before the conquest of England, if not of Scandinavian origin, has its scene laid in Scandinavia. In the Icelandic Sagas we have frequent mention of visits of Icelandic skalds to England, such as the account of Egil's dealings with King Athelstan and Gunnlung's visit to the court of King Æthelred. Canute also kept many Norse court poets about him. In the middle period of English literature there are no traces of such influence, yet Shakspeare, by his divine intuition, portrays in his "Macbeth" characters which show distinctly the peculiar features of personages that we meet with in the Icelandic Sagas. We may, for instance, compare Lady Macbeth with Hallgerda in Njal's Saga. In "Hamlet," again, we have a story taken from Northern sources. There the story is extant in two forms—in the Latin version given by Saxo Grammaticus and in the Amloða Saga. Shakspeare's "Hamlet," it should be observed, resembles the latter more closely than it does Saxo's story. Here we must remember that James I. was married to Anne of Denmark, who had many Danes about her and was also a great protectress of the drama. Her brother, Christian, King of Denmark, visited her in England, and in his train were two noblemen named Rosencrantz and Guildenstern. Obviously there is here a possibility of the poet having derived his story directly from Danish sources. After running underground so long, the Scandinavian undercurrent reappears into broad daylight in the middle of the eighteenth century with Thomas Gray and Bishop Percy. The former divined, even through the Latin dress in which he met with it, the fire and force of Northern poetry. His "Fatal Sisters" and "Descent of Odin" show a wonderful insight into its inner spirit, and a keen critical sense which enable him to reject verses now acknowledged to be spurious. The persistent error that the Norseman looked forward to drinking mead in Valhalla out of the skulls of his slain enemies calls for a word of notice. The mistake arose from a mistranslation, by which "bent tree of the head"—namely, drinking-horn, made out of an ox-horn, was rendered skull. Bishop Percy, besides some translations of Icelandic poetry also translated from the French M. Mallet's *Northern Antiquities*. Sayers of Norwich, who put Norse into the form of the Greek drama; Cottle of Bristol, who translated the Elder Edda; and W. Herbert, Dean of Manchester, a friend of

Percy, and a great Icelandic scholar, who praises Gray highly, but lavishes abuse on Cottle for his ignorant work—are others who helped to introduce Englishmen to the wealth of Icelandic literature. The movement was recognised by Southey and Coleridge, and the former wrote a long epistle in verse for Cottle to prefix to his translation of the Edda. Even a classical scholar like Landor divined the power of the Northern Muse, and in a letter to Bulwer, written at the age of ninety, he compared the Icelandic poetry very favourably with that of the troubadours. Sir Walter Scott, in *Illustrations to Northern Antiquities*, published in 1814 an abstract of the Eyrbyggja Saga. In that same year *Waverley* appeared; and it is at any rate a curious coincidence that, just before making his first essay as a novelist, he should have formed the acquaintance of the great Icelandic school of story-tellers. He was the first to use in English the word Berserk. The increasing Scandinavian influence reaches its culminating point in Mr. William Morris and his school, the weightiest part of whose work is saturated with the old Icelandic spirit. His first translation from the Icelandic, "The Story of Grettir the Strong," was published exactly twenty-five years ago.

FINE ART.

Life in Ancient Egypt. By A. Erman. Translated by H. M. Tirard. (Macmillans.)

To anyone who knows anything of Egyptology, Prof. Erman's *Aegypten*, now presented to the English reader under the title of *Life in Ancient Egypt*, does not need an introduction. Prof. Erman is one of the ablest of living Egyptologists, and his work is an exhaustive account of what the native monuments have to tell us about the manners and customs of the ancient dwellers on the Nile. Unlike the classic work of Sir Gardner Wilkinson on the same subject, its materials are not confined to the wall-decorations of tombs and temples or the questionable statements of Greek and Latin writers; they are drawn also from the inscriptions and papyri, in the decipherment of which the author has taken so prominent a part.

After an account of the country and its people and a sketch of its history, we plunge at once into the main subject of the book. The life of ancient Egypt is brought before us in all its varieties, and in its most minute details. Indeed, the only objection that can be brought against the work is that it is too exhaustive in its German accuracy of detail ever to become what is termed "popular reading." It is too crammed with facts and references to be the companion of an idle hour. But the visitor to Egypt or the student of the ancient East is bound to have it constantly at his side, and its excellent arrangement and index will enable him to discover without difficulty the answers to all the questions he is likely to ask. The different classes of ancient Egyptian society, the police and the army, family life and religion, education, literature, science, and the arts, agriculture and trade—all alike are treated with a marvellous fulness and minuteness of detail.

One of the points upon which Prof. Erman insists with good reason is just that which the student of Egyptian antiquity has been too much inclined to ignore. We are all ready enough to admit the enormous length of time covered by the Egyptian monuments; but practically it is apt to

become preshortened in our historical perspective, and we forget that during this long period of time the Egyptian people must have changed very considerably. Not only their manners and customs, but even their language and writing, underwent a large amount of alteration, as well as their dress and their religion. The pyramid texts of the Old Empire, discovered and published by Prof. Maspero, have given us the means of comparing the ideas and beliefs of that early epoch with those of a later age, while other texts have allowed us to do the same for other departments of ancient Egyptian life. Prof. Erman's chapter on dress is especially interesting in this connexion, as it offers a good illustration of the changes and development that went on in almost every branch of social life.

Another point which distinguishes the book is the extensive use made in it of the information furnished by the hieratic papyri, whole passages of which are from time to time translated. The pictorial history of old Egyptian life has thus been supplemented by its literary history, derived from the popular literature of the country, and accordingly full of allusions to the daily life of the people. After reading some of these translations, it will be impossible to deny the existence of a literature, in the truest sense of the word, in ancient Egypt.

The illustrations have been carefully selected, chiefly from the works of Wilkinson, Lepsius, and Perrot; and the English edition of the work is got up in a way which leaves nothing to be desired. Print, paper, and binding are alike excellent. The translation is also good, so far as I have been able to compare it with the German original; but it is a pity that the proper names were not better adapted to the rules of English spelling. *Ch* in English does not represent a guttural aspirate but a palatal, and consequently words like "Chufu," "Chuen'eten," and "Chotas," will necessarily be mispronounced. Nor is the spelling of modern Egyptian names always correct; witness "Feyum" instead of Fayyûm. A table also should have been added, giving the equivalents of the ancient proper names as written by Prof. Erman in the spelling to which the English reader is accustomed; how is he to know, for example, that 'Ess'e is Assa, or that D'ar is Zar (which, by the way, is written Ziri in the cuneiform tablets of Tel el-Amarna)? But perhaps the worst mistake of all is the use of *j*, as in German, to represent *y*; thus Qawyet is written "Zawijet." I ought to add that, as is stated in the Preface, the account of the arts and tools of the Egyptian workmen must be supplemented by the information contained in Prof. Petrie's publications which have appeared since Prof. Erman's work was compiled.

A. H. SAYCE.

NOTES ON ART AND ARCHAEOLOGY. WE are glad to hear that the lamented death of Mr. Hamerton will not affect the continuance of the *Portfolio* in the new form which it assumed just a year ago. Indeed, the subjects of almost all the monographs for next year had

been already settled by him, in conjunction with Mr. Richmond Seeley, upon whom devolves for the present the task (which he would in any case have discharged) of producing and illustrating them under the guidance of the writers. The monograph for January, 1895, will be on *The Early Work of Raphael*, by Julia Cartwright (Mrs. Henry Ady), with four plates after the "Madonna del Granduca," the "Sposalizio," the "Saint Sebastian," and the painter's portrait of himself, and more than twenty minor illustrations. The following have also been arranged for: *Holbein*, by Sir Frederick Burton; *Turner in Switzerland*, by Mr. Alfred Hunt; *Velazquez*, by Mr. Walter Armstrong; *Whitehall*, by the Rev. W. J. Loftie; *William Blake*, by Dr. R. Garnett; *Watteau*, by Mr. Claude Phillips; *The Dulwich Gallery*, by Mr. Humphry Ward; *Japanese Engraving*, by Prof. Anderson; and *Claude*, by Mr. George Graham. With regard to the binding of this year's monographs, it has been decided that the most convenient plan will be to put three together into one volume, making four handy volumes for the year. Four cloth cases have accordingly been prepared, with a title-page for each volume.

THE following exhibitions will open next week: water-colour drawings of the Wey Valley and Charterhouse School, by Mr. Percy Robertson; and one hundred and ten water-colours of Familiar Haunts round Six of the Public Schools—both at the Fine Art Society's in New Bond-street; a second series of drawings by Mr. H. B. Brabazon, at the Goupil Gallery, in Regent-street; and a collection of Scotch paintings—by Messrs. T. Austen Brown, J. Coutts Michie, R. B. Nisbet, and R. Noble—at St. George's Gallery, in Grafton-street.

THE next exhibition at the Dudley Gallery will consist of pictures selected and arranged by Mr. Harry Quilter, under the general title of "The Expressionals." It will open to the public on the last day of the year.

UNDER the auspices of the Sunday Lecture Society, Mr. Wyke Bayliss, president of the Royal Society of British Artists, will deliver a lecture at St. George's Hall, Langham-place, on Sunday next, at 4 p.m., upon "The Use of the Supernatural in Art."

THE collection of Jenner relics, which were described in the ACADEMY on the occasion of their exhibition at Bristol in the autumn of 1893, are to be sold at auction by Messrs. Puttick & Simpson on Friday next. The collection includes portraits in oil, miniatures, and engravings; diplomas, grants of freedom, &c.; visiting-books, letters, and other MSS.; printed books and pamphlets; and also many personal relics. It is not too late to hope that this unique illustrative memorial of the discoverer of vaccination may yet be acquired, if not for the nation, at least by one or other of the two Royal Colleges of the healing art, to both of which Jenner belonged.

M. ALFRED STEVENS's picture of "The Woman in Yellow," exhibited last year at the Champ de Mars Salon, has been purchased at the Garnier sale for 5000 francs by the French Government, and will be placed in the Luxembourg.

MUSIC.

RECENT CONCERTS.

THE Saturday Popular Concert opened with the new version of Brahms' Pianoforte Trio in B major (Op. 8). The work, written more than forty years ago, was only recently revised by the composer. The music is interesting, and so, too, are the alterations; but Brahms would, perhaps, have done better to leave well

alone. It is, doubtless, a great temptation to composers to retouch early productions, and one to which Haydn, Schumann, Wagner, and others yielded. The performance of the Trio, by Herr Sauer, Lady Hallé, and Mr. Ould, was exceedingly good. The pianist's solo was Chopin's Sonata in B minor, and of this difficult and unequal work he gave a very fine rendering. We should have liked more warmth of tone, more romantic charm in the slow movement; but, considered as a whole, the performance was, so far as we have heard him, one of Herr Sauer's best. His determination not to accept the encore of course met with our special approval. The programme included six songs, sung by Miss Fillunger, from a collection of German Volkslieder, recently published by Brahms. The fresh, natural melodies are set off to advantage by the clever accompaniments, by an art which "itself is nature."

The Smetana Quartet, mentioned last week, was repeated at the Monday Popular Concert, but the performance was not so good. It was scarcely wise to give the work twice in immediate succession. The music is clever, characteristic, and attractive, but easy to follow. The second impression was not so strong as the first; the novelty of the music proved less piquant, and its weak points more perceptible. Mr. Isidor Cohn performed Schubert's "Wanderer" Fantasia with skill and intelligence, but not with sufficient power and poetry. Miss Dale, the vocalist, sang with taste.

Herr Sauer gave his sixth recital on Monday afternoon. He played Beethoven's Sonata in G (Op. 31, No. 1), the least interesting of the three included under that opus number. The opening Allegro was rendered in rather a flippant style, and the middle section of the Adagio required more movement; though, on the whole, there was some excellent playing. The Schubert-Tausig "Andantino und Variationen" were

interpreted with great delicacy. The theme is undoubtedly Schubert's; but, if we are not mistaken, Tausig's share in the variations was the larger of the two.

Haydn's "Creation" was performed by the Queen's Hall Choral Society on Tuesday evening. The music of the old master is refreshing, particularly to those who are constantly hearing modern works. The development of music has not been all progress. There are moments of immense power in the "Creation." Much of Haydn's music is weak, not because it is old, but because his lot had been cast in too pleasant places for him to develop his powers to the full, and this he knew himself. For years he wrote to please princes; he worked according to order, not inspiration. Haydn's genius saved him from mediocrity; for, with exception of Mozart, he was the greatest composer of his day. Had he but served his art as faithfully as he did his princes, he would have secured for his works greater and more lasting fame. The performance of the Oratorio, under the careful direction of Mr. Carter, who seemed thoroughly to enjoy the music, was commendable. The vocalists were Miss Anna Williams and Messrs. Iver McKay and Norman Salmond. The last named was not in good voice.

Mr. Richard Gompertz gave his second concert of chamber music at the Salle Erard on Wednesday evening. The programme commenced with the Smetana Quartet in E minor, announced with the superscription "Aus meinem Leben." We presume there is authority for this, and wonder why it was omitted in the "Popular" book. It is a frank acknowledgment on the part of the composer that he is writing programme music, and explains, to some extent, the peculiarities of the Quartet. The performance by Messrs. Gompertz, Inwards, Kreuz, and Ould was good; they seemed thoroughly to enter into the Bohemian spirit of the music.

The rendering of Beethoven's great Quartet in A minor (Op. 132) also demands praise: it was not only careful, but thoroughly sympathetic. Mr. Gompertz has for several seasons made a feature of Beethoven's late Quartets, and his perseverance will in time meet with reward. Not the first part of the Ninth Symphony, but the five last Quartets, were Beethoven's last words in instrumental music. Mr. Gompertz played a new and effectively written Barcarole by Mr. E. Moor. Miss Fillunger sang some delightful songs by Schubert and Schumann.

J. S. SHEDLOCK.

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LITERATURE.

Life and Letters of Maria Edgeworth. Edited by A. J. C. Hare. In 2 vols. (Edward Arnold.)

MISS EDGEWORTH refused to write an autobiography. Perhaps she was wrong. Had she out of delicacy refrained from excess of family details, enough remained in her life to have made up an ample volume. No doubt her Memoirs of her father, with whom she was so closely identified, may be said to cover the first fifty years of her life; but there she does her best to thrust herself into the background. She was indeed too modest for genuine autobiography. But we should have prized her account of her own literary apprenticeship and experiences; her matured impressions of the many personages whom she knew so intimately; and, above all, her remarks on the Irish events and Irish social conditions of which she was an eye-witness. For such a work these domestic letters are a poor substitute. Indeed, it must be owned that as a whole they are disappointing, and have needed an effort to peruse to the end. They are reprinted from the collection issued privately by Miss Edgeworth's stepmother, and Mr. Hare has—what he calls—"edited" them. How much that means we cannot tell. In his brief preface he says he has merely "made a selection." The publisher's Advertisement speaks of his "omitting any letters and other material of a personal nature which have ceased to be of interest." As a fact, the greater part of what has been retained comes under that description. On what principle then was the selection made? Again, Mr. Hare says that he has "written such a thread of biography as might unite the links of the chain." This refers to the passages in large print which are sandwiched in here and there, often to small purpose. But the Advertisement says that the Letters "formed the greater part of the Memoirs compiled by Mrs. Edgeworth." Clearly then that work contained either a biography, or was a biography enriched with letters. Is then the present large print to be referred to Mrs. Edgeworth or to Mr. Hare or to both, and in what proportions?

This at least is clear, that either Mr. Hare is incompetent for the task he has undertaken, or else that he has spent no pains over it. A more deplorable case of book-making is rarely found, whoever is to blame. Now that the public have once seen the many precious things embedded in the book, clearly the "Letters" will have to be edited over again; but this first attempt may defer a second for several years.

This *Life and Letters of Maria Edgeworth*

contains no Life of her at all. The book might have been made intelligible, if the editor had asked permission to reprint or condense Mr. Leslie Stephen's article in the *Dictionary of National Biography*. Whether he has referred to it, is not evident; possibly he has not even studied the Memoirs of Mr. Edgeworth. His first dozen pages in large print briefly touch on the origins of the Edgeworth family, and Mr. Edgeworth's numerous marriages. Of Maria we read very little beyond a few scattered letters, till on p. 41 we find her in her thirtieth year. So of her childhood, of her training under her father, and of her earlier work we gather scarce anything. Later on the scraps of large print between the letters become rare. Often they are trivial, often they should have been printed as footnotes; now and then they are really biographical. But in no way do they afford such a "thread of biography as may unite the links of the chain." Long gaps appear unexplained; important incidents in Maria's life are ignored; the clue to innumerable obscurities and inconsistencies is not supplied. Take one instance. Mr. Edgeworth had four wives and twenty-two children. The first wife, Maria's mother, was of good family, one of the four daughters of the heiress of Black Bourton in Oxfordshire, who had married a German gentleman. Till the age of six Maria was brought up by her mother's family. Her father then married again, and we hear no more of the family. Surely we have a right to some explanation of the strange fact that in Maria's almost boundless family affections no place remained for the relations of her ill-used mother. In fact, she never once alludes to her or them at all. If this was due to her father's influence, it is strange that after his death she did not seek reconciliation. Again, these twenty-two children are naturally confusing, especially as three names were duplicated—there were two Honoras, Sophias, and Williams. Maria's letters, being nearly all domestic, swarm with these brothers and sisters, and the large print only yields us fitful and imperfect clues. Suddenly, on p. 243, we find a list of them; but it is a defective one. Dates, sometimes of birth, or marriage, or death, are capriciously added; many of the omissions Mr. Hare could have supplied easily from the text of the book. Moreover, the order of names seems open to doubt.

The Letters, as they stand, are unsatisfactory. They have been pruned either too much or too little. Quite half is purely trivial, written down to the level of the authoress's female correspondents—mere pleasant feminine gossip and outpourings of affection. It has no bearing on her literary character, and most peremptorily would she have forbidden its publication. No doubt this trivial element could have been excised with proper skill, and no doubt will be in the future. On the other hand, if the present work is meant to present Miss Edgeworth, not as an authoress, but as a specimen Irish gentlewoman of her period, it is equally a failure. For then too much has been cut out. What remains is frequently unintelligible. The letters abound with references and allusions which want

explanation, though here and there we get glimpses of the beautiful family life led at Edgeworthstown. Probably the suppressed passages would throw light on these obscurities; Mrs. Edgeworth's notes in the private edition, coupled with family archives and traditions, would supply more. By the by, what search has yet been made for further letters not included in that collection? Some must exist. From these various sources a biographer of judgment and good taste might surely paint a series of charming interiors of a house not less interesting than that of the Bruntys. As it is, among the numerous brothers and sisters who flit capriciously through Maria's letters, there is not one who is a personality, not one whom we can grasp or recognise again, save, perhaps, the invalid Lucy, and even she suddenly reappears convalescent at the hymeneal altar. In short, we can only regret that we have been tantalised by these confused, disjointed, fragmentary glimpses of a domestic circle so patriarchal and so interesting. The roomy old mansion of Edgeworthstown—and big it must have been to hold them all with their numerous guests—appears somehow in the photographic frontispiece as a ten-roomed, three-chimneyed £50 villa. All is disillusion.

Mr. Hare's footnotes call for a separate protest. Some few are useful, and probably borrowed from obvious sources. Others are thrown in at hazard now and then, just to remind us that there is an editor who is editing. While real obscurities are ignored, here and there some trivial point is selected for elucidation. Constantly we are puzzled by the first appearance of some relative, under perhaps a Christian name. Gradually after many reappearances we get to understand who it is; and then long after, perhaps in the next volume, when the personage is familiar to us and married off or dead, we get a footnote stating who it is; and what is more, that footnote is then often repeated. Among the many personages met at Paris in 1802, Mr. Hare has picked out at random a few, and extracted for each a couple of lines or so from the dictionary, or oddly enough purloined from the text for his footnote. Thus, Miss Edgeworth mentions M. Suard; whereupon Mr. Hare inserts this note, "M. Suard was editor of the *Publiciste*." Having digested this information, and wondering why Mr. Hare should drag it in at all, the reader returns to Miss Edgeworth to find, three lines further on, these words, "At present he is at the head of *La Publiciste*."

It is possible that Mr. Hare has done as much or more than he undertook, and that the Letters were not thought worth serious editing. If so, we can only deplore such an economy of enterprise, and wait patiently till some first-rate hand shall take up a subject which has long claimed attention. A sound, thoughtful, definitive biography of Maria Edgeworth, the inspirer of the Waverley Novels, the "second woman of her time in Europe," would be a great book. It would probably revise the popular estimate of her work; it would account for her limitations, her singular excellencies, and her still more excellent unfulfilled possibilities; it would decide how far she was

inspired and fortified, and how far her originality was dwarfed, by the influence of her wonderful father; it would point out how far her central position in that wonderful family made for or against the full development of her genius; it would tell us, not merely what she thought of her contemporaries, but what they thought of her. And since the veil of privacy which she assumed has now been lifted, it cannot be replaced; each Englishman, still more each Englishwoman, may claim that her domestic story should no longer be the heirloom of the family she illustrated; the biographer, therefore, will add to the many high and wholesome lessons which her books have taught one beyond all supreme—that of her life.

What Maria Edgeworth was, how good, how noble, how brilliant, how wise, shall not here be written in review of a presentation of her work so unworthy. Mr. Hare's edition will try the patience of the general reader, but those who care at all for the authoress would do ill to neglect it. For the Letters contain some of the shrewdest, deepest, and most sympathetic things that Miss Edgeworth ever penned. How incisively she inscribes in a few lines the form, features, and character of the personages she met! How gloriously she revels and frolics in her tour—alas! too short—in Connemara! How sweetly and truly she touches every note in the gamut of domestic joys and griefs! If only a judicious friend would mark the best passages for us, the book would be an unalloyed treasure.

One singularity, which might escape notice, may here be added. It is the number of early friends of the Edgeworths who afterwards attained celebrity—Sir Humphrey Davy and the Duchess of Wellington are instances. Maria's last interview with her Grace, "dear Kitty Pakenham," and her encounter with the de Genlis are two superb bits of description: the one pathetic, the other humorous. But if one must quote at all, let it be this inimitable definition of good conversation—

"both Joanna [Baillie] and her sister have most agreeable and new conversation—not old, trumpy literature over again, and reviews, but new circumstances worth telling, *à propos* to every subject that is touched upon—frank observation of character, without either ill-nature or the fear of committing themselves: no blue-stocking tittle-tattle, or habits of worshipping or being worshipped: domestic, affectionate, good to live with, and without continual fussing, doing what is most obliging and whatever makes us feel most at home."

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O'Connell's trial and O'Connell's appeal to the House of Lords. It was a long and tangled business. No legal stone was left unturned to prevent the trial from taking place in the first instance, and to render it abortive in the second. The indictment, being a document over eighty feet long, naturally gave rise to motions of similar length. It was prolix: they were dilatory. The traversers delivered pleas in abatement: the Attorney-General demurred to their pleas; and ultimately there was pronounced thereon judgment of *respondet oster*—to laymen truly a fearsome thing. It took a second demurrer and a second judgment to the like effect to bring the case to trial. The jury were sworn on January 16, 1844; but it was not till February 12 that they gave their verdict, and not till May 30 that judgment was pronounced. O'Connell then went to gaol—a gaol of his own selection—to which he was escorted by the High Sheriff, where, most days in the week, he was at home to callers (to gentlemen on sending in their cards, and to ladies without let or hindrance) and where he was accommodated with a gymnasium, of which he probably made no use, and a pavilion for dinners *à fresco*, which he probably used a great deal. Eventually his appeal reached the House of Lords; and by the votes of Lords Denman, Campbell, and Cottenham against those of the Chancellor Lyndhurst and the ex-Chancellor Brougham, the appeal was allowed. O'Connell was released from the commodious Richmond Bridewell and walked home to bed; but nothing so tame as mere liberty and a quiet life would do. Next day he returned to the place of his incarceration, in order that he might be publicly enlarged. He was dragged through the streets, standing on the dizzy eminence of a three-storied chariot, gaudy with purple and gold, drawn by six horses, and escorted by an ancient Irish harper, the Lord Mayor in full panoply, his own Head Pacificator, Tom Steele, armed with a branch of peace, and all the trades of Dublin and most of its rascality. It must have been a glorious moment.

The victory, however, if victory there was any, rested not with the agitator and the people, but with the Government and the House of Lords. O'Connell had at any rate served part of his sentence in gaol, and the spell of his long immunity from legal penalties was broken. Age was creeping over him; younger men with strange ideas were making themselves heard; and the Irish people no longer felt as before the compulsion of his persuasive personality. Nor was he himself much disposed to incur a second sentence or to risk a second collision with the law. Though his offences, if they were offences at all, merited far severer pains than the short term of imprisonment to which he was actually sentenced, and though of that term he served but a fraction, the imprisonment practically took all the force out of his agitation. It continued indeed, but it was no longer a menace to English ascendancy. Substantially the Government had the best of it.

The House of Lords, too, came well out of the struggle. It had been denounced as

the stronghold of political bigotry and oppression; and, lo! it showed itself before all the world upholding the technicality of the law at the cost of its own political preferences. Most of its members hated O'Connell as a demagogue with what bitterness their disdain of him as Irishman and agitator would permit. Even with the Whig peers he was no favourite, and the great majority of the Lords undoubtedly thought it a mighty salutary thing that he should be laid by the heels in gaol. The current of legal authority ran the same way. To say nothing of the all but unanimous voice of the Irish bench, almost all the English judges whose opinions were taken agreed that the appeal ought to fail on all points. The two who expressed opinions to the contrary differed from their brethren only in one point out of many; and although the great weight of Parke's authority was on one point in favour of the appellant, the majority who took the other view included Tindal, Patteson, Maule, Williams, and Alderson. The peers saw a victory for O'Connell coming nevertheless, coming by a bare majority of one, and that one either Denman or Campbell or Cottenham. Not unnaturally there were some who reflected that they too were peers—not lawyers, indeed, but statesmen—and that they had votes which might put right what Whig law lords were proposing to do wrong. Lyndhurst smarted under his own impending defeat; his anger and disgust are to be read in every word of the sneers that he launched at Parke, who had couched an opinion differing from that of so many of his brethren in terms of decent diffidence. Yet when, among the voices given against allowing the appeal, the "not content" of several lay peers was heard, he would not act upon it. He made no declaration of what he considered to be the sense of the House, but, pausing, put the question again. Then Lord Wharncliffe appealed to the peers not to judge issues which they had not heard, or to decide points of law which they could not understand.

"It is far better," said he, "that the character of this house as a court of appeal and a court of law should be maintained, even though the decision should, in the opinion of your Lordships, be objectionable, as being contrary to that of the judges, and although it should prove inconvenient in this particular instance: it is, I say, under such circumstances better to concur in the opinion of the majority of the law lords, than reverse the judgment of those persons who, by their education and station, must be best able to decide upon subjects of this nature, and who in reality constitute the court of law in this House."

This grave appeal, supported by Lords Brougham and Campbell, was listened to. The lay lords walked out of the House. O'Connell, indeed, was set at liberty; but the dignity of the peers was saved, and the most signal proof possible was given of the impartiality of English law.

As for that law, it certainly did not profit very greatly by all this litigation. O'Connell's case has often been supposed to have declared the iniquity of jury-packing. It really only decided against a practice unconnected with the constitution of juries, which had been followed without

question or change for two generations. The House of Lords laid down that separate verdicts and judgment accordingly ought to be entered on the separate counts, and that one general verdict on all counts, with a general judgment "for his offences aforesaid," was bad, if any one of those counts was bad. This victory may add a new terror to the drawing of indictments and shake the nerves of nervous judges; but it can hardly be regarded as the prop of liberty or a corner-stone of the constitution. The point itself is understood to have been suggested by Peacock; judge after judge declared that he heard it at first with astonishment, for all agreed that the uniform opinion of the profession and the practice of the courts had been the other way; but it commended itself to Coltman and to Parke, and that circumstance may perhaps save the ordinary legal mind from having to confess itself constrained, but not convinced, by the decision of the House of Lords in its favour.

The other point is one almost of sentiment. Lord Denman rested his opinion in part upon the irregularity which had occurred in the preparation of the jury list, and bestowed upon it several very eloquent and purple passages. No one else, however, treated this as a ground for allowing the appeal; and, as no one had ever contended that such irregularity was a thing to be encouraged, this part of his speech to the House remains a little in the air. On examination of the list from which the Sheriff summoned the jurymen for O'Connell's trial, it was found that the names of a considerable number of persons qualified to be jurors had somehow been omitted. How and when or by whose fault this occurred was never very clearly made out. Probably it was a mere accidental oversight, a sheet of names—some sixty among over seven hundred—having been overlooked: at any rate, there can be no doubt that the trick, if it was a trick, was committed by irresponsible subordinates, and that no responsible official had anything to do with it. There is no shadow of ground for suggesting that it was a Government stratagem, and on the whole it is unlikely that the addition of those names to the entire list would have had the slightest influence on the result of the trial. But the omission was a godsend to the defenders: they made a grievance of it, and an excellent grievance it was. They challenged the array: that was enough to give the whole proceedings a savour of injustice from the first. It set those who were already of their own way of thinking open-mouthed against the trial, and it gave the other side ground for some uncomfortable misgiving. The court refused the challenge—whether rightly or wrongly was not ultimately decided, but apparently it must be taken rightly; none the less the original stigma hangs about the trial still, and probably neither explanation of the facts nor arguments about the law will ever quite clear it away. Such is the position in which law and history leave what is after all the most striking point in O'Connell's case: and now that they have been recorded in this semi-official series of reports, the other points

may be considered to have received decent and final sepulture.

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Select Specimens of the Great French Writers.
By Eugène Fasnacht. (Macmillans.)

IN the polity of books the anthology holds a precarious rank. *Fit, non nascitur*. It is not born to its station; its accomplishments are studied; and it shines, if it shine at all, with a borrowed light. Lacking a birthright, its pretensions will be challenged; and it must be prepared to conquer the prejudice of critics. For a critic may be pardoned, if he avow at once that he prefers to choose one author at a time, and spend profitable hours in his company. 'Tis barely courteous to a poet or a sage to grant him audience for ten minutes, while another of the immortals awaits his turn. So, were we bent on music, we would beg to hear one opera as the composer wrote it, without abridgment or interpolation, rather than sit at a gala performance, where the overture, the several acts, and the ballet were the works of as many masters. When Bayreuth itself could hardly satisfy our appetite for music-dramas, we might pardonably grumble at such scraps as we could get at a Grand Wagner Concert, with heavy layers of analytical programme between the slices. Yet the manner of presentation has its merits. The slight annoyance is the little touch of the spur, which puts the critic on his mettle. "Why," it makes him ask, "do you choose this morsel rather than that? What harmony in the periods, what rhythm in the Alexandrine couplets, is it meant to reveal to the attentive ear?" The concentration of the mind on a single passage is a wholesome discipline. A few pages diligently studied may unlock more of an author's heart than a volume carelessly read.

After this preface on anthologies, be it said that the present volume is a pattern to its class. It contains selections from the best authors of France, in prose and verse, from the foundation of the Academy in 1635 to the year 1893, the most recent authors represented in it being Renan and Taine. Hugo is the last of the poets, since Leconte de Lisle died too lately to take his place among them. But this is not all. Nothing, save a jest-book, is more insipid than mere elegant extracts, or duller than a mere history of literature with no extracts and no elegance. The latter kind of compilation flourishes in Germany. The true home of the former, we fear, is England. A Frenchman knows better. So happy is he in his instinct for method that he can make even a catalogue of prints both useful and amusing; how much more a selection from the literature of which he is justly proud. M. Fasnacht has gleaned from the best critics of this century, from Vinet and Sainte-Beuve to Scherer and M. Faguet, the notices of writers, which explain their relation to their age, or weave the extracts from their works into an intelligible whole. The treatment of Racine may serve as an example. A brief biography is followed by selections from all the chief plays, introduced by critical remarks of Vinet, Paul de

Saint-Victor, Nisard, and M. Faguet; and then, for general estimates of Racine's works, we have Paul de Saint-Victor on Racine and Shakspeare, Taine on the influence of contemporary manners on the dramatist (a capital specimen of his criticism), and three pages of Sainte-Beuve on Racine's style. The editor's task has been one of selection. He has performed it with taste and judgment, effacing himself and leaving the word to others with a rare modesty. There is nothing superfluous; hardly a footnote trespasses on the province of philology. Sometimes, though rarely, we note a lapse from just proportion: for instance, we have ten pages of "Amphitryon," and barely one of "L'Avare." The scheme of the book, from the introductory analysis to the index, is entirely good. Anything that it contains can be found at a glance, so logical and lucid is the plan. The names of the critics are enough to prove that the book is much more than a primer for the purposes of "cramming."

A good way of using it would be to trace through it some single quality or method of French writers in successive ages. Their emulation of classical forms, the Roman satire and epistle, the Lucianic dialogue, or the fable, is obvious. More deeply rooted is their tendency to be didactic in the treatment of classical subjects—a tendency happily extinct, we hope, in the generation which has produced "Poèmes Antiques" and "Les Trophées." The French mind, with a decided affinity to the Latin, has seldom been capable of catching the spirit of Greek literature. Fénelon writes an imaginary conversation between Achilles and Homer in Elysium. Achilles begins, in the style of the "charmant cavalier, du meilleur ton," which he must have picked up among the "nymphes" of Seyros: "Je suis ravi, grand poète, d'avoir servi à t'immortaliser." He mentions his chief exploits: what a subject for a poet! To whom Homer:

"J'avoue que le sujet est beau, mais j'en aurais bien pu trouver d'autres. Une preuve qu'il y en a d'autres, c'est que j'en ai trouvé effectivement. Les aventures du sage et patient Ulysse valent bien la colère de l'impétueux Achille."

"Achille: Quoi? Comparer le rusé et trompeur Ulysse au fils de Thétis, plus terrible que Mars! Va poète ingrat, tu sentiras . . ."

"Homère: Tu as oublié que les ombres ne doivent point se mettre en colère. Une colère d'ombre n'est guère à craindre. Tu n'as plus d'autres armes à employer que de bonnes raisons."

That, unfortunately, was true—else would Achilles have silenced the dotard with a thrust of his spear; but that would have been a bad example for the Duc de Bourgogne. And so a sermon follows on the duties of princes as the patrons of literature, and the conclusion of the piece is as silly as the paltry squabble at the beginning.

"Homère: 'Adieu. Quand tu seras de plus belle humeur, je viendrai te chanter dans ce bocage certains endroits de l'Illiade: par exemple, la défaite des Grecs en ton absence,' &c."

After that a dose of Landor is the only

restorative. The Abbé has indeed caught something of Homer's character—his trick of nodding.

Here is a more modern portrait of Achilles, drawn by Taine, who seems to have supposed that Phthia was one of the Cannibal Islands: "Regardez le véritable Achille, sauvage farouche, à la poitrine velue, qui voudrait manger le cœur et la chair crue d'Hector." Ah, no! That is not Achilles. "O Apolon! O Muses! profaner ainsi les sacrées Reliques de l'antiquité!" exclaims Du Bellay in his wise chapter, "Des mauvais Traducteurs, et de ne traduire les Poètes"; and with him we add: "Mais ie n'en diray autre chose."

It is to the study of the Roman classics that many of the good qualities of French prose are due. The standard of style and diction was deliberately fixed in the seventeenth century, and it has hardly varied since, so loyally has the same ideal been kept in view, through all legitimate progress. There were charming poets before Racine and Boileau, great writers of prose before Pascal and Bossuet. Voltaire exaggerates when he says that these four writers lifted the nation out of barbarism. But modern French literature, the only rival of the ancient classics in sincerity of purpose and purity of form, began with them. Their good example has been conscientiously followed.

"La langue française," says a writer not represented here, Guy de Maupassant, "est une eau pure que les écrivains manières n'ont jamais pu et ne pourront jamais troubler. Chaque siècle a jeté dans ce courant limpide ses modes, ses archaïsmes prétentieux et ses préciosités, sans que rien surnage de ces tentatives inutiles, de ces efforts impuissants. La nature de cette langue est d'être claire, logique et nerveuse. Elle ne se laisse pas affaiblir, obscurcir ou corrompre."

These are proud words. Could we dare to use them of our own English speech? Yet this book of select specimens of the great French writers can prove that they are strictly true.

CAMPBELL DODGSON.

The Liberation of Bulgaria. By Wentworth Huysho. (Bliss, Sands & Foster.)

MR. HUYSHO was war correspondent of the *New York Herald* with the Turkish army in 1877. These War Notes are a record of *dolce far niente* at Rustchuk, and subsequently of active service with Mehemed Ali. They also include a sketch of the siege of Plevna. The book tells an oft-told tale, but it tells it well. It combines the charm which only an eye-witness can give to narrative with that wisdom which comes after the event. In these pages are drawn with sympathy those familiar figures—the stupid old Turk Abdul Kerim, who, like Trochu, had his plan, but never told anyone what it was; Aziz Pasha, who fell honoured by friend and foe, fighting gloriously at Esirdsché; the courteous Mehemed Ali, who requested the correspondents to call the defeat at Cherkovna "an offensive reconnaissance of the Czarevitch's position"; and Osman Ghazi, who, in the generous language of Skobeleff, will for ever remain

"Osman the Victorious (Ghazi), in spite of his surrender."

There are two propositions which Mr. Huysho is mainly interested in proving—the one the skill of Osman, the other the treachery of Suleiman. The tale of the rise and fall of Plevna is as interesting in its way as that of the siege of Troy. In July, 1877, the Russians entered in triumph Tirnova, the ancient capital of Bulgaria. From the Danube to the Balkans the way lay open to them; there seemed to be no lion in their path. But when Krudener marched on Nicopolis, he omitted to protect his flank by occupying Plevna, a mere open village. He soon found out that one Osman of Widdin had seized and fortified Plevna, and made it impregnable to assault. Plevna—unlike Sebastopol, with which the name of his great opponent Todleben is for ever associated—had no harbour, no dockyards, no arsenal, no great forts of masonry. Plevna was "only a little town lying in the downs, girt about with trenches and redoubts." She owes her place in history to the genius of one man. But even an Osman could not have kept the Russian advance in check for one week, much less four months, had it not been for the men he led, the rank and file of the Turkish army. Since Adam delved no soldier has used the spade with such good will as the Turk. "In the use of the field telegraph and the construction of military roads and earthworks the Turks, in 1877, were on a level with the most advanced powers in Europe." The severely intellectual type of Osman's features have more in them of the man of contemplation than of action. The contrast between his face and that of Todleben, also a handsome man, is striking enough.

We will now touch briefly on Mr. Huysho's second proposition—viz., that had Suleiman Pasha not been a traitor to his country, Mehemed Ali would have broken through the Czarevitch's line and have raised the siege of Plevna. This would have been tantamount to a Russian retreat across the Danube, and a Russian retreat would have meant the re-establishment of the Sultan's authority in Bulgaria. The last two hundred pages of this book are a record of an eye-witness of the advance and final defeat of the Turks under Mehemed Ali. A glance at the two sketch maps discloses the situation. Mehemed Ali's plan, unlike the undisclosed plan of his predecessor, was clear enough and (in the absence of treachery) quite feasible. Osman was to stand firm in the west, while Mehemed would hew his way through the Czarevitch's army from the east. The Russians were to be ground between two mill-stones. For the success, however, of his plan it was necessary that Mehemed should have the larger battalions on his side. This was impossible without the co-operation of Suleiman, who refused to co-operate. During the war, correspondents, who naturally objected to be shot, were muzzled on this nefarious transaction. The evidence, however, of Suleiman's treason is overwhelming. Mr. Huysho had better speak for himself:

"Suleiman, it was notorious, fought for his own hand in the Shipka Pass; he did his best to win his own battles and to prevent Mehemed

Ali from deriving any benefit from them. He would not come through the Balkans (as he might have done with the greatest ease at any time) and join his chief in striking at the Czarevitch's line: his 'interests' lay in uselessly hammering away at the pass which the Russians held. The Sublime Porte, in its suicidal sublimity, turned a deaf ear to Mehemed's entreaties, and did not order Suleiman to obey his superior officer. . . . Thus ambition at the front and intrigue at the Palace destroyed the finest opportunity a commander ever had to crush his country's enemies. That with Suleiman's army added to his own Mehemed Ali could have raised the siege of Plevna, is as certain as anything could be."

Mr. Huysho tells us that in 1877 "evidences of Turkish oppression and tyranny were difficult to discover in the midst of the material prosperity which the Bulgarians enjoyed." He will agree with us that there would have been no difficulty in discovering "evidences of Turkish oppression and tyranny," had the Turks emerged victorious from the life-and-death struggle with Russia. The prospect, in fact, is too awful to contemplate, and heaven be thanked that a reconquered Bulgaria is among the ghastly "might have beens" of history. The Bulgarian, when he honours with gratitude the gallant Russians and Roumanians who laid down their lives in the trenches round Plevna, has also cause to remember the selfishness and treachery of Suleiman Pasha.

J. G. C. MINCHIN.

Songs of Zion by Hebrew Singers of Mediaeval Times. Translated into English Verse by Mrs. Henry Lucas. (Dent.)

THE aristocratic contempt with which too many Christian theologians regard Judaism is difficult to maintain in the presence of the religious poetry of the Jews. Reading the old mediaeval hymns, we feel how much we are at one with their authors in our deepest thoughts and aspirations; and when troubled with the dogmatic disputes of the day we escape with delight into the pure, warm atmosphere of old Jewish poetry.

Unfortunately for most of us, the hymns of Solomon ibn Gabirol, Jehuda Hallevi, and the other gifted members of the Jewish choir, are in a style which, even to Hebrew scholars, is difficult from its artificial character. Sachs, however, has shown how possible it is for a true poet to reproduce the originals with essential fidelity and considerable impressiveness; and his translations from the Spanish hymn-writers (Berlin, 1845), accompanied by historical and biographical notices, deserve a place of honour among religious classics.

To Mrs. Henry Lucas we are indebted for a charmingly printed little volume, not so heavy as a Common Prayerbook, containing twenty-five translations from the choicest mediaeval singers, which, though they can hardly vie with those of Sachs in fidelity, are yet as near to the originals as the exacting genius of our language and prosody admits. The first in order is the famous Ode to Zion, which, according to tradition, Jehuda Hallevi composed at the gates of Jerusalem. Beyond doubt this is the most successful of Mrs. Lucas's translations; and the peculiar combination of realism and

idealism which pervades both it and so many other Jewish poems, and which reminds us of Dante, makes it specially attractive. Of the hymns which follow we may say to Christian students, as Mr. Zangwill's Raphael Leon says to his fellow Jews, "Why go to Browning for theism?"

If this book should do something to diminish the prejudice which still keeps Christians and Jews asunder, and hinders them from learning from each other, it will have done even better than merely adding to our store of fine religious poetry. An etching of the ancient synagogue of Toledo forms the frontispiece.

T. K. CHEYNE.

NEW NOVELS.

A Woman's Love Lesson. By Emily J. Durham. In 3 vols. (Hurst & Blackett.)

Lot 13. By Dorothea Gerard. In 3 vols. (Innes.)

Mrs. Bouverie. By F. C. Philips. In 2 vols. (Downey.)

The Vengeance of Medea. By E. G. Wheelwright. (Digby, Long & Co.)

The Eccentrics. By Percy Ross. In 3 vols. (Digby, Long & Co.)

Sir Simon Vanderpetter and Mending his Ancestors. By B. B. West. (Longmans.)

An Agitator. By Clementina Black. (Bliss, Sands & Foster.)

By Reef and Palm. By Louis Becke. (Fisher Unwin.)

IN Miss Durham's story there is much quiet power of a kind not expected from an amateur or a beginner, and the lack of evidence to the contrary obliges one to suppose that she is both. But the open-eyed way in which she faces the problems of love proclaims her experienced, if not in literature, at least in life. Here is no jangle of wedding-bells on the last page, leading (or misleading) one to imagine that all discords and jarring notes are of the past, and that the future will be all harmony. Yet Miss Durham does not lend herself to the nauseous problems of married life with which a certain type of book and play so commonly reeks. That to be true to life one need not be nasty, is a gospel too little preached. Miss Durham bravely shows how the large hopes and promised happiness of the wooing time fade away when grim and ugly realities stalk in between the married lovers, and how then there is danger of two ruined lives. But she believes in the love that can recover itself after storms; and so Anna and her husband, after bitter separation and shame, find that marriage is a stronger bond than the gossamer threads of love-making, and that there is a truer happiness in mutual help than in mutual idolising. Of the secondary characters, Anna's pompous but empty father, and the curate to whom Anna engages herself as a matter of routine and duty, and who nobly gives her up when he finds that she loves Basil Morno, are perhaps the most striking.

"Lot 13," which gives to Miss Gerard's book its title, is the name of a sugar plan-

tation in the West Indies left by a dying man to his relative and enemy. The legatee is delighted, and only when he takes possession of his property does he find the true significance of the bequest. Lot 13 is, and always has been, merely a pit into which to throw money. But the new owner takes the "cane fever" badly, and continues to pour down his scanty resources till fortune, in a most unexpected way, comes to his aid. The scenery is new in fiction; and one breathes distinctly now and then the luscious air, laden with sweets and spices, of the tropics. But the chief feature of the book is the determined character-sketching Miss Gerard has indulged in. Each person is not merely an individual, but a study in some special quality or lack of quality. Sybil Durrant is perhaps the most determined, though not the most successful, of these studies. In drawing her, Miss Gerard falls foul of the generally accepted theory that the outer man is the expression of the inner. In a girl of magnificent proportions, of commanding feature and gesture, she puts the soul of—less than a mouse. The girl is passionately loved by the young hero of the story before he knows better, and when her parents tell her that she may, she loves him; but the instant that circumstances decide for them that she may not, she leaves off loving him. Better things are of course waiting for Bernard Berrington as soon as he awakes from his dream of her.

Mr. F. C. Philips is one of the writers who have been charged with being "groovy." He invented Lena Despard, and then went on producing replicas until the type became too familiar. At Mrs. Bouverie's first appearance, tripping across the garden to the boy Frank, with the impress of style and fashion on her from her almost invisible bonnet to her dainty toes, you more than half suspect another replica. But Mrs. Bouverie is Lena Despard with a difference—she is Lena washed and made clean within and without. Indeed, Mr. Philips's endeavours after the irreproachably moral descend into dullness now and then; yet at the end of the book you arise with a genuine feeling of pity and sympathy for Mrs. Bouverie, whose good sense and—must it be said?—conscience have prevented her from snatching a great present happiness at the expense of the future. The chief interest centres in Mrs. Bouverie and Frank, and the other characters are ordinary. Mr. Philips has now shown, however, that he is not limited to one groove.

It is to be regretted that "the Poetess," who is the central figure in *The Vengeance of Medea*, should hold forth at such unwarrantable length upon matters moral, matrimonial, and social. She would be so very much more convincing if she did not. As it is, in spite of herself, she leaves the impression of an earnest half-inspired being, *un être à part*, on the reader's mind. The plot is nothing out of the common, the Poetess is the one important feature in the book, and it is only fair to her to admit her supremacy. But it is something new in a novel when a young and beautiful and supreme woman, in the post of heroine, is

not provided with a lover. One quite understands, and at the same time wonders, how this happens—how it is that Leslie Vernon loves not her, but the bright-haired Sybil at her side. Apropos of this Sybil, there is an unpleasantly hard and brassy suspicion about the "golden eyes" given to her by the author, and forced in season and out of season upon the unwilling reader.

It is difficult to see why *The Eccentrics* was written, unless the writer wished to set his readers the puzzle of finding out who the "eccentrics" are. The marriage relations of Hermann Lazarus and Renée Mordant are anything but smooth and pleasant; but that is hardly an eccentricity. The only really unusual persons in the book are a charming young lady of Greek features, sylvan habits, and an absolutely untouched heart, and a certain Mr. Berners French, who claims to be a gentleman, but behaves in a railway carriage as no gentleman could do. These two persons may have some claim to the title, but they fill subordinate places in the story.

Miss Edgeworth wrote *Moral Tales* in all seriousness; but Mr. West, though in his preface he claims that title for his two stories, *Sir Simon Vanderpetter* and *Mending his Ancestors*, seems rather to regard the matter as an immense joke. His Sir Simon Vanderpetter, descended from a long line of pious, decorous, church-going ancestors, of Dutch origin, is a cuckoo egg, a mongrel, a sport. He reminds one a little of Dorian Grey, in that he remained slender and exquisite and innocent-looking, while all the time "he gambled with dice and with horses; he frothed and fumed, and swore and bullied; he ruined the characters and peace of peasant girls; he drank and brawled." When money and credit fail him, there suddenly appears to him a personage who calls himself Baron Bell von Zebub, and considerably furnishes him with money and with a cargo of obvious, public, paying virtues, in exchange for the usual worthless soul. How in the end the Baron is excellently outwitted Mr. West must tell. The second story is in the same strain, but is, perhaps, more pleasing. There is a certain breeziness in the style which carries the reader quickly along.

One has not at the first introduction much sympathy with Miss Black's agitator, Christopher Brand. He is narrow, he knows life in only one aspect, and he works in an embittered way, determined to snatch a begrudged justice for a down-trodden people whom in his very much sealed-up heart he rather despises. Driven from place to place, feared and not much liked even by his fellow-workers, he at last somehow makes a success, and is elected a member of parliament. There is foul play at the election, suspicion falls on Brand, and he finds himself in prison an innocent man. It is here that he works out his own salvation with tears. His bitterness melts away, and his heart is full of love towards the people he still means to spend his life for. Miss Black writes from the point of view of a person in sympathy with the general principles of agitators, but her agitator, in being

throughout single-minded and honest, stands almost alone among his *confrères*.

Regret was lately expressed in some quarters that Mr. Robert Louis Stevenson did not write stories about the islands of the Pacific in the manner of Mr. Louis Becke. I, for one, am glad that he did not. From Mr. Stevenson's stories one does not rise with a sick taste in the mouth and a new-born distrust in human nature. There is hardly one of Mr. Becke's tales in which low passion, heartless betrayal, or brutal abandonment is not the central point. The white man has come as a curse to the Polynesian woman. She lavishes her love upon him, and he plays with her and leaves her—or kills her. Yet in Mr. Becke's style there is charm and verisimilitude. You breathe the air and eat the fruits of the fair islands of the Pacific. The glorious sea is round you, and the gentle, simple people; but in it all there is a taint, a rotten horror, and, according to Mr. Becke, that is human nature.

GEORGE COTTERELL.

SOME RECENT VERSE.

ONE is continually hearing that nobody reads poetry. Yet it would seem to be a profitable investment for the publishers. Every week half a score of unknown song-makers pipe to the public. Slender's plaintive bleat over his missing book of songs and sonnets has stirred every man to be his own poet; so that when occasion for tender lyrical quotations arises, he may not stand speechless but find to hand a sufficient quantity of metrical compliments. Scarcely less remarkable than the large yield is the really excellent quality of the vintage. In the present bundle of verse there is hardly one book that has not choice, if slight, merits of its own. And two, at least—those of Mr. Gosse and Mr. Herbert—have very notable and rare qualities.

In Russett and Silver. By Edmund Gosse. (Heinemann.) Mr. Gosse has never written better—for our own part, we would even venture to say so well—before. He reminds us that he is no longer a young man:

"Tho' I'm blithe and boisterous yet,
With all my cronies round me set,
There enters one who's really young
And I grow grey. My knell has rung."

But "the menace of advancing years" finds Mr. Gosse unafraid and jubilant. Contentment is not a common virtue: a cheery outlook across life, past and present, is only kept by the very wise and sane. Mr. Gosse has earned an eminent place in English letters, and this volume only deepens our respect. Often enough, his views and opinions have been attacked, nor was the fault always on one side; but *In Russett and Silver* is a book all responsible and critical persons should be grateful for. The work is sound, the thought is sensible. Moreover, in the dedication Mr. Gosse has invented a melody of haunting beauty, such as Tusitala himself had found it hard to equal. It is too long to give in full, too delicate to quote in part.

The King's Last Vigil. By Lady Lindsay. (Kegan Paul & Co.) So much applause has been showered on this little book that it is not easy to speak temperately. It is unpleasant to seem ungracious; but, at the risk of being thought so, we must differ with the more ardent critics. Much of the book is only magazine verse: poetry by courtesy. Fluency is by no means the merit many would suppose, else were Lady Lindsay in the front rank of poets.

Too often, indeed, it trends towards a clumsy double-shuffle, as amazing to the spectators as it should be embarrassing to the dancer. Lady Lindsay's work, to speak very frankly, needs the nervous care that fosters all great achievements in art and letters. She is a poetess of real charm: it is easy to concede so much, but as yet she cannot claim exalted rank. If she would only be cautious and remember that there are some rules that take bitter revenges on their traducers, we believe she would do good work, for she has fancy and fervour, though distinction at intervals only. The personal note is struck often, but never firmly enough to create a definite impression. Here is fine material spoilt by rough usage. The singer whose voice is untrained finds the noblest music beyond her reach. Lady Lindsay must be content to pipe of small events, or else take heed to the mechanism of her work. The latter were the wiser plan, for she has in her the makings of a fine poet; and it were wicked to disguise from one so gifted the faults that at present go far to spoil her most exquisite achievements.

Here and there Lyrics. By E. A. N. (Liverpool: Howell.) The author of this little booklet is a neat humorist, and follows, as regards form, carefully and not inelegantly the Calverley tradition. The collection makes good reading, and should find plenty of admirers. The author has wit, fluency, and fancy; and though the matter is often trivial enough, his work is, for the most part, literature.

Baeder the Poet. By George Herbert Stockbridge. (G. P. Putnam's Sons.) The American minor poet is not nearly so fortunate as his English cousin. His works are less elaborately bound, and they are seldom such good reading. Not a Britisher on our list but would shy at such rhyming as:

"Hold the complete ring;
Then ataya the fleeting
Power, though it hideth;
So love abideth."

Mr. Stockbridge, however, atones for this sin by some admirable little dialect poems, and the Balder songs are able.

Epictetus, and Other Poems. By David Davenport. (Bell.) Mr. Davenport would seem to be a man of culture, for his verse concerns itself greatly with learned themes. He is not without courage, wrestling with the most beautiful Bible stories. Doubtless, many will be pleased by his pious labours; for our own part, we are inclined to resent this meddlesome habit. For one beautiful hymn, "Thou who madest earth so fair," we give Mr. Davenport our sincere thanks.

Irish Nónins. By Patrick Joseph McCall. (Dublin: Seeley, Bryers & Walker.) This shabby looking little volume holds a good measure of genuine poetry. Few recent books of verse have chanted to us a braver song than "The bonny brown-haired girl whom I love." Those who do not know that fine old tune, "The fair hills of Ireland," to which the poem is admirably wedded, will at least be fascinated by the quaint lilt of Mr. McCall's lyric. Here are a couple of stanzas:

"Ah! God be with the mornings, when my love
And I went Maying,
Through the silent, heathery Glen of Imaile;
When the dawn o'er Lugnaquilla, like a fairy host
arraying,
Chased the flying elves of night, down the
Vale!"

"Still the fairies peep and play, on this twinkling
May day—
Still the elfin bands sink vanishing, before the
bright array;
But, alas, my sweet maiden is far, far away—
The bonnie brown-haired girl, whom I love!"

Sagas and Songs of the Norsemen. By A. F. Major. (David Nutt.) This book strikes a lustier note than we are accustomed to hear in modern poetry. Sometimes it develops into mere noise, but on the whole the work is vigorous and bracing. The weapon songs are of exceptionable merit, worthy of being sung by the grim old warriors in the hour of victory. We hope Mr. Major will not write any more dull poems on Senlac. When he touches English soil, save in the guise of a conquering Viking, he is lamentably dull and unreadable. But the force and skill of his best work is unmistakable. These lines from "A Shield Song" are characteristic:

"From my first fight in youth
O'er the field I rode glorious,
On my broad shield uplifted
By warriors victorious:
With a clash of their swords,
While the brown strand was reeking
With the blood of the foeman,
They greeted the sea-king."

Love Lyrics. By Alan Stanley. (Gay & Bird.) The faults in this tiny volume seem to be those of youth and inexperience, which will, therefore, work their own cure. Mr. Stanley manages some difficult metres very deftly, he expresses his thoughts felicitously, and shows genuine poetical feeling. He should beware of too prodigal a use of epithets, and not weary us with so frequent a display of "gold" and "ivory." But he has skill and taste. The following verses, "At Monaco," are a fair example of the whole:

"The waves upon the low beach play,
An amber moon sails o'er the sea,
Upon the cliffs in stately row
The lights of the casino glow,
While far away
The band sighs forth a melody."

"O come, beloved, unto me
And lean your cheek again on mine,
For love is in the air to-night,
And you were made for my delight,
So let it be,
It only I be made for thine."

Windfall and Water-drift. By Auberon Herbert. (Williams & Norgate.) Mr. Herbert has some of the best qualities of the poet, but he is often a clumsy craftsman. False rhymes and halting stanzas, however, irritate only when they occur in the works of the overweening and pompous. We become, too, somewhat suspicious of mere technical conjuring, when we so seldom find it allied to thought and feeling. Mr. Herbert seems to have written, not that he might show that he, too, was among the prophets, but because he was compelled to write. Each poem is only two, or at most three, verses long, and the form of them is old-fashioned enough. Yet in the half-dozen completely successful efforts there is a rare directness of expression and true depth of feeling. The man who can write like this is a poet:

"It wasn't worth much, as we understand,
The heart of a wild rash boy;
And it wasn't worth while to stretch your hand
To trifle with such a toy.
Ah me! that heart has been lost and given,
Oh! many a day since then;
But 'twill never be given on this side Heaven
In the same true way again."

This is not first among the half-dozen best; but it is enough, we hope, to send readers to the volume. They will find much in it slovenly and poor, but the gems are of sufficient value to stimulate a diligent search.

PERCY ADDLESHAW.

CURRENT LITERATURE.

Out of Egypt. By Percy Hemingway. (Elkin Mathewa.) This is a strong book, albeit not the best disposed critic can with any truth call it a pleasant one. It has in it the note of a certain originality of theme, nor is originality of treatment wholly lacking in it. It consists of a novel in miniature—not a short story proper, but longer than that, and built on altogether different lines—and of a series of extremely brief sketches, which deal with the Egyptians, the longer work (called "Gregario") making us acquainted with not a few of the characteristic features of the Greeks in Egypt. Alike in the long story—the miniature novel, as we have already called it—and in those very brief papers which we must liken to outdoor sketches, Mr. Hemingway, who clearly knows his subject thoroughly, writes with directness, with vigour, and, it must be said, with no other charm than that not inconsiderable one which directness and vigour afford. The writing has some sense of youth about it, some suggestion of literary, though not of mental, immaturity—the distinction is worth making. Often, in "Gregario" especially, Mr. Hemingway, though simple and direct, yet fails to be terse; for, in his order of brevity, there is a measure of inexpressive baldness; and, again, in his amplitude, there is somehow not always the convincing detail of reality. But that his manner should seem to us worth analysis or definition, is of itself perhaps some evidence that we hold his book to be the work of a capable man, from whom there should come in later days productions of more complete art. In "Gregario"—which "bulks," as publishers say, to about two-thirds of *Out of Egypt*—Mr. Hemingway certainly manages to be interesting; but, if we seek the sources of his interest, we find them to be threefold, and not all of them equally honourable: the first is in his knowledge of a strange land (a source of interest which it is obvious is neither a merit nor a fault); the second is in the direct and manly way in which, as we have said before, he presents his record; and the third is in the unusual and sensational nature of his subject-matter. The main theme of "Gregario" is really the story of the temptation a poor devil of a Greek lay under to lend his wife to an Englishman for money. Without beating about the bush, that is really the story; and it is some witness to the art by which it is conducted to say that this repulsive tale is so presented that you do not loathe the Greek to the extent to which in like case you would loathe a being less darkened and less unfortunate. Mr. Hemingway has understood the circumstances of that modern Alexandrian life, and has viewed it with a tolerance we might not have been able to emulate. Just in one of the later sketches this new author, leaving the sensational and the horrible, which so quickly attract, has been concerned for once with even the wholly uneventful. He has flung away his swimming belt; but the waters have proved too much for him. The art which is vouchsafed to but very few writers, to attract and retain us when there is no tale, but only the manner and the personality, the style, and *l'homme même*, is not at present his. But we have implied, we trust, that his work, when executed upon more ordinary methods, is of a kind that performs not a little and that promises more.

Thoughts of William Ewart Gladstone. Edited by G. Barnett Smith. (Ward, Lock & Co.). There are no limits to the industry of Mr. Barnett Smith. He exhausts libraries in his search for fresh material, and the present book is a monument of his literary labours. To review the book would be as impossible as to attempt to summarise Mr. Gladstone's speeches and writings in a few sentences. We have

here ample proof of the versatility and charm of Mr. Gladstone's mind. Politics are strictly eschewed. With most politicians, to eliminate all allusion to party politics would leave them poor indeed; there is little else of note to record in their written or spoken utterances. With Mr. Gladstone it is far otherwise. He is equally interesting whether he is eulogising Lord Beaconsfield or Homer, contrasting Macaulay with Carlyle, or criticising the poetry of Leopardi and Tennyson. The book is a storehouse of thought. It can be recommended as a suitable Christmas present for grown-up people.

Noble Womanhood. By G. Barnett Smith. (S.P.C.K.) The following representative women are here portrayed in a series of biographical sketches—Princess Alice, Florence Nightingale, Frances Ridley Havergal, Harriet Beecher Stowe, Sister Dora, Louisa Mary Alcott, Elizabeth Fry, and Mrs. Hemans. Of these, perhaps, the least known in England is Miss Alcott, and Mr. Barnett Smith's sketch of her is worth reading. It may surprise some to hear that the last books read by Miss Havergal were *The Earth's Formation on Dynamical Principles* by Prof. Ritchie, and Goodwin's "Works." She was only forty-two when she died, but her life was noble and full. Another devoted woman was Sister Dora, whose work at Walsall is too well known to require any eulogy.

From the Clyde to the Jordan. By H. Callan. (Blackie.) This is the narrative of a bicycle journey. There is a good deal of information in the book, but it is rather marred by occasional attempts at fine writing. Nor is the style always to be commended, as may be seen by the following sentence taken at haphazard: "And yet tell not a Tiroler that he is the same as a Corinthian, nor he as a Carnioler, nor he as a Croat, nor he as a Slav, nor a Slav as a Serb." Philippopolis is, no doubt, a most interesting and picturesque town; but in describing such a city there is no need to import extraneous and foreign matter, after stating that this is not "the plains of Philippi." Mr. Callan cannot resist the temptation of moralising on "the murky scene in Shakspeare" and on "Caesar's Ghost." He also complains that he found no Lydia to shelter him, referring, of course, to "that grand old missionary, Paul," and his visit to quite a different town. Bulgaria is of the present day; Asia Minor is still of the past. With his intimate acquaintance with the Bible, Mr. Callan must have found his run through Phrygia, Anatolia, and Cilicia intensely interesting; and his account of this part of his journey is quite the best part of his narrative. He says, truly enough, that "to one who has come from the rude fare, hard couching, and primitive manners of a less enlightened land, Jerusalem is a surprise, a delight." It is otherwise to one who comes direct from Belgravia.

The Greenland and the Pole. By Gordon Stables. (Blackie.) This is a story of adventure in the Arctic regions, and the title in itself is a recommendation. Who does not enjoy tales of adventures, and who is not interested in Arctic explorers? The author again writes from personal experience. As he tells us in his preface, "we [*i.e.*, Joe and himself] roughed it together years and years ago, in and on the Sea of Ice." Another of the characters, Rudland Syme, is the portrait of a Greenland surgeon; and Sigurd, the Norwegian, is a real live sailor. Dr. Stables has made use of his own journals, but acknowledges his indebtedness to *The First Crossing of Greenland*, by Nansen, to whom, indeed, he dedicates the book, "with wishes and prayers for his safe return." There is an excellent map of the circumpolar regions, and some attractive illustrations by Mr. G. C. Hindley.

A Double Cherry. By M. E. Winchester. (Seeley.) Miss Winchester's stories are deservedly favourites with children, and she has perhaps never written anything better than this pathetic tale. The cherries are two little boys left alone in Liverpool by the death of their father—a proud and penniless gentleman of ancient lineage. The elder boy, Claude, is a noble little fellow; and the story of how he gets into disgrace and is sent to the reformatory ship *Akbar* will interest every child. Captain and Mrs. Rowse are delightful people, and we can only hope they are drawn from life. Certainly the description of what took place on board the ship bears on it the impress of truth. The book is as full of remarkable incidents as any that Mr. Rider Haggard ever wrote, and, indeed, not a few of them remind one of that popular writer. We can confidently recommend this book as one of the best which the season has produced.

Afterthought House. By E. Everett Green. (S.P.C.K.) Humphrey Mainwaring is a quaint, philosophical child, such as Mrs. Ewing drew with yet greater skill in her delightful stories. The way in which he grew to be a companion to his father—a stern, middle-aged, Indian general—is well told; and the advent of the two young American cousins adds some life to the scenes depicted, although their talk has not a true Transatlantic flavour about it. The breaking of the reservoir wall gives an opportunity for deeds of heroism, which are recounted with spirit; but, as a whole, the story is rather flat.

John's Lily. By Eleanor C. Price. (Wells Gardner, Darton & Co.) A very superior blacksmith finds by the roadside a deserted child. He adopts her, and beneath his roof she grows up, loved and loving. She is the child of rich parents, and had been stolen by tramps, who, in the hope of a reward, make a further attempt to gain possession of her. Of course all ends well; and if the situations are improbable, that is the worst that can be said about them, and children are not likely to say it.

The Disagreeable Duke. By Ellinor Davenport Adams. (George Allen.) If a Duke is so disagreeable as not to let you have a fir-tree for a Christmas school treat, why, what can children of a benevolent turn do but go and steal one from his plantations? But if, when you bring your tree home in the dark you find that you have stolen the wrong kind of tree, what is to be done then? Clearly nothing. The only solution of the difficulty is for the disagreeable Duke to die, and this he very kindly does just in the very nick of time. As the new Duke is not disagreeable but a nice little boy, the matter is easily arranged, with the help of his good-natured agent. Such is the outline of this feeble little story, and we are sorry to say that the filling-up is not much better than the outline.

Led by Love. By M. A. Paull. (Hodder.) This book begins with a sermon and continues in a serious strain throughout. Having said this, we can recommend it as a gift-book for girls who have been brought up in evangelical families. It tells the story of two sisters, Mary and Gertrude Wilson, and how they were wooed and won. It is the old story of Mary and Martha—the ideal and the practical. The tone of the book throughout is good. We will content ourselves with quoting the concluding sentence: "But God, Love's essence, whose name is Love, is the Magnet of the universe, for of Him and through Him and to Him are all things."

Winifred Leighton. By H. S. Streatfield. (S.P.C.K.) With the best intentions on the part of the author, this story is oppressively moral. All the characters are creatures quite "too wise

and good for human nature's daily food." Even the reprobates are speedily taught to turn over a new leaf, and happily married; while at the end there is a general distribution of good things, wives, children and prosperity. The reader would welcome a hardened burglar or the like, but cannot help envying Miss Streatfield her optimism.

Primroses, by M. Bell (S.P.C.K.), is a fresh and pretty story, as welcome as the flowers which give it a name. The old-fashioned farm and the benevolent uncle match each other, and the children are natural and not impossibly good.

The Orderly Officer. By H. Avery. (S.P.C.K.) With some noteworthy reminiscences of the Indian Mutiny is interwoven a clever little story of the good a child can do. Mr. Avery ought to be heard of again.

Denny Dick. By Mary Bell. (S.P.C.K.) A pretty but slight story of active charity. Fathers in Australia appear to be easily satisfied with the identity of their lost sons.

Paul's Partner. By M. Roding (S.P.C.K.). This shows how a kind action may lead to much happiness.

NOTES AND NEWS.

MR. GEORGE ALLEN, of Ruskin House, will publish shortly the *Reminiscences of Judge O'Connor Morris*. The work, which will bear the name of *Pot Pourri*, deals chiefly with Ireland and the Irish Question during the last half century, but also with Oxford, Dublin, and London society, and with men of letters of the time.

MR. JUSTICE HOLMES, son and executor of the late Dr. Oliver Wendell Holmes, asks that any persons having letters by his father will send them to Messrs. Houghton, Mifflin & Co., 4, Park-street, Boston, or to Mr. A. P. Watt, Hastings House, Norfolk-street, Strand, with a view to their possible use in a contemplated "Life and Letters of Dr. Holmes." These letters will be carefully returned to their owners, after copies have been made of such as are found to be available.

FRESH light in many respects is likely to be thrown on Domesday Book in a work which Mr. Horace Round intends to publish in the spring. Other early surveys will also figure in it, one of them, it is believed, as yet unknown. The contents of the work, however, are by no means restricted to this subject, as it deals with many points of political and institutional history, from the middle of the eleventh century to the close of the twelfth. Messrs. Swan, Sonnenschein & Co. will publish the work.

MESSRS. MACMILLAN & Co. will publish immediately a book on *The Training of Girls for Work*, by Edith A. Barnett, whose opinions derive weight from her own experience of professional life. She has something to say about the health of girls, girls' schools, a girl's character, household work, professional work, professional wages, the girls' money, marriage, and the girls' mothers.

THE Rev. R. H. Charles, editor of the Book of Enoch, is about to publish at the Clarendon Press, in the "Anecdota Oxoniensia" series, the Ethiopic Version of the Hebrew *Book of Jubilees* (otherwise known among the Greeks as *Ἡ Ἀληθὴς Γένεσις*) edited from four MSS., critically revised through a continuous comparison of the Massoretic and Samaritan texts, and the Greek, Syriac, Vulgate, and Ethiopic Versions of the Pentateuch, and further amended and restored in accordance with the Hebrew, Syriac, Greek and Latin Fragments of this Book, which are here published in full. The present text is

based on the two great MSS. in the British Museum and the Bibliothèque Nationale, supplemented by the two MSS. upon which Dillmann's edition was founded, and by new materials which have since come to light. In the continuous comparison of the Ethiopic Version of "Jubilees" with the Hebrew and Samaritan texts and the various versions of the Pentateuch, the editor has gradually come to recognise the immense value of the *Book of Jubilees* as a witness to the Hebrew text that was current in Palestine in the century immediately preceding the Christian era. The Hebrew author of this book had before him a text that in scores of passages is at variance with the Massoretic, and in many passages is unquestionably earlier and purer. Of these various facts account has been duly taken in the Notes, and the results have been briefly summarised in the Introduction.

MESSRS. LONGMANS & Co. have in the press a book entitled *The Teaching of the Vedas*: what light does it throw on the origin and development of religion, by the Rev. Maurice Phillips, of the London Mission at Madras.

MR ELLIOT STOCK announces *The Reunion of Christendom in Apostolic Succession for the Evangelisation of the World*, by the Rev. William Earle; and *Education and Life in the United States*, by Selina Hadland.

MESSRS. G. P. PUTNAM'S SONS will shortly begin the publication of a serial, in monthly numbers, to be entitled *Little Journeys*. Each number will contain a description of a recent visit made by Mr. Elbert Hubbard to the home and haunts of some well-known author. The first group of authors whose homes are to be described are: George Eliot, Carlyle, Ruskin, Gladstone, Turner, Swift, Victor Hugo, Wordsworth, Thackeray, Dickens, Shakspere, and Goldsmith.

THE frontispiece in photogravure, entitled "Galloway Fastnesses," to the new illustrated edition of *The Stickit Minister* is by Mr. Dnnholm Young. This edition also contains a facsimile of the MS. of one of Mr. R. L. Stevenson's latest poems.

THE value of the personal estate of Walter Pater, who died intestate, has been sworn at £2493.

THE first meeting of the committee formed to raise a fund for the Carlyle centenary memorial was held on Wednesday of this week. Mr. Leslie Stephen was appointed chairman. The receipts up to the present amount to £600, including the donation of £100 from the German Emperor; but a further sum of about £2000 is still required. Efforts are to be made to hold a public meeting early in the new year, when the Earl of Rosebery and Mr. Bayard, the American Ambassador, are to be asked to speak.

THE FORTHCOMING MAGAZINES.

PROF. MAX MÜLLER will contribute to the January number of the *Jewish Quarterly Review* a memoir of the late James Darmesteter. The article also contains a review of the present condition of Zend studies.

MR. CHAMBERLAIN will deal in the January number of the *National Review* with some of the criticisms that have been passed on his Old Age Pensions Scheme.

THE last verses by Mr. R. L. Stevenson to reach this country will appear in the forthcoming number of the *New Review*, which makes its first appearance under the editorship of Mr. William Ernest Henley towards the close of the present month. The poem, which is entitled "The Woodman" and dated Vailima, is a moving allegory of life, written in octosyllabics, amounting altogether to 144 lines. It

is expected that an appreciation of Mr. Stevenson's art, by Mr. William Archer, will appear in the same issue. Sir Charles Dilke contributes the first of a series of twelve articles on the Naval League, and Mr. Frederick Greenwood writes on the Anglo-Russian *rapprochement*. The relations between England and France will be discussed by M. Emile Ollivier, in the French tongue. On the Armenian question, "A Diplomatist" will represent, it is believed, the views of the late Sir William White. Mr. W. S. Lilly treats of "The Problem of Purity," Mr. C. F. Keary gives "Impressions of India," Mr. G. S. Street "A Eulogy of Charles II.," and Mr. G. W. Stevens a note on the new Ibsen. In fiction there will be the first three chapters of "The Time Machine," a romance and forecast, by Mr. H. G. Wells; and "The Next House," one of a series of "Little Stories about Women," by George Fleming.

THE January number of the *Century* will contain an article upon Canton Life and Chinese punishments by Mr. Florence O'Driscoll; and an account, by Mr. Hiram Maxim, of his experiments in aerial navigation, profusely illustrated.

THE forthcoming number of the *Asiatic Quarterly Review* will have for illustrations a Persian chronogram for 1895 and a Japanese symbolic New Year's wish. Sir E. Ashmead-Bartlett writes upon the war between China and Japan; Sir Roper Lethbridge upon progress in Mysore; Parbati Charan Roy upon permanent as against temporary settlements in India; Mr. Ion Perdicaris upon the situation in Morocco; and Capt. Pasfield Oliver on the Hova view of the Madagascar question.

THE new volume of the *Sunday Magazine*, which begins with the January number, will contain a serial story by Miss Christabel Coleridge, entitled "The Tender Mercies of the Good." There will also be a series of four papers, by Mr. F. T. Richards, on "The Eve of Christianity; or, The World as St. Paul found it."

THE January number of the *Antiquary* (the first issue of the new and cheaper series), will include the following articles: "Ancient Book-binding," by the editor; "The Rodney Chalice," by Mr. W. Cripps; "Manx Folk-lore," by the Rev. A. W. Moore.

THE January number of *Cassell's Magazine* will contain an article on "Royal Keepsakes," which has been written by special permission, illustrated with photographs of presents to the Queen; a complete story by Mr. Grant Allen, and a collotype plate produced from an original drawing by G. L. Seymour.

THE new volume of *Chambers's Journal*, which begins with the part to be published towards the end of January, will contain a new serial by Anthony Hope, entitled "The Chronicles of Count Antonio"; and also short stories and articles by A. Conan Doyle, S. R. Crockett, S. Baring Gould, G. Manville Fenn, R. Francillon, L. T. Meade, &c.

M. PAUL VERLAINE contributes a poem entitled "La Classe" to the New Year's number of the *Senate*, which will also contain a poem by Dr. Gordon Hake and stories by Mr. Walter Pollock and others.

MR. GILBERT PARKER has finished a new novel, entitled "The Seats of the Mighty," which will commence in the *Young Man* for January. This number will also contain an illustrated character sketch of Mr. John Morley, by Dr. Charles A. Berry, an article on "The Study of Poetry," by Mr. Richard Le Gallienne, and contributions by Dr. Marcus Dods, Mr. Barry Pain, Dr. Joseph Parker, &c.

THE *Quiver* for January will contain the first of a series of articles giving the experiences of

a lady journalist, Miss T. Sparrow, "as one of the penniless poor." This month's contribution deals with palm-workers, among whom Miss Sparrow lived and worked to secure the necessary information. The article is fully illustrated, as is an interview with the Countess of Meath upon the subject of the Ministering Children's League. Among other contributors to this number are the Bishop of Winchester, Prof. W. G. Blaikie, the organist of the Chapels Royal, the Rev. P. B. Power, and L. T. Meade.

THE Rev. Dr. Alexander Maclaren's sermons, revised by himself, will in future appear weekly in the *Christian Commonwealth*, beginning on January 3.

UNIVERSITY JOTTINGS.

THE Rev. C. J. Robinson, D.C.L., of Durham—late vicar of Horsham—has accepted the post of principal and professor of theology at Queen's College, London, vacant by the resignation of Canon Elwyn. Queen's College was founded in 1848, by F. D. Maurice, for the higher education of women; and its original staff included Plumptre, Charles Kingsley, Tom Taylor, Brewer, Sterndale Bennett, and John Hullah. Among the former principals have been Archbishop Trench and Dean Stanley.

Mr. F. MADAN has completed, for early publication at the Clarendon Press, a Bibliography of Printing and Publishing at Oxford, "1468"-1640. Full details are given of every book printed at Oxford from the introduction of the art to the year which has been chosen as the inferior limit; and it is clear that, in Mr. Madan's opinion, the much-disputed date on the colophon of the first Oxford-printed book should be 1478. The history of the early Oxford press, despite its long intermission in the sixteenth century, naturally illustrates in many ways the history of thought and opinion in England from the reign of Edward IV. to that of Charles I. The present bibliography possesses four features of novelty: the better representation of the title-page by the use of roman and italic capitals, as well as ordinary type; the mention of the chief type used in each book; the furnishing of the first words of certain pages to facilitate the identification of imperfect copies; and the insertion of actual pages of books printed at Oxford, selected from works which are cheap and common. In appendices, the author gives further particulars of the various productions of the fifteenth and early sixteenth century presses, together with a chronological list of persons and proceedings connected with book-production in Oxford, from 1180 to 1640. He likewise discusses the authorship of the *Praise of Music* (1586); prints in full the statutes and charters relating to the University Press; and adds lists of woodcut and metal ornaments, of imprints and tables of Oxford printers and publishers, from 1585 to 1640. The book will be illustrated with several facsimiles.

MR. W. H. R. RIVERS, of St. John's, has been recognised by the general board of studies at Cambridge, as a lecturer in moral science for a term of five years.

THE masters and fellows of Peterhouse, Cambridge, gave a dinner on Friday of last week, to celebrate the presentation to the college of the portrait of Prof. Dewar, painted by Mr. Orchardson, which was exhibited this year at the Royal Academy.

IT is notable how poor has been the competition at Cambridge recently for the minor academical prizes. The last number of the *Cambridge University Reporter* announces that the Hulsean prize is not adjudged, and also

that no exercises have been sent in for the Yorke prize.

THE general meeting of the Modern Language Association was to be held on Friday of this week, at 4 p.m., at University College, Gower-street, under the presidency of Mr. H. Weston Eve. Addresses are promised by the Rev. Dr. W. Haig-Brown (the president-elect), Mr. George Saintsbury, Mr. Henry Bradley, and others.

WE have received No. XXXV. of the *Proceedings of the Cambridge Antiquarian Society* (London: Bell), containing communications made to the society during the academical year, 1892-3. A prominent feature of the number are the papers of Dr. M. R. James, dealing with mediæval art and MSS. Under the first head (1) he discusses the frescoes in Eton Chapel (discovered in 1847, and again covered up after drawings had been made of them), comparing them carefully with a similar series still visible on the walls of the Lady Chapel of Winchester Cathedral; and (2) he reconstructs the stained glass in the windows of St. Albans Abbey, by the help of a copy of Latin verses describing them which have been preserved in a MS. He remarks that we have in the series of names a sort of list of the Best Hundred Books, as they were conceived of in the middle of the fifteenth century; and he compares the existing glass in the libraries of Jesus College and Eton, and also the set of verse which decorated the library of St. Isidore of Seville. The MSS. which he describes are three in number: (1) a Psalter in the University Library (circa 1300 A.D.), containing illustrations similar to those in the Utrecht Psalter, and also a descriptive index to the illustrations of earlier origin; (2) a Greek Psalter in the Library of Emmanuel College (with a facsimile), which he believes to have been written in an English monastery in the twelfth century, and to show signs of having been studied as late as the fifteenth century; (3) a MS. of the New Testament in Latin in the Library of Pembroke College, which is known to have been presented to the Abbey of Bury St. Edmunds in the fourteenth century—the pictorial illustrations probably date from the latter part of the eleventh century, while the text was written late in the tenth. Another important article is that by Mr. W. H. St. John Hope, on the "Arms of the University and Colleges." The arms now borne by the University were granted by Clarendieu to Lord Burleigh as Chancellor in 1573, though there is some evidence that they existed at the date of the Council of Constance (1415). Somewhat later (1590), Clarendieu also granted arms to the five Regius Professors, which their successors are entitled to impale with their own personal arms, just as heads are entitled to impale those of their colleges. We are told that the mitre should be omitted from the Jesus arms, and that the ermine border of the modern Trinity Hall shield should not be engrafted. This paper, like some of the others, is excellently illustrated. In archaeology proper, we may mention an elaborate account of the Castle Hill at Cambridge, by Prof. Hughes, who concludes that there is no evidence of either British or Roman earthworks, though the site was undoubtedly occupied in those days; a Roman house excavated at Swaffham Prior in 1892, by Mr. T. D. Atkinson; a wooden bucket, with bronze fittings of Celtic workmanship, found in a well at Mountsorrel, Leicestershire, by Baron A. Von Hügel; and a collection of Graeco-Buddhist fragments, found in the Peshawur Valley, by Mr. H. Thomson—including a small figure of an orator, which bears a striking resemblance to the well-known statue of Demosthenes at Athens. We presume that this last collection is still in private hands.

ORIGINAL VERSE.

R. L. S.

HOME is the sailor, home from sea:
Her far-borne canvas furled,
The ship pours shining on the quay
The plunder of the world.

Home is the hunter from the hill:
Fast in the boundless enare
All flesh lies taken at his will
And every fowl of air.

'Tis evening on the moorland free,
The starlit wave is still:
Home is the sailor from the sea,
The hunter from the hill.

A. E. HOUSMAN.

OBITUARY.

R. L. STEVENSON.

THIS time, we fear, the telegraph has brought a true message, that Stevenson is dead. The romance that formed a large portion of his life has attended him to its close. He has died in that far-off isle, somewhere amidst the still-vexed Southern Seas, to which so much of his later sympathies had been transferred. Death came to him suddenly at the last, and peacefully, with his wife and his mother about him. He has found lofty sepulture on a seaward-gazing mountain, whither he was borne on the shoulders of his faithful Samoans, and whence a memorial column will recall to sailors the lighthouses of his family: *gaudet cognomine terra*.

Robert Louis Balfour Stevenson—for such was his full name, though his friends knew him only as Louis—was born at Edinburgh in November, 1850, so that he had just completed his forty-fourth year. His father was Thomas Stevenson, secretary to the Commissioners of the Northern Lights, as his grandfather had been before; his mother was a Balfour. In his copious reminiscences of his youth we cannot call to mind any mention of brother or sister. Indeed, his upbringing seems to have been that of a solitary lad, nurtured upon books, local legends, and family traditions. He was educated at the Academy and University of his native city; and, when compelled to choose a profession, he qualified as an Advocate at the Scottish bar. But his heart was always in literature, and he was early drawn to London. The present writer remembers to have seen him first about 1873, when he had published nothing, but was already marked out for fame by critics who have since become famous themselves. He then looked much younger than his years, and not destined for a long life. The delicacy of his physique only heightened the charm of his appearance, while it certainly affected his manner of looking at things. As not unfrequently happens with genius, his whole life was a struggle against disease; but, unlike some others, he never allowed the shadow of death to dim the brightness of his nature. Courage and gaiety were as conspicuous in his talk as in his writing.

Twenty years ago the lot of a young author was not so happy a one as it is now. Reputations were made more slowly, and brought in smaller profits. Fortunate were they whose health permitted them to toil every night in the office of a daily newspaper. For the real journalism was a hard step-mother. There were few popular magazines, nor did syndicates in two hemispheres compete in advance for stories not yet written. All Stevenson's earliest work appeared in periodicals—some of it in the ACADEMY. He was one of the contributors to that brilliant but short-lived weekly, *London*, which contained more literature of the highest class than half-a-

dozen of the reviews that are now so common. It was there that the *New Arabian Nights* first saw the light. He also wrote for the *Cornhill*, under Mr. Leslie Stephen.

The first book that Stevenson published was *An Inland Voyage* (1878), which was followed in the next year by *Travels with a Donkey in the Cevennes*. Both of these were warmly welcomed by the critics, though they failed to touch the great public. And yet they remain to this day the most perfect flower of his peculiar personality: humorous as Sterne without his sentimentalism, winning us by cultured allusions no less than by human sympathy, healthy as the broad earth and the open sky, finding natural expression in an original vein that always kept on the hither side of eccentricity. In these books, indeed, was seen—almost for the first time in English letters—a precision of language, a turn of sentences, a niceness of epithets, which rival the elaborate simplicity of the best French prose.

We must pass over Stevenson's other books, which now came out pretty frequently, until we are arrested by *Treasure Island* (1883), which first brought him reputation and money. He has himself told us how he came to write it: how the map was the starting-point, with reminiscences of Poe and Washington Irving; and how it had no great vogue when it first appeared in a boys' paper. *Treasure Island* marks a turning-point, not only in Stevenson's career, but also in the trend of English fiction. Thenceforth the current has set in favour of romance. Boys have always loved histories of adventure; but it seemed at that time that novelists were devoting themselves overmuch to the study of character and to psychological analysis. No doubt we shall always have both kinds with us. But the revival of the romantic in fiction—the return to Scott and Dumas and Kingsley—is mainly due to the example of Stevenson, whose genius transmuted the sordid record of a pirate's hoard into a monument of literary art.

Though the world has ever since agreed to call Stevenson a novelist, we venture to think it is not as a novelist that he excelled most. *Prince Otto*, which followed two years after *Treasure Island*, was a failure, though the author himself thought highly of it; nor does *The Master of Ballantrae* stand the test of a second reading. *The Strange Case of Dr. Jekyll and Mr. Hyde* belongs to a different category, that of the short story. Here, as in the volume entitled *The Merry Men*—which comprises work done at various dates—Stevenson's invention is to be seen at its finest. The bounds of the short story were to him what the bounds of the sonnet are to some poets. He could imagine a scene, a situation, a psychological moment, and reproduce it with a marvellous vividness that almost made visible the unseen. And while saying this, we do not forget the success which he attained in *Kidnapped*, and in its continuation *Catriona*. For those books may properly be considered as a chain of brilliant episodes, strung together on the personalities of two Scottish youths, in whom it is not difficult to recognise divergent strains in the mixed character which the author had himself inherited.

Whatever may be the present verdict on Stevenson's work, it is certain that it will live long enough to find the impartial judgment of posterity. Even during his lifetime he had become in some sort a classic. More than one of the younger men derive their inspiration from him, while his inspiration was all his own. But, apart from the question of originality in subject, none has succeeded in copying his inimitable style. This may be studied most profitably in his literary essays, though it is this also which sets the stamp of permanence upon his fiction. He was the most consum-

mate artist in words of our generation; and withal a lovable man, and the loyalist of friends.

J. S. C.

MAGAZINES AND REVIEWS.

In the *Boletín* of the Real Academia de la Historia for November, E. Saavedra gives an interesting account of the life and labours of Hernández y Sanahuja, one of the best of the archaeologists and local historians in whom Spain is so rich. He devoted his whole life to the illustrations of his native city, Tarragona, and to the preservation of its monuments. In another paper Prof. Hübner and Father Fita discuss the Roman remains of the same city. The professor invents a new name for a criminal: a mutilator of inscriptions is a "lapicide." F. Codera reports on the latest addition to the Bibliotheca Arabico-Hispanica, tomo ix.: "The Catalogue of Aben Jair." He confirms Señor Ribera's assertion that education among the early Arabs was free, and not a mere affair of state or of theology; the early Arabic translations of the Psalms and of the Bible were not made for the use of the Christian Muzarabes, but for literary purposes by learned Moors. Fernandez Duro gives an amusing instance of the necessity for controlling the hyperbolic enthusiasm of local patriotism, in his corrections of the proposed inscription for the statue of Oquendo at San Sebastian.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE, ART, ETC.

- BOGGIANI, G. I. Caduvei (Mbaya o Guaycuru). Rome: Loescher. 15 fr.
BOURAILLER, A. de la. Les Débuts de l'Imprimerie à Poitiers, avec nouveaux documents. Paris: Paul. 8 fr.
DES GODINS DE SOUSMES, G. Au Pays des Omaniis. Paris: Victor-Havard. 3 fr. 50 c.
ESS, G. Abriss der Kunstgeschichte d. Alterthums. Düsseldorf: Schwann. 28 M.
EHRNBORG, R., u. B. STAHL. Altona's topographische Entwicklung. Altona: Schlüter. 18 M.
GIRAUD, B. Souvenirs maritimes 1831-3. Paris: Lib. Nisson. 12 fr.
GOSSET, Alph. Cathédrale de Reims: histoire et monographie. Paris: May & Motteroz. 50 fr.
HEITZ, P. Die Zürcher Büchermarken bis zum Anfang d. 17. Jahrh. Zürich: Fisi. 7 M.
MADROILLÉ, En Guinée. Paris: Le Soudier. 12 fr.
OLYMPIA. 3. Bd. Die Bildwerke v. Olympia in Stein u. Thon. Bearb. v. G. Treu. Berlin: Asher. 300 M.
RODT, E. v. Das alte Bern. 8. Folge. Bern: Schmid. 20 M.
STREITZ, R. Das neue Reichstagshaus in Berlin v. P. Wallot. Berlin: Ernst. 5 M.
VERZEICHNIS der Handschriften im Preussischen Staate. 1. Hannover. 3. Göttingen. 8. Berlin: Bath. 26 M.
YACOURT ARTIN PACHA. Les Contes populaires inédits de la Vallée du Nil, traduits de l'arabe parlé. Paris: Maisonneuve. 5 fr.

THEOLOGY, ETC.

- MALTZBOW, A. Der grosse Bus-Kanon des hl. Andreas v. Kreta. Berlin: Siegmund. 8 M.

HISTORY, ETC.

- ALLOU, R. et Ch. CHENU. Grands avocats du Siècle. Paris: Pedone. 12 fr. 50 c.
BISMARCK, Fürst. Politische Reden. 12. Bd. 1886-1890. Stuttgart: Cotta. 8 M.
DOUEN, O. La Révolution de l'Édit de Nantes à Paris, d'après des documents inédits. Paris: Fischbacher. 200 fr.
KUN, F. Luther: sa Vie et son Œuvre. Paris: Fischbacher. 18 fr.
LOESCHER, G. Johannes Mathesius. Ein Lebens- u. Sittenbild aus der Reformationszeit. 1. Bd. Gotha: Perthes. 10 M.
MAAG, A. Geschichte der Schweizertruppen in französischen Diensten vom Rückzug aus Russland bis zum 2. Pariser Frieden (1813-1815). Biel: Kuhn. 10 M.

PHYSICAL SCIENCE.

- BAILLON, H. Histoire des Plantes. Monographie des Taccaceae, etc. Paris: Hschette. 8 fr.
HANDBUCH der Physik. Hrg. v. A. Winkelmann. 3. Bd. 2. Abth. Breslau: Treves. 18 M.
RESULTATS, wissenschaftliche, der v. N. M. Przewalski nach Central-Asien unternommenen Reisen. Zoolog. Thl. 2. Bd. Vögel. Bearb. v. Th. Fieske. 3. Lfg. Leipzig: Voss. 9 M.

PHILOLOGY, ETC.

- LITTERATURDENKMÄLER, lateinische d. 15. u. 16. Jahrh. 10. Hft. Lilius Gregorius Gyradius de poëtia nostrorum temporum. Hrg. v. K. W. W. Berlin: Weidmann. 2 M. 40 Pf.

CORRESPONDENCE.

THE NEW SYRIAC CODEX OF THE GOSPELS.

Oxford: Dec. 15, 1894.

If Philo had been called upon to formulate his creed, he would have done it in these or similar terms:

"I believe in one God, the Father Almighty, maker of all things visible and invisible,
"And in the Word of God, his only Son, begotten of him before all the ages, not made,
"Born of the ever-Virgin immaculate Sophia,
"Himself God,
"Light of Light,
"Life of Life,
"First-born of all creation,
"By whom also were all things made,
"The eternal image of God,
"The Spiritual Adam, who abideth with God from the first,
"The anointed of God,
"Our Mediator, who taketh our prayers and layeth them before the throne of God,
"Our Paraclete, who intercedeth for us. Our Saviour, King, and good Shepherd,
"For our salvation he came and still cometh down from heaven to earth, and is ever near at hand to them that call upon him, with whom he converseth as a friend with friends. In human form he manifested himself unto Moses, and unto Abraham with whom he sat at table and in appearance ate and drank,
"He putteth on human face and hands and feet and mouth and voice, and feeling of anger and of courage,
"He visiteth us, and hath, like a man, comings in and goings forth; and then he again ascends into heaven,
"He is our High Priest, free from all sins,
"He is the cup of God, the heavenly bread,
"He bringeth unto men the tidings of peace,
"His symbol is the desert-loving, heavenly dove,
"He is wroth with our sins, and will judge and punish us."

Want of space alone prevents my justifying from Philo's works every clause of the above formulary.

The Jews at the beginning of our era thus had the idea of a two-fold sensible manifestation to man of the Logos or Word of God: (1) as the Cosmos of Nature; (2) as our Helper and Saviour in human form. In his manifestation as the Cosmos, the Word, or pre-existent Son of God, is figured by Philo to be born of a virgin; and no doubt the feminine gender of wisdom, or Sophia, in Greek and Hebrew suggested this metaphorical way of envisaging to the imagination the ineffable process by which the Word is made sensible in the Cosmos. Hear *Philo* i. 361:

"He who made all things is fitly called demiurge and father of all that has become. But the mother thereof is Episteme, with whom, having intercourse, though not as a man, God begat (*lit.* 'sowed') his creation. But she, having received the seed of God, when her time was fully come, was in labour, and brought forth from her womb the only well-loved Son (of God)—namely, this our Kosmos. Wherefore by one of the Divine Choir, Wisdom is represented as saying about herself: 'God possessed me the very first of his works, and before the ages he established me' (Prov. viii. 22)."

This Wisdom is declared (i. 533) to be daughter of God, eternally a virgin, pure and immaculate. In the year of Rome 743 was born Jesus of Nazareth, a man in whom, because of his moral and thaumaturgic pre-eminence, his followers, so far as they were Aramaic-speaking Jews, quickly recognised their promised Messiah; while such of them as were Greek Jews and proselytes acclaimed in him the Divine Word, which, many times before in their history, had come down from heaven and assumed human form. As Jewish Messiah, restorer of the kingdom of David, Jesus had to be a Son of David according to the flesh; and accordingly as the natural son of Joseph, who was himself

of the house and family of David, he is almost universally represented in the New Testament.

But, viewed as the Logos in human form, how should his birth be represented except as from a virgin? For, firstly, the very people who acclaimed in him the Word of God already regarded the Logos, at least in his parallel manifestation to sense as Nature, as born of Sophia, an "ever-virgin, gifted with an uncontaminated and unstainable nature." Secondly, these same people believed that many of their greatest men had been born of the Holy Spirit, when God visited from on high their mothers in their solitude. Thirdly, there was in that age a general belief that superhuman personages and great religious leaders were born of virgin mothers through Divine agency. So was Apollonius of Tyana; and Origen himself tells us (in *Celsus* 129) how Plato was said to have been born of Amphiktione, "her husband, Ariston, having been restrained from coming together with her (*συνελθεῖν*) until she should bring forth the child begotten by Apollo." In this and similar tales we make acquaintance with the intellectual atmosphere in the midst of which the Christian doctrine of the miraculous conception originated and grew up. Fourthly, in Philo we have not a few indications of how those who held the belief that Jesus was the incarnate Word would be likely to formulate the other belief which inevitably went therewith—namely, that he was born of a virgin.

Here are a few such indications: "Moses having taken his wife findeth her with child of nothing mortal (= of the Divine Spirit)." Compare Matt. i. 18, "Before they came together she (Mary) was found with child of the Holy Spirit."

"When the Lord saw that Leah was hated, he opened her womb, sowing into her noble actions. But the womb having received the virtue from God, yet brings not forth unto God. For He that is in need of naught, but unto me, Jacob, she bears sons. For it was for my sake, not his own, that God sowed. . . . Wherefore one that is not mentioned is found to be husband of Leah, while another is father of the children which issue from her; and he is father of the children, unto whom she is declared to bear them."

Compare Matt. i. 20 foll., "that which is conceived in her is of the Holy Spirit. And she shall bear thee a son . . . and she bore him a son and he called his name Jesus."

"Those to whose virtue the Law testifieth are not represented as knowing their wives, namely, Abraham, Isaac, Jacob, Moses."

Compare Matt. i. 25, "And Joseph knew her not until she bore him," &c. (I here assume that these words, though omitted in the Old Syriac and Latin Versions, are genuine.)

I believe that Philo's own idea of the marriage of virgin souls with God was wholly mystical and allegorical; and when he warns off (i. 146) the superstitious from the mystery he is propounding, he clearly refers to those who misinterpreted his allegory and degraded it into the gross and fleshly meaning which it has assumed in Matt. i. 19, where we read that Joseph was minded to put Mary away, as if the spiritual pregnancy wrought in the soul by God could possibly stand in the way of a human fatherhood, much less involve adultery.

Let us further test this explanation of the miraculous conception, but without confining ourselves to the Gospels. We have first the statement of Paul that Jesus was born of the seed of David according to the flesh, but ordained the Son of God in power according to the spirit of holiness. It is one more proof of how obtuse and carnally minded many of the earliest believers were, that they could degrade Paul's doctrine into the myth related in Matt. i. 19. However, if our theory that the mistake arose out of the confusion of a spiritual truth with material fact be true, we

may expect to find in the Christian dogma marks of its origin and the stamp of the mint in which it was first coined. And so, we do. Plutarch, in his tract *De Iside*, trying to find a spiritual significance in the animal-worship of the Egyptians, says that the true reason why they worshipped the cat was this: that the cat conceives through her ears, and is therefore a symbol of the birth (*γένεσις*) of the Word, which also is conceived through the ears. If, then, the dogma of the miraculous conception be the misunderstanding of a metaphysical truth, which we suppose it to be, then we may expect to hear that the Virgin Mary conceived the Word through her ears. And it is so. "At the Annunciation," wrote one of the greatest of the Armenian Fathers, Nerses Claiensis, "the incomprehensible Word of God entered through the ears of the Virgin." We read the same in Ephrem the Syrian; and Origen's criticisms of the Pythian priestess (in *Cels.* vii. 4) imply in him the same belief, which is also depicted in early Eastern pictures of the Annunciation.

Let it not be objected that Plutarch was only thinking of the *logos proforikos*, of uttered speech; for I would ask of what else St. Ignatius was thinking when he wrote (*ad Magnes.* 8) of Jesus Christ the Son of God that "he is God's word proceeding out of silence" (*λόγος ἀπὸ σιγῆς προελθών*)?

In Philo again it is always the virginal soul which is impregnated by God. He commonly speaks of the "womb of the soul" in this connexion, and in the *De Vita Contemplativa* we have this typical passage:

"Most (of the female Therapeutae) are aged virgins, who have preserved their chastity not under constraint, like some of the Greek priestesses, but rather of free will; because of their zeal and longing for Wisdom (*σοφίας*); with whom anxious to spend their lives, they despised the pleasures of the body, filled with desire not of mortal offspring, but of the immortal, which the god-loving soul is alone able to bring forth of herself, when the father has sown into her those intelligible rays (*ἀκτίνες νοητὰς*) by which she will be able to contemplate the doctrines (*δόγματα*) of Wisdom (Sophia)."

Here are indicated two more aspects which, if my theory be true, we ought to be able to verify in the Christian apprehension of the miraculous conception. (a) The Soul should be the recipient of this peculiar form of the Divine grace. (b) The Seed or Spermatogenic Word of God ought to descend and enter the Virgin's ears as rays of light. To take this last point first. What says St. Ephrem (vol. iv., p. 17, of Armenian Version)?—

"The angel said to Mary: The seal of thy virginity is not broken, for the bright ray of gleaming light beams forth and dwells in thee" (*ibid.*, p. 20). "Then went forth the command of the great King of all, and straightway the Son of the King entered by the portals of her ears."

"There beamed forth into Mary the effulgent ray of light, and she was not divided from the substance of the Father."

As to the first point (a) hear Rufinus on the Apostles' Creed:—

"The substance of God being wholly incorporeal, cannot be in the first instance introduced into or received by bodies, but there must be some mediating spiritual substance. . . . So the Son of God was born of the Virgin. He was not directly and primarily united with her flesh alone, but was generated of her soul, which was midway between flesh and God. Therefore, her soul came between and in the secret citadel of the rational spirit received the Word of God."

Lastly, when we read in Philo such passages as I have cited, and as the following (ii. 182)—

"The sinless Word of God bath for his parents Beings incorruptible and pure; to wit, God for his father, who is also father of the universe, and Sophia for his mother"—

we may expect to find (a) in primitive Christian

writings and liturgies an express connexion of the virgin mother of Jesus with the Wisdom or Sophia of the Jews. And this we do; for (i.) in the Gospel according to the Hebrews—a very primitive writing—Jesus says: "My mother, the Holy Spirit, took me by a single hair of the head and lifted me on to Mount Tabor." The Holy Spirit was the same as Sophia.

(ii.) Valentinus, an early Gnostic, taught that "Sophia was the Spirit of God which came upon Mary, and that Jesus, the new man, was generated jointly from the Holy Spirit—which is Sophia—and from the Demiurge."

(iii.) On December 8, the feast of the B.V.M., the Roman Church appoints to be read Proverbs viii. 22 foll., that glorious description of Wisdom (Sophia), which begins with the very verse, "The Lord possessed me in the beginning of his ways," which spontaneously rose to Philo's lips when he had to tell of the generation from a virgin of the Divine Word.

(b.) We may expect to find that the mother of Christ was in Christian opinion eternally a virgin, and free from original sin. And this is exactly the dogma which the last Pope, Pío Nono, promulgated *ex cathedra* in 1856; so completing the cycle of dogmatic evolution which, years before Jesus of Nazareth was ever born, the Jewish theosophists of Alexandria had marked out for future Christian speculation to move through.

Two other causes contributed powerfully to the formation and spread of this dogma. Of these the one was the superstitious respect for virginity which characterised the earliest Christians, as it also held the minds of many of their Jewish contemporaries. They had the maxim, "That which God hath cleansed call not thou unclean." Yet they seem never to have seen that it sanctified the relations of the sexes in marriage; and so it was that they gave to the really saving doctrine of the incarnation of God in man an aspect under which it casts a slur upon our common humanity.

The other of these two causes was Docetism, or the opinion that the Word "made man" only assumed in appearance and had not, in reality, the features, habits, feelings, weaknesses of our humanity. In part this opinion was a mere survival of the Logos doctrine, as held by the Greek Jews in a pre-Christian age, who could not understand how the Word, which was God eternal and incorruptible, yet really became perishable and weak flesh. In part it was the direct outcome of the stress laid by Paul on the Resurrection, and of his rejection as carnal knowledge of those concrete details about Jesus of Nazareth, which interested Jesus' real companions. The result was, that the risen or apparitional Christ, uniting with the *ὁψις* θεωριέται ἢ κατ' ἀνθρώπων φύσιν of Philo, swamped and effaced in the minds of Gentile converts the historical Jesus. Nor was the figure of the Man of Nazareth brought home and made familiar to the average Christian outside Judaea until the Synoptic Gospels were diffused in the latter half of the second century. Of that diffusion a reaction in favour of the humanity of Christ, of which Arius was, a century after, the chief spokesman, was the direct outcome. Docetism, thus engendered, worked powerfully towards the adoption of the dogma of the miraculous conception. For a phantasmal Christ was most fittingly believed to have been conceived through the ears of a virgin by the impact on her soul of rays of light.

The more extreme depreciators of our despised humanity were not even content to deny a human father to Jesus, but denied a human mother as well, so retaining in full the old pre-Christian view of the *ἐκδημιουργία* or sojournings among men of the Logos. The Catholic Church, however, here as always,

kept a *media via*, and retained the human mother as a concession at once to the human imagination and to the weaker sex.

And now I have outlined this chapter of Christian thought, leaving, of course, a thousand links to be filled in by anyone who will take the trouble; and I hope I have shown the necessity—if we would not relapse into a belated scholasticism—of orientating ourselves in the religious atmosphere of the first century; for the only sure way of purging our minds of errors and impossible beliefs is to get to understand how and why those erroneous beliefs arose.

F. C. CONYBEARE.

Edinburgh: Dec. 18, 1894.

With respect to the learned discussion of the new Syriac Gospel, I should like to be allowed to ask: (1) Whether it is not supposed to date only from about the ninth century A.D., and to be subsequent to the Monophysite controversy which convulsed the Eastern Churches? (2) Was it not a very ancient Gnostic belief that the human Jesus was distinct from the Divine Christ—a view which survives in distorted form in the legends of the Korān? (3) Is it not possible that a single writer, holding such a view, may have regarded the natural birth of Jesus as in no wise discordant with the virgin birth of the Divine Christ?

In the second century the Fathers appear to have been divided in opinion as to the Perpetual Virginity, and Clement of Alexandria seems to have regarded Christ as not human—a view surviving among Eastern sects, who do not celebrate Christmas Day.

Surely in a Syriac MS. we may expect peculiar views as to the nature of Christ at so late a period, and may also expect them in the second century, when opinion ranged from the purely human theory of Ebionites to the purely phantomist theory, which made Christ issue from the Virgin's side, as Buddha also was born.

C. R. CONDER.

Cambridge: Dec. 17, 1894.

I regret to find that I have made two mistakes in the Introduction to my translation of the Syriac Gospels. On p. xxvii. I ought to have said that in *some* (not *the*) Greek codices where vv. 9-20 of Mark xvi. do occur the word *ταύς* is found after v. 8. On p. xxx. I have said that the interpolation, "Woe unto us," &c., was already known to us from Codex Bezae; I should have said, "The Gospel of Peter." These two documents must have changed places in my memory, from the fact that Cambridge scholars have distinguished themselves in the study of both. I have also forgotten to include John viii. 1-11 in my list of omissions from the *Textus Receptus*, possibly because its absence is so obvious.

AGNES SMITH LEWIS.

ECCLESIASTES AND THE BOOK OF JOB.

London.

Prof. Cheyne remarks in his *Job and Solomon* (p. 83), "There is but one undoubted reference to Job in Ecclesiastes (v. 14 [15]; cp. Job i. 21)—we should perhaps have expected more." The opinion of a student of the Old Testament so indefatigable and so successful is undoubtedly entitled to respect. I venture to think, however, that there are other parallels between Job and Ecclesiastes, the evidence of which may appear on careful consideration not less cogent than that of those which Prof. Cheyne cites. With regard to the passages which I am about to adduce, it is important that due attention should be given to the great thought of Ecclesiastes, that the work of God among men—the busy work which rests

neither by day nor night—is shrouded in impenetrable darkness, defying the scrutiny even of the wisest:—

"I saw as to all the work of God, that man cannot find out the work which is done under the sun, because that, though man should toil to seek it, yet will he not find it out; and even if the wise man should think to know it, he will not be able to find it out" (Eccl. viii. 17).

The same thought appears in Job, but associated to a greater extent than in Ecclesiastes with the mysterious phenomena of external nature. Such association does not, however, come out with prominence in connexion with Job xi. 7-9.

"Canst thou by searching find out God? canst thou find out the Almighty unto perfection? [It is] as high as heaven, what canst thou do? deeper than hell; what canst thou know? The measure thereof [is] longer than the earth, and broader than the sea" (A.V.).

Here there is a pretty obvious analogy with Eccl. vii. 23, 24.

"I said, I will be wise; but it was too far off for me. That which is far off and exceeding deep, who can find it out?"

Of greater importance for the student of Ecclesiastes is that very remarkable twenty-eighth chapter of Job. The difficulties which present themselves on account of the ascription of this chapter, and that preceding, to Job as speaker I need not now discuss. The twenty-eighth chapter begins abruptly, but its relation to the general subject of the Book is not very difficult to discern; and there can scarcely be a doubt that this portion of Job would be regarded with keen interest by the author of such a book as Ecclesiastes. God's work in the world is, with reference to its plan and intention, involved in impenetrable obscurity, resembling the depths of the earth, dark as the shadow of death. There is, however, an important difference. Beneath the obscurity which veils the divine procedure in the world none has ever penetrated. No searcher has succeeded in disclosing the matchless treasure which this obscurity conceals: a wisdom far more precious than the gold of Ophir, the onyx or the sapphire. But contrasting with this impotence and failure is the miner's signal success, not only in finding treasures amid the darkness, but also in bringing forth to light things hidden. He not merely discovers silver, but finds a way to bring it out (*mošes*, xxviii. 1); and gold and other metals are brought forth, and refined or melted, so as to become subservient to the uses of man. But "wisdom"—the divine transcendent wisdom—"whence shall it come? and where is the place of understanding? seeing that it is hidden from the eyes of all living."

It is very noteworthy that the last verse of the chapter (xxviii. 28) stands in marked contrast to what had gone before. Man had been virtually dissuaded from abortive attempts to discover the philosophy of the world, the transcendental wisdom. The problem is declared to be impracticable. Nevertheless there is "wisdom" and "understanding" (*binah*, Sept. *ἐπιστήμη*) for man, consisting in the fear of God and the avoidance of sin: "And unto man he said, Behold, the fear of the Lord, that is wisdom; and to depart from evil is understanding."

When Ecclesiastes was written Judaism had come into contact with Greek thought. But the discovery of the world-philosophy was as remote as ever. All speculation was "vanity of vanities." The dicta of the sages, as given in the discourse of Koheleth, furnished a warning against wearying the flesh by fruitless study and by making books without end (Eccl. xii. 12). Then follows the great general conclusion in a verse presenting a most

remarkable parallel to Job xxviii. 28; a parallel which can scarcely be regarded as accidental, especially when what precedes in both Job and Ecclesiastes is taken into account. The Authorised Version translates, "Let us hear the conclusion of the whole matter: Fear God, and keep His commandments; for this [is] the whole [duty] of man." Attention should be given particularly to the way in which "man" is spoken of in both passages.

In a recent number of the ACADEMY (April 7, 1894, p. 282), I said, "Probably the author of Ecclesiastes kept Job in view as he wrote." It will perhaps be admitted that this opinion derives increased probability from the evidence now adduced.

THOMAS TYLER.

THE LOOVER OF A HALL: ITS ETYMOLOGY.

Burleigh House, Sydenham Hill.

I wrote a long note upon Loover (or Louver) and Lodium in May, 1891. My practice when I write a note is to record in my copying-book when I send out the note, and to whom I send it; but in this case there is no record of any kind, and I have to trust to my memory only. I believe, however, that I sent the note to *Notes and Queries*; and that, when I found it was not inserted, I judged that the length of the note had been the chief objection, and contented myself with sending in again the second and shorter part of the note, which treated of the etymology of *lodium* only. My second attempt was successful, and this note will be found in *Notes and Queries* (7th S., xii. 163). It may seem strange to Mr. Mayhew, who has been able to suggest a common origin for *lodium* and *loover*, that I was able to write a separate article on *lodium* only; and I will, therefore, explain at once that I considered, and still consider, the two words to be of different origin, and to have come by degrees only to be related in meaning.

I began my note, like Mr. Mayhew, by endeavouring to show that *loover* (as I spelled it) could not come from the French *l'ouvert*. I pointed out, firstly, that, in the passage quoted by Prof. Skeat, the meaning of the words "murdrieries il a l'ouvert" are exceedingly obscure; and that, as Prof. Skeat had himself translated them in the two editions of his Dictionary in two altogether different manners, the first being absolutely grotesque, he was not entitled, from this passage at least, to conclude that the Fr. *l'ouvert* meant "the opening." I did not go so far as Mr. Mayhew, however, who says that there is no O.Fr. substantive *ouvert*—"opening," because I had found out that Godefroy gives one example in which the word has that meaning. We may compare the Fr. substantive *couvert* (still used), from which we have derived our *covert*, and perhaps also *cover*, in its sporting sense. And, again, if I insisted, like Mr. Mayhew, upon the presence of the *t* in the Fr. *l'ouvert* and the absence of it in the English word *loover*, it was not so much because I was of opinion that the Fr. *l'ouvert* could not lose its final *t* and become *loover* in English, though very likely Mr. Mayhew may be right (compare, however, the *couvert* and *cover(t)* just mentioned), but because I had chanced to find (which Mr. Mayhew does not seem to have done) the O.Fr. forms *lover*, *luer*, and *lovier* without a final *t*, in Godefroy, with much the same meaning as our *loover*, viz., *lucarne*—an opening or window in a roof (i.e., more or less our *skylight*), and then a more elaborate structure, answering more or less to our dormer-window.

I was influenced, moreover, by what I found in Grandgagnage ("Dict. Wallon"), who, though he gives two words which I consider to have the same origin as our *loover*, does not even hint at *l'ouvert* as having anything to do with them. These two words are *leüverai* and

leuve; and on the first he says: "(petite lucarne). Peut-être un dérivé de l. *leu**: cp. lang. loup (1. loup; 2. lucarne)." And at the end of his article he adds, "Nota. Cp. a.W. [i.e., ancien Wallon] *leuve*, t. de couverture, dont la signification précise m'est inconnue." Now among the Appendices to vol. ii., which were published by Scheler after Grandgagnage's death, there is (in the "Glossaire de l'ancien Wallon") an article on this word *leuve* by Grandgagnage himself, and in it he says: "*Leuve*, t. de couverture de toit . . . Prob. le prim. du n.W. [nouveau Wallon] *leuverai* (petite lucarne)." And he concludes with, "C'est prob. un ancien fém. de *leu* (loup)." On this article Scheler has the following note: "Selon moi, le n.W. *leuverai* est le dimin. de l'afr. *luer* *luer* (Lat. specular, Fr. lucarne), qui, à son tour, peut dériver d'un simple *luve*, *love*; quant à ce dernier, on peut le ramener à l'all. *luke* (lucarne, écouille); pour le v., cp. fr. *douve* de *doga*, afr. *rover* de *rogare*."

This derivation of Scheler's is, perhaps, possible, but I cannot say that I am in favour of it. It will be observed that he puts the *u* forms—*luer*, *luve*—before the *o* forms—*love*, *lover*—as if the *u* forms were the older; whereas Godefroy, having no etymology to consider, and so being less biassed, puts the *o* forms first, as if they were the older, and yet he borrows three out of his six quotations from Scheler himself. But if the *u* forms are the older, as Scheler thinks (and I doubt), would a German medial *u* become *u* in French? I doubt it very much; and, in addition to this, the change of a medial Germ. *k* into *v* in French must be very rare, if it exists. Scheler cannot give a single example, and can give only one in which a medial hard Germ. *g* may have become *v* in French. Scheler's *doga* (= Fr. *douve*) is Low Latin or Old Prov., not German; but Kluge (s.v. *Daube*) is of opinion that it may come from a M.H.G. or Dutch form, in which there is also a hard *g*.

As for myself, I much prefer Grandgagnage's suggestion that the Old Walloon *leuve* is the oldest form of the word extant (in the Walloon country), and that it is an Old Walloon feminine of *leu* = wolf. Grandgagnage throws out this suggestion very timidly, evidently because he was unable to see the connexion between a she-wolf (or a wolf) and an opening for light and smoke. And Scheler, with Grandgagnage's suggestion before his eyes, does not even mention it, so that he, too, failed to see the connexion. And this was the case with myself also for some months after I read Grandgagnage's article. But happening, one day at Fontainebleau, to look out of a window on to a roof with an open skylight, the connexion flashed across my mind in a second; for the angle made by the open skylight with the roof at once reminded me of the open mouth of a long-mouthed animal such as a wolf, while the comparative darkness of the inner extremity completed the resemblance to a wolf's open mouth with the gloom of his throat beyond it.

That this is no mere fancy of my own is shown by the modern Provençal words (see Mistral), *loup* (*loub*) = Fr. *loup* (wolf), and *lucarne*; *loubéu*, *loubèt* (which Mistral connects with *loub*) = *petite lucarne*; *loubu* (*louvo*) = Fr. *louve* (she-wolf) and *lucarne*. And lastly, and above all, by *gorjo-de-loup* (i.e., wolf's throat) = *lucarne d'un toit*.

My notion is, therefore, that the O.Fr. *love* (she-wolf) + had also, and for the reasons given

above, the secondary meaning of *lucarne*,* which its Walloon equivalent *leuve* and its Provençal equivalent *louvo* had. In the first instance, probably simple uncovered openings (or skylights, if I may so call them, were used, partly for the admission of light, and still more for the emission of smoke; and gradually these openings may have had a cover of wood, or have been provided with slanting strips of wood, instead of glass. Each one of these openings or skylights was called a *lore*. But when, in the process of time, the banqueting halls became bigger, and larger openings were required, lanterns with four or more sides were made—unglazed, I believe, at first, but, no doubt, provided with sloping strips of wood (now called *louvo*-boards), so as to prevent the entrance of too much rain. For these more elaborate structures the word *love* no longer sufficed, and then it was that *lover* (or *lovier*) came into use. For the termination *er* (or *ier*) was frequently used to denote a place or a structure containing or composed of a number of the objects denoted by the primitive noun. Thus we have *potager* = kitchen-garden, from *potage*, formerly and strictly what is put in a pot, and so = vegetables, &c.; and *casier*, a set of pigeon-holes, from *case*, a pigeon-hole; and many other examples may be found in Diez's Grammar (3rd ed., 1871), ii. 353, 354.

This French word *lover* (*lovier*) became in English *lover*, *loover*, *lower*, *louvre*, and we even find *lovery* (Webster), which is curiously like the Walloon *leuverai* quoted above. And, singularly enough, according to the first note written on the subject in *Notes and Queries* (viz., 6th S., vi. 86), the simple word *love*, in this or a similar sense, still exists in Yarmouth. It was, indeed, regarded as a corruption by those who heard an old man use it of the racks on which herrings are hung when on their way to becoming bloaters; but now, after what I have said, it seems likely that the old man made no other mistake than that of sticking to a word which had come down to him from his forefathers. Compare Mr. Way's note to the word *lover* in his edition of the *Prompt. Parv.*, which concludes as follows: "In the Craven district a chimney is still called the *love* or *lurver*." Mr. Atkinson, however, does not give either word in his "Glossary of the Cleveland District." If *love* really does still exist in England = *lover* (or *loover*), this seems to me quite fatal to the *l'ouvert* theory, for *lover* would surely never be corrupted into *love*. But my theory it suits exactly, for, according to this, *love* preceded *lover*.

With regard to *lodium*, I must refer Mr. Mayhew to my note in *Notes and Queries*, which I have quoted above. I consider it to be a form of *lobium* (the transitional steps are given in my note), which = the O.H.G. *lobud*, *laubjd* (N.H.G. *Laube*), from which also the Ital. *loggia* and the Fr. *loge* have been derived. Diefenbach gives *lodium* = "vleimsche vinstere" (Flemish window), which is the more remarkable as I have had much to do with Walloon words in this note. It looks as if these *loovers* originated, or first became remarkable, in the country now called Belgium.

F. CHANCE.

Dorney Wood, Burnham, Bucks.

Mr. Mayhew is certainly right in regarding with suspicion the commonly received derivation of "loover" from French *l'ouvert*. There can be no doubt as to the immediate origin of the English word. I have as little hesitation

in referring it to O.F. *lovier* (of the existence of which Mr. Mayhew does not seem to be aware) as Prof. Skeat has in referring it to French *l'ouvert* (see his note in Glossarial Index to "Piers the Plowman," C. Pass. xxi. 288, referred to by Mr. Mayhew).

No satisfactory evidence, so far as I am aware, has been adduced in support of the equation (either as regards sense or form) F. *l'ouvert* = Eng. "loover." Of the equation (so far as sense is concerned) M. Lat. *lodium* = Eng. "loover" examples abound. Mr. Mayhew mentions several in his letter. To prove the identity of Eng. "loover" with O.F. *lovier*, we require instances of the equation M. Lat. *lodium* = O.F. *lovier*. Of these I can supply several. One such occurs in an extract from a thirteenth century Latin-French Glossary in the Hunterian collection at Glasgow, printed by M. Paul Meyer in Part I (p. 125) of his Report on French MSS. preserved in Great Britain (1871). One of the rubrics in this Glossary is "*Hec sunt partes domus principales*"; then follows "*Particule ejus sunt*," under which heading we find about half-way down the list—

"*Hic imbrex..... } lover.*"
"*Hoc lodium..... }*"

Other instances may be found in Godefroy, s.v. *lovier*. The identity of Eng. "loover" with O.F. *lovier*, then, may be regarded as satisfactorily established.

There yet remains the question of the etymology of the French word. Mr. Mayhew suggests that the origin of "loover" may be found in a derivative of M. Lat. *lodium*. This suggestion had already been made with regard to the O.F. word by Dr. A. Bos, in his *Glossaire de la Langue d'Oïl* (1891). Under *lovier*, he says "Étymologie douteuse. Serait-ce *lo(di)varium* de *lodium*?" Mr. Mayhew suggests an Anglo-Norman *loirc* = M. Lat. *lodarium*, and would explain the presence of the *v* in the Eng. word as an intercalation "taking the place of a vanished dental" on the analogy of "O.F. *pouvoir*." But I think it will be found that the *v* in *pouvoir* is no older than the fifteenth century; whereas the *v* already existed in O.F. *lovier* and Eng. "lover," at any rate, as early as the thirteenth century, at which time *pouvoir*, Mod.F. *pouvoir*, was represented by the form *pooir*. But, whatever the correct hypothetical intermediate forms between M. Lat. *lodium* and Eng. "loover" may be, the suggestion that the two words are connected etymologically is a plausible one. Let us hope that satisfactory evidence on the point may some day turn up.

In Wright's *Volume of Vocabularies* (p. 203) a "loover" is explained as "the open tunet, or lantern, on the roof of a building, especially on the old baronial halls, the original object of which was to carry off the smoke from the fire in the middle of the hall." A good example is figured in Parker's *Glossary of Architecture*, vol. i., p. 231 (ed. 1845), where the suggestion is thrown out that the Paris Louvre owes its name to a lantern of this kind. This, however, appears to be unfounded (see Du Cange, s.v. *Lupara*).

An amusing mediaeval etymology of the word *lodium* is given in the *Dictionarius* of John de Garlande (printed by Wright in his *Volume of Vocabularies*, p. 137): "*Lodia, dicitur a lucem do, quia per lodium intrat lux domum.*"

PAGET TOYNBEE.

Barnf, Aylth, N.E.

This word has not disappeared from our language, nor is it merely provincial. "Luffer-boarding," less correctly "Lever-boarding," is an architectural term, defined in Gwilt's *Encyclopædia of Architecture* as "inclined boarding with intervals between the boards, nailed in an

* He treats of the word *leu* in three different articles, and 1. *Leu* has the meaning of "wolf."

† Curiously enough, this word (which afterwards became *louve*) is to be found in Littré, not under *louve*, where we might expect to find it, but under *louveteau*, in one of his O.Fr. quotations.

inclined direction on the sides of buildings or lanterns, so as to admit a free current of air and at the same time exclude the rain." The derivation is also given as being simply the French *louvre*. This word, however, is not given in that sense by Littré or Godefroy, yet I seem to be well acquainted with the term; and, if I mistake not, Mr. Ruskin speaks of "louvre-boards" in connexion with belfries.

I confess I was surprised, in looking into Littré, to find that he considers the origin and meaning of the word *Louvre* as applied to the royal palace in Paris (the only sense in which he gives the word) as unknown. I always supposed that the palace had taken its name from some conspicuous lantern or structure of a similar character connected with the original building.

J. H. RAMSAY.

P.S.—For the word "louvre" my attention is called to Parker's *Glossary* (p. 222): "Lantern . . . a term sometimes applied to louvres on the roofs of halls," &c.

GREEK ETHICS.

Brown University, Providence, B.I.: Dec. 4, 1894.

In his notice of my *Study of Ethical Principles* (ACADEMY, November 24), Mr. Benn raises several important questions as to the Greek interpretation of virtue.

(1) In opposition to my statement that "for both Plato and Aristotle the ideal life was a life of speculation or intellectual contemplation, in which no place was found for practical activity or the play of the ordinary sensibilities," Mr. Benn submits that both philosophers find room for the latter form of life in their description of the moral ideal. I did not intend to imply that either Plato or Aristotle had no plan for the ordinary practical life, and I have elsewhere in my book fully recognised the truth for which Mr. Benn finds it necessary to contend. But I still hold that the ideal life is for both these philosophers a life withdrawn from the sphere of ordinary sensibility and practical activity—a life of pure thought or philosophic contemplation. The ordinary or unphilosophic life, though recognised and vindicated by both, is regarded as one of only secondary excellence. Plato's estimate of their relative worth is illustrated by his companion pictures of the philosopher and the lawyer, in the *Theætetus*, while Aristotle's distinction between "intellectual" and "moral" virtue implies the same appreciation.

(2) Mr. Benn convicts me of another "gross misrepresentation" of the Greek philosophers, in saying that "the classical world had no idea of a non-political society," and adduces Stoicism as evidence to the contrary. But is it not a fact that Stoicism is a phenomenon of the post-classical period; that it is largely a Semitic product, and that in it, as Zeller says, "the standpoint of the Greek world is abandoned"?

(3) I had, of course, no intention of reading the doctrine of Immortality in its modern form into the "most reluctant" Aristotle. Here, as elsewhere, I have given myself a considerable license in "using" Greek philosophic thought, and that just because I was anxious to make the most of the Greek contribution to Ethics, rather than, as my critic supposes, to minimise or disparage it. I believe that, in many things, we must go "back to Aristotle"; but this does not mean that we must forget all that we have learned since Aristotle.

JAMES SETH.

A NEW INTERPRETATION OF A LINE IN "HAMLET."

Dublin: Dec. 1, 1894.

The following interpretation of a well-known and much-debated line in "Hamlet" may interest some of your readers. So far as I am aware, it has never been chanced upon before.

When Hamlet replies to the king's question, "How is it that the clouds still hang on you?" with "Not so, my lord, I am too much i' the sun," it would seem to me that the reply simply means that Hamlet had been weeping, and "with veiled lids" had been trying to conceal his tears. Upon this having been noticed he says, "I am too much i' the sun," which is equivalent to "The sun is shining upon my face, and I must needs turn away my eyes."

The reasonableness of this conjecture is further borne out by the queen's admonition, "Do, not for ever, with thy veiled lids, seek for thy noble father in the dust"; and by a subsequent speech of Hamlet, where he says, "No, nor the fruitful river in the eye, nor the dejected haviour of the visage . . ."

("Hamlet," Act I., sc. 2.)

GEORGE NEWCOMEN.

APPOINTMENTS FOR NEXT WEEK.

THURSDAY, Dec. 27, 3 p.m. Royal Institution: "The Working of an Electric Current," I., by Prof. J. A. Fleming.

FRIDAY, Dec. 28, 4 p.m. London Institution: "English Cathedrals," I., by Mr. Arnold Mitchell.

4 p.m. Geographical: "Holiday Geography," I., by Dr. H. R. Mill.

SATURDAY, Dec. 29, 9 p.m. Royal Institution: "The Working of an Electric Current," II., by Prof. J. A. Fleming.

SCIENCE.

Progress in Language. With Special Reference to English. By Otto Jespersen. (Sonnenschein.)

SINCE his appointment to the chair of English in the University of Copenhagen, Prof. Jespersen has not allowed his official duties to interfere with his literary activity. From purely phonetic studies, in which he took a leading position, he has rapidly passed through what may be called a comprehensive course of Early English, in his Danish *Life and Poems of Chaucer*, to the treatment of some special features of Modern English in his *Study of the English Case-System*, also in Danish. In an appreciative notice of the last-mentioned treatise in the ACADEMY of January 2, 1892, a hope was expressed that the gifted author would fulfil his promise to deal with the whole subject in a larger way, and "in some language more widely known than Danish."

The present work will be gratefully accepted as a partial instalment of the debt incurred to a public who, when they discover writers of this calibre, are apt to become greedy, and with *Oliver Twist* to ask for more. It is written in English, and, it may be added, in almost faultless English. At least a diligent hunt for slips has failed to discover more than one, or at most two, that for what (line 1, p. 140), and, at end of p. 159, *manners*, which, as a plural in the sense of *ways*, sounds odd. The work also deals in a much broader way with some of the interesting topics touched upon in previous publications. In fact, it boldly attacks some of the fundamental problems of linguistics, not only with rare ability, but with

the freedom and originality that one expects from a sound philologist who claims kinship with such leaders of thought in this branch of knowledge as Rask, Madvig, Verner, and Thomsen. In the preface it is described as to a certain extent a translation of the *Case-System*, with additions and suppressions, which "make it in some respects an entirely new work." Hence the new title, the meaning of which is not perhaps at first sight quite clear, but which explains itself in the light of such remarks as "many phenomena . . . are really, when viewed in their historical connexion, conducive to *progress in language*" (p. 278), and "in course of time we witness a gradual development towards greater regularity and precision" (316). Progress, therefore, here means not merely change, but change for the better—improvement—and this is the key-note of the book. The author reasons, and reasons with singular acumen, against a very commonly accepted opinion, that change in language is somehow often different from change in the biological series, a change for the worse, and not a continuous readjustment to the changing environment. The mind improves, and its instrument, speech, decays! Mankind has made some considerable intellectual advance, say, since the time of the Twelve Caesars; but the English language, because of its simplicity, loss of inflections and analytical forms, is not to be compared with the highly synthetic Latin of Vergil or Tacitus! Well, a great part of the work is devoted to a thorough exposure of this fallacy; and the immense superiority of English over the earlier languages, on the very ground of the change from synthesis to analysis, is established beyond doubt—indeed, reduced to a simple algebraic formula, proved, so to say, by mathematical demonstration. Here the advantage of a somewhat severe word-order, which is shown to be correlated to fleecional loss, thus acquiring functional force and dispensing with corresponding superfluous grammatical expedients, is excellently argued from a distinctly original standpoint.

"Cannot this [time-saving process] be compared with the ingenious Arabic system of numeration, in which 234 means something entirely different from 324 or 423 or 432, and the ideas of 'tens' and 'hundreds' are elegantly suggested by the order of the characters, not ponderously expressed as in the Roman system?"

Put in this way the significance of such sentences as *John beats Henry, Henry beats John*, becomes manifest; and all are ready to endorse the dictum, "The substitution of word-order for flexions means a victory of spiritual over material agencies" (p. 111).

But Dr. Jespersen claims our gratitude even on more solid ground for his successful onslaught on what may be called the "Teutonic fetish," still blindly worshipped by so many philologists. No one who understands the subject will ever grudge the Germans full credit for the splendid work they have accomplished in this field. But they have failed to evolve an acceptable theory of speech as a whole, or even to explain many of the structural phenomena of the most specialised forms of speech,

partly because their attention has been too much confined to those very higher forms (mainly the Aryan and Semitic families, with a "stepmotherly" glance at Uralo-Altaic, and other "lower forms"), partly because they have never succeeded in shaking off the shackles of the Hegelian philosophy in which the past generations have been nurtured. Our author is free from both of these superstitions: he has learned to seek for light in Bantu among the "lower forms," and he openly rebels against the tyranny of the great name of Schleicher, whom he denounces as

"from the outset a sworn adherent of Hegel's philosophy; this is a fact well worth remembering, for not even the Darwinian sympathies and views of which he was a champion towards the end of his career made him alter the doctrines of his youth" (p. 4).

That is so; and, as Schleicher mainly carried German thought with him, many generalisations have been based on *a priori* or deductive reasoning, which, if tested by the inductive method, would never have been accepted by any sane mortal. Take the monstrous dualism, which divides the growth of language into two stages—the prehistoric, which is *constructive*; and the historic, which, to put it briefly, is *destructive*—hence a swarm of Hegelian inferences and mystifications, by which the Teutonic intellect is still warped. It would be interesting to know how many living German philologists, even of the Brugmann stamp, have yet got rid of the monosyllabic root theory, by which the Indo-Chinese group is taken as typical of the starting-point, instead of being the result of profound phonetic decay, and, consequently, typical of the most advanced stage in the evolution of speech. This Dr. Jespersen sees, though perhaps somewhat dimly; and he is evidently unaware of the fact that this important truth has been firmly established by the late regretted Terrien de Lacouperie. The present writer acquired his knowledge of the subject from the great Sinologist's own lips, and he was able to proclaim a doctrine destined to revolutionise linguistic science so far back as the year 1882 (*Asia*, of the Stanford series, first ed., p. 700).

All are familiar with the hopeless failures of German philology to explain the extraordinary features of grammatical gender in the Aryan or Semitic groups, to which it is assumed to be exclusively confined. Here, again, Dr. Jespersen knows better, and is able to throw some light on the subject by reference to the Zulu-Kafir (Bantu) prefix alliterative system, "which is much like Arian gender" (p. 57). But here also he is unaware that he has been anticipated by the present writer, who was the first to point out the analogy many years ago in the ninth edition of the *Encyclopædia Britannica*, articles "Kaffraria" and "Zululand." It was further shown in his *Ethnology of Egyptian Sudan* (1884, p. 9) that the Tibu language supplied "the raw material out of which gender has been elaborated in the Hamitic languages." As the original kinship of Hamitic to the Semitic group is now recognised, it follows that the clue is here afforded to the explana-

tion of grammatical gender as developed both in the Aryan and the Semitic systems.

In his attempt to solve the problem of the origin of articulate speech, the author seems less successful. But his speculations on these more abstruse questions, however interesting and even instructive in themselves, could scarcely lead to any satisfactory results. They are vitiated by a fundamental misconception, which is readily explained as a natural reaction from the old theory, "which imagined the pre-historic development of Arian speech from roots through agglutination," and which theory is of course held to be untenable. But the reaction is, as usual, too violent, and for roots are substituted intricate polysyllables of inordinate length. Thus, we have the curious spectacle of a return to the polysynthetic theory as the starting-point at the very time when American philologists (Hewitt, Dorsey, *American Anthropologist*, October, 1893) are running full tilt against Duponceau's views regarding the general polysyllabism of the Indian languages. Working from the present condition of Aryan speech backwards to the oldest known forms, Dr. Jespersen finds nothing but a high state of synthesis; and he therefore infers that at a still earlier period it must

"in many points have presented similar features to those found in Basque, or in those entangled polysynthetic Indian languages, where the sentences consist in intricate words, or word-conglomerations, embodying in one inseparable whole such distinctions as subject, verb, direct and indirect objects, &c." (p. 123).

And elsewhere:

"At a still earlier stage we must suppose a language, in which a verbal form might indicate, not only six things like *cantavisset*, but a still larger number, in which verbs were perhaps modified according to the gender (or sex) of the subject, as they are in Semitic languages, or according to the object, as they are in some American Indian languages" (p. 347).

But, seeing the inconsistency of taking *synthesis* as the ultimate residuum, he admits that those rejecting the root theory "will have to look out for a better or less ambiguous word for the condition of primitive speech" (*ib.*), and thus seems to arrive with Sayce at an *impasse*. It was impossible from Dr. Jespersen's standpoint that it could be otherwise; but by attacking the problem from a different and more logical standpoint, that of organic evolution, which begins at the beginning, and not at the end, and which with Herbert Spencer works forward from the homogeneous to the heterogeneous, the better word may be—has been—found.

A. H. KEANE.

CORRESPONDENCE.

THE ANDAMAN ISLANDERS.

High Elms: Dec. 17, 1891.

Major Temple has written you a long letter of which he has not done me the honour of sending me a copy, but which appears in the *ACADEMY* of last week, in which he accuses me of "fictions" and "wild statements," with reference to the Andaman Islanders, all of which he states might have been avoided if I

had followed Mr. Man's account published in the *Journal of the Anthropological Institute*. He refers to my *Prehistoric Times*, and proceeds to give nine illustrations, with reference to which you will, I doubt not, allow me the privilege of defending myself. Some of the points are trifling, but I refer to them, lest it should be supposed that I am missing anything of importance.

I.

The first accusation is that I spoke of the Andaman Islanders as "Mincopies." Now Mr. Man, in the very memoir to which my severe critic refers, himself says "Almost all accounts which have been written regarding these Islanders speak of them as Mincopies." Naturally, therefore, I adopted the term.

II.

In this case the difference is whether the Mincopies live "chiefly" on fruit, or "occasionally" on fruit. As to this the authorities differ, but the difference is very unimportant.

III.

I say that "outriggers appear to have been of recent introduction," while Major Temple considers that "the outrigger canoe is the oldest form." This categorical statement is improbable in itself, and inconsistent with the account given by Dr. Monatt and the other earlier observers.

IV.

Major Temple contradicts my statement that the Andaman Islanders tipped their arrows with glass obtained from wrecks, and that they are good bowmen. My authority for the statement was Sir E. Belcher. Moreover, it must be remembered that my book was written thirty years ago, and it may well be that the bow is not so much used now as formerly. Does Major Temple doubt that English soldiers were once good bowmen?

V.

This refers to the question whether they had pottery. No doubt they do now make earthen pots; but I hardly think the earlier observers can have overlooked the existence of pottery, and Major Temple admits that even now they do not use it for holding water.

VI.

I said "they kill fish by harpooning, or with small hand nets." Mr. Temple contradicts this, and says "they only kill dugongs, turtle, and such fish as sharks, &c., with harpoons." . . . "Only the women use hand nets." Where, then, was I wrong? Are not "sharks, &c." fish?

VII.

I said "they cover themselves with mud and also tattoo." Major Temple says "they are not always covered with mud," but I did not say they were; and "the Ongé tribe never tattoo themselves"; but he does not deny that most of the tribes did.

VIII.

I said "they are stated to have no idea of a Supreme Being." Major Temple asserts, on the authority of Mr. Man, that "they do believe in a Supreme Being." This is a most important point; it will be observed that I made the remark cautiously, and on the authority of the earlier observers. Mr. Man wrote much later, when the natives may well have imbibed new ideas from more civilised sources. But, after all, what does Mr. Man tell us? "They believe," he says, "in a spirit named Puluga," who "lives in a stone house," "spends much of his time in sleep," "growls when he is

angry," "has no authority over evil spirits," and "did not create them," "and is much vexed at seeing a pig badly quartered and carved." This is not my idea of a Supreme Being. Moreover, in another passage, Mr. Man tells us that, "as they have no idea of invoking the aid or blessing of a Supreme Being, nothing of a religious character attaches itself to the marriage ceremony," and again, "they had no form of worship, nor any word of prayer"; but he significantly adds that, "since seeing the Mohammedans at their daily devotions, and learning that they are addressing an invisible Being, "they have compounded a name for it." A people who "have no idea of invoking the aid or blessing of a Supreme Being" cannot be said to believe in one.

IX.

Major Temple contradicts my statement as regards the marriage customs, for which, however, I quote my authorities—namely, Sir E. Belcher and Lieutenant St. John. He should therefore attack them and not me.

I submit, then, that I had ample authority for what I said; that on most of the points I am actually supported by Mr. Man; and that on those points in reference to which he differs from other authorities, it is more than likely that the statements of earlier observers correctly represented the condition and ideas of the natives before they came in contact with European and Mohammedan influences.

In fact, Major Temple has not detected a single mistake in what I said; and I confidently appeal to your readers whether he was justified in describing my account of the Andaman Islanders as "scientific fiction" and "a series of errors."

JOHN LUBBOCK.

SCIENCE NOTES.

It is announced that a paper by Lord Rayleigh and Prof. Ramsay on "A Newly Discovered Gas" will be taken as the subject for discussion at a meeting of the Royal Society on January 31, which will be the first meeting under a resolution of the council, passed last session, whereby certain meetings—not more than four in each session—are to be devoted to the hearing and consideration of some one important communication.

THE organising committee—of which Major L. Darwin is chairman, and Mr. J. Scott Keltie and Dr. H. R. Mill are secretaries—has issued an invitation circular for the Sixth International Geographical Congress, which is to be held in London next summer, from July 26 to August 3. Definite arrangements have been already made for the treatment of certain selected subjects of special importance. For example, General J. T. Walker has undertaken to read a paper on "Geodesy in Relation to the Survey of India"; Prof. Elisée Reclus, on "The Construction of Globes"; Admiral A. H. Markham, on "Exploration in the Arctic Regions"; Baron Nordenskiöld, on "The History of Early Charts and Sailing Directions"; Sir John Kirk, on "The Development of Tropical Africa under the Superintendence of the White Races"; and Prof. E. Levasseur, on "Geography in the School and University." In each case the reading of the paper will be followed by a discussion. There is also to be an exhibition, in connexion with the Congress, of such objects as instruments, maps, globes, reliefs, and models, photographs and pictures, equipment for travellers, historical mementoes, and publications.

WE quote the following from the New York Nation:

"The many students and teachers of scientific subjects who were disappointed that the weekly

journal *Science* never satisfied the need for a critical scientific newspaper, will be glad to know that arrangements have been completed to begin a new series of *Science* on January 1, under wholly different direction and auspices. The paper will be under the control of a representative editorial committee, and will undertake to report on the progress of science for men of science. The managing committee is constituted as follows: mathematics, Prof. Simon Newcomb (Johns Hopkins); mechanics, Prof. R. S. Woodward (Columbia College); astronomy, Prof. Pickering (Harvard); chemistry, Prof. Remsen (Johns Hopkins); physiography, Prof. W. M. Davis (Harvard); palaeontology, Prof. O. O. Marsh (Yale); morphology, Prof. W. K. Brooks (Johns Hopkins); zoology, Dr. C. Hart Merriam (Washington); botany, Prof. N. L. Britton (Columbia); hygiene, Dr. J. S. Billings (Washington); physiology, Dr. H. P. Bowditch (Harvard); ethnology, Dr. J. W. Powell (Washington); anthropology, Dr. D. G. Brinton (Pennsylvania); psychology, Prof. Cattell (Columbia).

PHILOLOGY NOTES.

THE Académie des Inscriptions has elected Prof. A. Weber and Dr. W. L. Big as foreign associates, to fill the two places vacant by the deaths of Sir Henry Layard and Commendatore G. B. de Rossi.

MESSRS. LUZAC & Co., of Great Russell Street, have been appointed official agents for the Asiatic Society of Bengal, as from the beginning of the new year.

WE must notice together the two last numbers of the *Indian Antiquary* (Kegan Paul & Co.):—

FOR August, Dr. G. A. Grierson begins an edition, with translation, of the Bhastrabushana of Jaswant Singh. This is a popular Hindi treatise on rhetoric, written about a hundred years ago, which Dr. Grierson maintains to be specially valuable as showing the long, unbroken current of classical Sanskrit tradition. We quote his summary of its contents:

"The work is divided into five lectures. The first is merely introductory [containing an invocation of Ganesha]. The second deals with heroes and heroines [with an extraordinary minuteness of classification]. The third deals with the various essentials of a poem—the flavours, the emotions, and the various modes of their expression, the essential and enhancing excitants, their accessories and ensuants. Then follows the fourth lecture, the main body of the work, in which the various rhetorical ornaments of sense (the simile, the metaphor, and so forth) are defined and illustrated. The fifth lecture deals with verbal ornaments (alliteration and the like)."

The same number also contains a long account of demonolatri in Sikhim Lamaism, by Dr. Waddell, describing the personal and house demons, the country and local gods, the demons of earth and sky, directions for exorcism, and an enumeration of the ceremonies attending death and burial.

FOR September, Prof. G. Bühler contributes two important articles. One of these is the conclusion of a former paper, entitled "The Roots of the Dhatupatha not found in Literature." This is a protest against the view of Whitney, that those verbs, &c., collected by Pazini, which are not to be found in our existing Sanskrit texts, are therefore fictitious. Prof. Bühler maintains, on the contrary, that every root or verb in the Dhatupatha which has a representative in one of the Prakrits or in one of the modern vernaculars must be considered as genuine and as an integral part of the Indo-Aryan speech. And he makes an appeal for the co-operative compilation of an exhaustive Dictionary of Indo-Aryan roots, based upon a critical examination of all known

texts, published or unpublished, Sanskrit, Prakrit, or vernacular. In his other paper, Prof. Bühler discusses a subject which has lately attracted much attention—namely, the age of the Veda, as determined upon astronomical grounds by Prof. Jacobi and Prof. Tilak. It happens that he was made acquainted with the view of both these scholars before publication, and is, therefore, able to testify to their independence of each other. While accepting their general theory, Prof. Bühler draws from it some new inferences of great importance. If it be suggested that the original astronomical system of India was derived from one of the ancient Semitic or Turanian nations, yet it is certain that a modification of the original system, which can be proved to date from not later than 2000 B.C., is an independent Indian invention. Prof. Bühler goes on to show how this early date for the Vedic literature agrees with the results of recent philological research, and particularly with the facts implied in the early and complete conquest of the South by Brahmanical Aryans. Finally, he called for a renewed examination of all the astronomical and meteorological statements in Vedic works, and their arrangement in handy and intelligible tables. To the same number Dr. Grierson contributes an obituary notice of Prof. Whitney, and also a study of the hemp plant in Sanskrit and Hindi literature. As a sacred plant hemp appears very early; but its use as an intoxicant cannot apparently be traced back further than the tenth century A.D.

REPORTS OF SOCIETIES.

ASIATIC.—(Monday, Dec. 11.)

SIR RAYMOND WEST in the chair.—Dr. Th. Block read a paper on "An Unpublished Valabhi Copper-plate Inscription of King Dhruvasena I." The inscription is in Sanskrit, is written in prose, and is one of the oldest Valabhi inscriptions that have yet been discovered, being dated 207 of the Gupta Samvat era = A.D. 536-7. The purport of the inscription is to record a grant made by the king to the congregation of monks residing in the Vittrāra founded by the king's sister Duddā, and to another founded by the venerable teacher Buddhādāsa. The grant consisted of a village named Vasaprajyaka (?). Of the two monasteries the first is well-known; but the second has not yet been found in any inscription hitherto discovered. The chief interest connected with this new copper-plate is, that it confirms the historical account we already possess that the Valabhi kings, although themselves devout worshippers of Śiva, were yet protectors and patrons of the Buddhists who lived in their country; while it also shows the wide spread of Buddhism at that period and the religious toleration accorded to it.

METEOROLOGICAL.—(Wednesday, Dec. 19.)

R. INWARDS, Esq., president, in the chair.—Mr H. Southall read a paper on "Floods in the West Midlands," in which he gave an interesting account of the great floods which have occurred in the rivers Severn, Wye, Usk, and Avon. He has collected a valuable record of the floods on the Wye at Ross, which he arranges in three classes, namely—(1) primary or highest of all, those of 14 feet 6 inches and above; (2) secondary, those with a height of 12 to 14½ feet; and (3) tertiary, those with a height of 10 to 12 feet. The dates of the floods above 14 feet 6 inches are as follows: 1770, November 16 and 18; 1795, February 11 and 12; 1809, January 27; 1824, November 24; 1831, February 10; 1852, February 8 and November 12. The height of the recent flood on November 15, 1894, was 14 ft. 3 ins., which was higher than any flood since November, 1852. The flood on the Avon at Bath on November 15, 1894, is believed to have been the highest on record.—Mr. R. H. Scott gave an account of the proceedings of the International Meteorological Committee at Upsala in August last, with special reference to

their recommendations on the classification of clouds and the issue of a Cloud Atlas.—A paper by Mr. S. C. Knott was also read, giving the results of meteorological observations made at Mojaung, Madagascar, during 1892 to 1894.

FINE ART.

John Russell, R.A. By George C. Williamson. With an Introduction of Lord Ronald Gower. (Bell.)

IF John Russell, the once celebrated portrait painter in crayons, the favourite of George III. and the Royal Family, has been somewhat neglected since his death, he has for a great part of that time shared his obscurity with some other and better painters—with Raeburn, for instance, and Romney, and Joseph Wright, of Derby. It is with Wright that he had most affinity: a sober, industrious, serious artist, with more insight than imagination, a painter of the middle-class principally, not a little provincial, leaving for the most part the splendours and graces of high society to more fashionable pencils. It is probable that the revival of Russell's reputation would have taken place some years earlier, but for the material in which he preferred to work; and it might have been delayed much longer, but for the revival of this material itself by the modern pastellists. The new pastels are indeed very different from the "coloured crayons" which Russell made so carefully with his own hands; and his pictures, with their florid colouring and unpleasant surface, conceal rather than display the true merit of the artist: so that if the renewed interest in his art has been caused partly by the old-fashioned method he employed, it will only be sustained because he possessed some gifts as a portrait-painter which are altogether independent of material. He had sincerity, simplicity, and a faculty not only for reproducing the outward aspect, but for revealing the inward disposition of his sitters. Though he did not flatter them, he did not miss what of beauty or grace they possessed; and he seldom failed to make them interesting, however poorly endowed with physical attractions.

These, his true gifts, are perhaps better seen in the illustrations to this book than in the highly coloured originals. Though unequal in merit, and possessing the defects of all "processes," they suffice to make us well acquainted with the man and the artist, and to raise him to a level among English portraitists, which, if it falls short of the highest, is yet above the zone of mediocrity. His portraits of the Banks family are in themselves sufficient to prove this. We have Sir Joseph himself, his wife (Dorothea Hugessen), his mother, and his handsome, eccentric sister, Sophia. All of them are admirably characterised and full of life. They have style also, and refinement without affectation. As we turn over the pages we come across a new and pleasant acquaintance on almost every leaf. Now it is pretty Mrs. Russell herself and the baby; now the delightful group of Mrs. Milward and her four step-children; now one of his many religious friends, earnest and thoughtful, like the Rev. H. G. Watkins;

or a handsome young man like Capt. William Harvey, of Rolls Court, Essex. Some of the portraits are remarkable for their strength of character, like Mrs. Hey, of Leeds, with her fine eyes, and old Mrs. Redsdale, of the same city, helping herself to a pinch of snuff. Charming also are some of the children, like his two little boys, William and Thomas, bending their heads over a drawing, and the three children of Lady Exeter (the dairymaid countess) with "Burleigh House by Stamford Town" in the distance. Altogether the range of human sympathy is considerable, and there is little conventionality except in his fancy pictures, which are happily scarce. The most disappointing portraits are not the new acquaintances, but the old ones, like Sheridan and Cowper. It is somewhat difficult, despite the positive testimony of Dr. Williamson, to accept the latter; and the Sheridan is very tame.

But the interest of the book is not entirely artistic. We learn, what no one would have suspected from his art, that Russell was an Evangelical of the most pronounced type in the days of religious revival under Whitfield, Wesley, and Lady Huntingdon. In his youth his ardour knew no bounds. He preached and argued in season and out of season; he engaged all his sitters in Christian conversation, and endeavoured to paint and convert them at the same time. The title-page of his diary is inscribed with the date of his own conversion, which took place September 30, 1764, "at about half an hour after seven in the evening"; and the diary itself consists largely of records of his own spiritual experiences. He quarrelled with his father, and with his master, Francis Cotes; he caused a riot at Guildford; and he so stirred the neighbourhood near Cowdray, where he was the guest of Lord Montague, that he was refused accommodation at all the inns of Midhurst. He had the same difficulty with the Fadens, print and map sellers at Charing Cross; but he succeeded in converting and marrying one of the family, who bore him twelve children. It is a testimony to the fine qualities of Russell's nature that, in spite of the violence and persistency of his evangelical efforts, they do not seem to have lost him many friends. It is probable that his ardour cooled as he grew older, or, rather, that his better sense prevailed. We do not hear of his attempting to convert the Prince Regent, with whom he was on excellent terms; and he painted not only the Princess of Wales and Princess Charlotte, but Mrs. Fitzherbert and Mrs. Jordan. But his sincerity in religion as well as in art is not to be questioned; and though he was morbidly sensitive and eccentric in many ways, he was evidently a genuine and manly character, of whom any family might be proud.

As I have said, no one would suspect from his art that his religious convictions were narrow and violent. If there is nothing wanton in it, there is nothing prudish or puritanical. He had evidently a strong sense of female charm, and even in his portraits of noted Christian "professors" no attempt is made to invest them with "sanctity." If his religion kept his art pure, he did not allow it to overstep its province; and he had the sense to

refuse to abandon the exercise of his special gift in order to devote himself to preaching, although strongly urged thereto by Lady Huntingdon. The strength of his faith was beautifully illustrated on his deathbed, when he refused to pray with his son William, afterwards Rector of Shepperton. "No, William," he said, "do not pray for me; there is no prayer for me, henceforth it is all praise."

Russell had religion as his stay, art as his profession, and he had also astronomy for a hobby. It is characteristic that he should be devoted to this hobby, and that it should be a distinct and limited one. He confined his investigations to the moon; and during a period of twenty years, with the aid of his daughters, he drew careful maps of its visible surface, and he invented an apparatus, called the Selenographia, for exhibiting its phenomena. His great map of the moon and one of his machines are now in the Observatory at Oxford.

Although the book is not marked by literary ability, Dr. Williamson has spared no pains to make it complete and worthy of its subject, and has been judicious in his extracts from the diaries and other abundant material at his disposal. The appendices, with lists of pictures, exhibited, sold, existing and missing, show also much patience and zeal. It may be hoped that some of those which have disappeared may ultimately be recovered; but unfortunately "coloured crayons," though permanent enough when kept from the damp and dirt, are easily damaged beyond reparation. When the book is revised, it would be well to include an alphabetical list of the pictures instead of ranging them under the name of the owners, and also to correct a few slips. It was, for instance, Hervey, not *Harvey*, who was the author of the "Meditations," and Mr. Merry, not his wife, who wrote under the name of "Della Crusca."

COSMO MONKHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. G. P. PUTNAM'S SONS are about to publish *Lorenzo Lotto*, an essay in constructive criticism, by Mr. Bernhard Berenson, being the first of a series of special studies, in which the author hopes to follow up the views about Venetian painting, generally indicated in his little book on "The Venetian Painters of The Renaissance." In this volume Mr. Berenson, feeling himself obliged to reconstruct the history of Venetian art in the latter half of the fifteenth century, makes a detailed study of Lotto, based upon an analysis of all his existing works, and on documents which have just come to light. It contains thirty plates, many of which have been photographed for the first time expressly for this work.

A PICTURE of "Dawn," by Mr. A. J. Warne-Browne, illustrating St. Matthew xiv. 22-33, has been added to the collection of the Gallery of Sacred Art, in New Bond-street, which already includes works by the late Edwin Long, Mr. F. Goodall, Cavaliere Ciseri, and Mr. Herbert Schmalz.

MR. JAMES GLAISHER, chairman of the executive committee of the Palestine Exploration Fund, writes as follows:—

"Letters have been received from Dr. Bliss and Herr von Schick, stating that the iron-bound door of Neby Daüd, which had remained open against

the wall for a number of years, having been recently blown down during a severe storm, there was disclosed on one of the stones behind it an inscription which seems not to have been before noticed. It is in Latin, and according to Dr. Bliss's report, is a votive tablet to Jupiter on behalf of the welfare and greatness of the Emperor Trajan and the Roman people, erected by the Third Legion, which takes us back to the interval between the destruction by Titus and the founding of Aelia Capitolina. It was partly covered with plaster, and may have been entirely covered when the door was last opened and shut, which may account for its being unnoticed. It is built into the modern wall about 15 feet above the ground. Roman inscriptions are very rare in Jerusalem, and this discovery is, therefore, of exceptional interest. A squeeze of the inscription is expected to arrive shortly. Up to the date of his last despatches Dr. Bliss was still tracing the line of the old wall, which he had followed for over a thousand feet."

We quote the following from the *Times* :

"The United States Minister in Constantinople, reporting recently to the Department of State on the exploration of the ruins of Niffer, near ancient Babylon, mentions that the work is undertaken at the cost of an association in Philadelphia, which was formed in 1888, and is called the Babylonian Exploration Fund. Some 200 Arabs are constantly employed, under the direction of Dr. Peters, of the University of Philadelphia; and the Minister says that, 'in the number of tablets, brick, inscribed vases, and in the value of cuneiform texts found, this American enterprise rivals, if it does not excel, the explorations of Layard at Nineveh and Rassam's excavations at Abu Habba.' Dr. Hilprich, also of the University of Pennsylvania, who was originally connected with the exploration, remains in Constantinople at the request of the Turkish Government, to translate the inscriptions and arrange the tablets and other objects excavated. Many tens of these, including tablets, vases, inscribed bricks, and sarcophagi, have arrived at the Constantinople Museum, and the Sultan has promised that Pennsylvania shall receive one of all duplicate antiquities. So far, 20,000 tablets of clay and stone have been discovered, on which are inscribed promises to pay, deeds, contracts, and other records of public and private events. 'About 150 Hebrew, Mandic, Arabic, and Syrian inscribed bowls have been dug up. These are more than all the museums in the world possessed before. They have also found hundreds of Babylonian seal cylinders . . . about 1000 vases of alabaster, marble, and other stone have been discovered, with votive offerings of lapis lazuli, magnesite, and agate. Many hundred vases, toys, weapons, instruments, and household objects in iron, bronze, and clay were discovered.' The temple of Bêl is being dug out; and the Minister says that, when finished, it will be the first temple of Bêl ever systematically excavated. The excavation was carried down 42ft. below the foundation of the immense temple."

We have to record the death of Sir Oswald Walters Brierly, marine painter in ordinary to the Queen, which took place on December 14. Sir Oswald had attained the age of seventy-seven years, and for some time past had been incapacitated from work, though two or three sketches of his are to be seen at the present exhibition of the Royal Water-Colour Society. In his early days he travelled widely, having been at one time a shipmate of Prof. Huxley on board the surveying ship *Rattlesnake* in the Pacific. He was also privileged to witness the naval operations of the Crimean War, in both the Baltic and the Black Sea; and to accompany the Duke of Edinburgh in his voyage round the world in the *Galatea*. He excelled in painting historical battle-pieces, many of which have been engraved—two of them for the Art Union. One of these pictures was "The Loss of the *Revenge*," which was first exhibited in 1877, just before Tennyson's poem on the same subject appeared. Sir Oswald Brierly also held the office of curator of the Painted Hall, Greenwich.

MUSIC.

RECENT CONCERTS.

A NEW Concerto for pianoforte and orchestra, by Mr. Emanuel Moor, was performed at the London Symphony Concert last Thursday week at the Queen's Hall. The opening Allegro is a skilfully constructed movement, and full of life and vigour; but there is a certain lack of homogeneity about the music. The Andante is smooth and graceful, and, on first hearing, strikes us as the best of the three sections. In the Finale the thematic material is characteristic, and there are some good contrasts. The part for the solo instrument throughout the Concerto is very prominent, and evidently not easy to play. The composer's rendering of it was most energetic. Mr. Heuschel gave a dignified reading of Beethoven's Symphony in C minor, though perhaps he did not display the full strength of the opening Allegro: the Andante was interpreted with special feeling and charm. The programme opened with Dr. Mackenzie's "Britannia" Overture. Saint-Saëns' "Danse Macabre" is undoubtedly clever; but surely it is not the proper province of music to depict dancing skeletons and the rattling of bones. The work was, however, brilliantly performed. Mme. Medora Henson gave a powerful rendering of Elisabeth's Greeting from "Tannhäuser."

Mr. Plunket Greene and Mr. Leonard Borwick gave their second Song and Pianoforte Recital at St. James's Hall on Friday, December 14. The programme was interesting. Mr. Plunket Greene sang some quaint German songs of the thirteenth and fourteenth centuries, and others by Brahms, Cornelius, and Dr. Stanford; also some of the songs of the English counties arranged by Lucy Broadwood and J. A. Fuller-Maitland. Mr. Greene, who is an accomplished artist, deserves great credit for selecting songs by no means hackneyed: vocalists as a rule keep in one groove. Mr. Borwick's numerous solos were played in most finished style. We were glad to hear a Mozart Sonata. Pianists are now so fond of Chopin, Liszt, and modern music generally, that many excellent works by Mozart, Haydn, and other classical masters, are unduly neglected. Clementi may have written many dry sonatas, but there are some well worthy of revival. It is more than thirty years since one of them was performed at the Popular Concerts.

Berlioz's dramatic Symphony, "Romeo and Juliet," was given on Saturday at the Crystal Palace; many years have passed since it was last heard in London. The choral portions of the work are the least interesting; the instrumental music, however, represents Berlioz at his best. The plaintive "Romeo" movement is fine, but the two great numbers are the "Love Scene" and the "Queen Mab" Scherzo. The former won the admiration of Wagner, not prone to praise the music of his contemporaries, while the latter is remarkable for its imagination and for the rare skill in orchestration which it exhibits. The Symphony is also of historical interest. Berlioz was not the inventor of representative themes; but the characteristic use which he makes of the "love" motive in this Symphony cannot fail to have impressed Wagner, who at the time of its production was practically unknown. The performance at the Palace, under Mr. Manns's direction, was unequal. The instrumental music, especially the "Mab" Scherzo, was finely rendered, but the chorus was far from good. Miss Dews was the contralto, Mr. E. Wareham the tenor, and Mr. Norman Salmond the bass. The last-named artist did not give an impressive reading of the Friar's music. The whole of the programme, by the way, was devoted to French composers—Berlioz, Gounod, Massenet, and Méhul.

Mr. Emil Sauer has completed his series of eight pianoforte recitals. At the last one, on Monday, he played Beethoven's Sonata in F sharp (Op. 78), an interesting work, though, as compared with some of the other Sonatas, of minor importance. The pianist's reading was sound and sympathetic; the rapid Scarlatti-like passages of the second movement were given in a remarkably clear, crisp manner. Mr. Sauer disappointed us in his interpretation of Chopin's Barcarole, also in that of Liszt's "Erlkönig" transcription. But he was suffering from a severe cold with fever, and claimed the indulgence of the audience; it would, therefore, be ungracious to criticise. But we may venture to find fault with the version of Schubert's Impromptu (Op. 90, No. 3), which he used. Mr. Sauer has introduced many transcriptions into his programmes; and this is to be regretted, seeing that the literature of the pianoforte is extremely rich, and there are many excellent Sonatas and other works which are totally neglected by pianists. But to announce an Impromptu by Schubert, and to give a modern arrangement of it, is inexcusable. Mr. Sauer has justly attracted a good deal of notice: he is a remarkable pianist, especially in the matter of technique. Yet it is not in the greatest works—we refer particularly to Beethoven's Op. 53 and Op. 57—that he has given the greatest satisfaction.

It is curious to note the manner in which Rubinstein's death has been commemorated in London. At the Crystal Palace only a portion of the programme on November 24 was devoted to his music. Last week, the evening of Gompertz's chamber concert, the Royal College of Music gave in Rubinstein's memory, not one of his own Symphonies, but Tchaikowsky's in B minor (No. 6); the performance by the students, we understand, was one of high merit. On Tuesday the Royal Academy of Music also offered a tribute in the shape of the D minor Concerto, of which Miss Edith O. Greenhill gave a vigorous and intelligent rendering. Surely one or two of Rubinstein's exquisite songs might also have been included in the programme. At the latter concert Goring Thomas's Cantata, "The Swan and the Skylark," was given for the first time in London, under the direction of Dr. Mackenzie. The music has much delicacy and charm, but it is grateful rather than great.

Last Thursday evening Berlioz's "Faust" was given at the Albert Hall, under the direction of Mr. Randegger, and with success. Sir Joseph Barnby, who was unable to occupy his accustomed place at the conductor's desk, is one of our most active musicians, and everyone will sympathise with him in his forced cessation from work, and welcome him back when his health is restored. J. S. SHEDLOCK.

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LITERATURE.

Studies in Prose and Poetry. By Algernon Charles Swinburne. (Chatto & Windus.)

MR. SWINBURNE'S new volume of essays is as typical of him as any of the previous prose volumes of criticism which have proceeded from his pen. It has the same breadth of sympathy and appreciation—within certain limits—the same moments of piercing insight, the same power of occasionally putting into one trenchant phrase the essence of a book or a poem; but, unhappily, it has also the old defects both of literary style and of violence and extravagance in judgment. The praise and blame are almost always in the superlative degree. The good are all very very good, and the bad are all horrid. They do not approach each other by gradations. They are thrust into two classes, one of them to be overwhelmed by obloquy, the other to be praised so extravagantly that we lose sight of any dividing line between the lesser and the greater masterpiece, while the nicer points of criticism tend to disappear altogether in tempestuous eulogy or scorn. Mr. Swinburne, in fact, has not the temperament of the critic in the sense that Matthew Arnold had. There is not the same coolness of judgment or the same balance of expression. He divides the world of literature broadly into the sheep and the goats; and when he is not hurling anathemas at the goats, singly and collectively, he is respectfully patting the sheep. The warmth of his appreciation, it is true, is sometimes infectious; and the weight of his invective, when it is directed against work which we agree with him in detesting, is grateful and comforting; but even in the moments of our most cordial agreement we cannot help asking ourselves whether this is criticism. In a vast number of cases, in fact, it is not. Mr. Swinburne is a poet, not a critic. He has the vehemence of sympathy, the violence of repulsion, which belong to the poetic temperament. He has not the sobriety, either of style or judgment, which makes criticism weighty. Perhaps that is why, when we read his prose, we are led instinctively to study it rather in the light it throws upon the writer than in the light it throws upon his subject. When we read these essays on Victor Hugo we feel all the while that we are learning more of Mr. Swinburne than of Hugo. We are tracing the writer's moods, studying the bent of his sympathies, and making deductions therefrom, which shall help us in appreciating and interpreting Mr. Swinburne's own verse, and the changes which his attitude towards life would seem to have undergone

during the thirty years of his career. There are phrases and turns of expression in these *Studies* which irresistibly recall that first essay of the author's in literary criticism, or, at least, literary polemic, *Notes on Poems and Reviews*. All students of contemporary literature will remember this pamphlet, which appeared in 1866, at the time when a Homeric struggle was raging over the body of *Poems and Ballads* (first series). Mr. Swinburne's contribution to that struggle was this "reply" to his critics. In it the curious will find as it were the archetype of Mr. Swinburne's criticism. The style is the same—loaded with ornament, antithesis, epithet. The spirit is the same. Here are all the familiar excesses of diction, the tempest of praise, the torrent of imprecation, the piling of Pelion on Ossa, whether in the way of applause or disapproval. The very playfulness which for a moment may peep out has in it a concentrated scorn more deep than curses. And in both we find the same moments of illumination and insight; the same caustic touches, which, by their truth and lucidity, lighten up a whole page of somewhat turgid encomium or execration.

Most, if not all, of the essays in this volume have already appeared in various periodicals, many so recently as to be still remembered by even the most casual reader of Mr. Swinburne's work. Even when they appeared one by one and at considerable intervals, these defects of his style were noticeable; but it is when they are collected into a volume like the present that their disadvantages are most conspicuous. Mr. Swinburne's prose is like one of Mr. Beardsley's pictures, without any half tones or degrees of light and shade, masses of dead black side by side with spaces of pure white. We are blown from one to the other by the tempests of the author's sympathies, with no intermediate twilights to soften the contrast. Let us take one or two examples. Here is one on page 89:

"Do you suppose it is as easy to write a song as to write an epic?" said Béranger to Lucien Bonaparte. Nor would it be as easy for a most magnanimous mouse of a Calibanic poeticule to write a ballad, a roundel, or a virelai, after the noble fashion of Chaucer, as to gabble at any length like a thing most brutish in the blank and blatant jargon of epic or idyllic stultiloquence."

One quite agrees with Mr. Swinburne that the crowd of inferior verse writers, who fail so droarily in the art of writing epic or idyllic verse, would fail at least as signally if the time devoted to their twelve books of blank verse were given to the composition of a dozen roundels or villanelles. But the statement loses rather than gains in force by calling the writers "magnanimous mice of Calibanic poeticules," and their works "the blank and blatant jargon," &c.

Again, on page 90 we find:

"Sixth on the list of selected poems is a copy of verses attributed to Shakspero—of all men on earth!—by the infamous pirate, liar and thief who published a worthless little volume of stolen and mutilated poetry, patched up and padded out with dirty and dreary doggerel, under the senseless and preposterous title of *The Passionate Pilgrim*."

This is the language, not of criticism, but of Billingsgate; and, however just the author's view may be, diminishes rather than increases the weight of his opinion by the intemperate violence of its expression. The truth is that Mr. Swinburne, in the vehemence of his sympathies, misuses language shockingly, and by his free employment of invective in comparatively trivial matters, leaves himself really no adequate words to employ when he wishes to speak of things of higher importance. To speak of a telegraph post as an "incomparably disgusting object" is absurd, even when the post is unfortunately placed from an artistic point of view. A telegraph post is not "disgusting" if language is to have any precision at all, and it is not "incomparably" anything. Both epithet and adverb might be reserved for a greater occasion and a larger theme. But this piling up of epithet alike for purposes of eulogy and of contempt is the besetting sin of Mr. Swinburne's prose, and it is the same lack of restraint and moderation which makes him double all his adjectives, and heap up antitheses till his sentences become turgid and unwieldy. In fact, it is scarcely too much to say that if every second adjective in this volume were excised the style would gain in force. Let us take a sentence—almost any one will do—and examine it in this fashion.

"If the accusation of monotony or the charge of repetition brought against the greatest of lyric poets by the lazy malignity of envious dulness is as false and fatuous as it is common and easy, the same charge or accusation when brought against the most careful and conscientious of their commentators and exponents is inevitably more difficult to meet and to refute."

This really means that if the charge of monotony brought by envious dullards (according to Mr. Swinburne) against Victor Hugo is as false as it is easy, the same charge against his conscientious commentators is more difficult to refute. But why "accusation or charge," "false and fatuous," "common and easy," "charge or accusation," "careful and conscientious," "commentators and exponents," "meet and refute." It is not as if Mr. Swinburne used language with such exactitude that every one of these words had its special force in the above sentence. On the contrary, they are all used vaguely and indefinitely. They obscure, instead of illustrating, the author's meaning. And it is curious to note that this defect of style is not present, or at least not conspicuously present, in his French prose. One of the essays included in this volume, that on "The Cenci," is written in French of admirable lucidity, and with a restraint which the English essays so frequently lack. We all know that Mr. Swinburne is one of those men who seem born masters of more languages than many men learn in a lifetime, that he can write Greek, Latin, and French verse with equal facility and success; but that his French prose should be actually better than his English is certainly remarkable.

But it may perhaps be urged that this ungrateful part of the reviewer's task, the pointing out of a radical defect of a poet's

prose style, is unnecessary. Mr. Swinburne does not claim to be a stylist: what has to be considered is his judgment on literary questions, not the language in which it is conveyed. But unhappily his style and his judgment are so far one that both are marred by the same defect. There are, however, passages which are exceptions to this. The first essay of all, that on Sir Walter Scott's *Journal*, is, on the whole, very happy in its appreciation of a noble character. "Thank heaven," said somebody once, "we know nothing about Shakespeare." "Thank heaven," says Mr. Swinburne, "we know all about Scott. But this knowledge brings him so near to us that we feel it almost as difficult as his nearest friends must evidently have felt it to express the impression or translate the emotion it produces."

The "Recollections of Professor Jowett" (which appeared only a short time ago in one of the monthlies) is a less satisfactory piece of work. Indeed, there are passages in it which might well have been moderated, if not altogether excised; but it contains one acute criticism of the man which is too happily expressed to be readily forgotten.

"No man, I suppose, can enjoy the dignity and exercise the authority of a 'master' over boys at school or youths at college, without catching some occasional infection of autocratic infirmity; without contracting some dictatorial or domineering habit of mind or tone of manner which affects his natural bearing and impairs his natural influence. Even of the excellent husband of Jeannie Deans it is recorded that 'the man was mortal, and had been a schoolmaster.'"

The remark is admirably felicitous. Of Herrick, Mr. Swinburne writes with enthusiasm, but he admits "his general monotony of matter and of manner" as damaging to his fame. Two essays, on Webster and on Beaumont and Fletcher—of whom Mr. Swinburne writes with an appreciation which certainly does not err on the side of defect—are followed by one on "Social Verse," which displays the range of his knowledge of poetry to great advantage, while it also gives him an opportunity for onslaughts upon C. S. Calverley—"a jester, graduate or undergraduate, fit enough to hop, skip, and tumble before university audiences," and upon "a bad poet named Clough, whom his friends found it useless to puff," which some of his readers will not agree with. The essay on Wilkie Collins is one of the best in the book; while that in which he rends Walt Whitman, though at times somewhat ferocious in tone, is really not unjust. Those who have read the earlier essays will instinctively make allowances for the exaggeration of its style. Here is his summing up of the qualities of Whitman:

"A just enthusiasm, a genuine passion of patriotic and imaginative sympathy, a sincere though limited and distorted love of nature, an eager and earnest faith in freedom and in loyalty—in the loyalty that can only be born of liberty; a really manful and a nobly rational tone of mind with regard to the crowning questions of duty and of death: these excellent qualities of emotion and reflection find, here and there, a not inadequate expression in a style of rhetoric not always flatulent or in-

harmonious. Originality of matter or of manner, of structure or of thought, it would be equally difficult for any reader not endowed with a quite exceptional gift of ignorance or of hebetude to discover in any part of Mr. Whitman's political or ethical or physical or proverbial philosophy. . . . In other words, he generally means well, having a good stock on hand of honest emotion; he sometimes sees well, having a natural sensibility to such aspects of nature as appeal to an eye rather quick than penetrating; he seldom writes well, being cabined, cribbed, confined, bound in, to the limits of a thoroughly unnatural, imitative, histrionic, and affected style."

The general verdict is severe but just: that Whitman, with a little more sense and a good deal more cultivation, might have made a noticeable orator, while no amount of self-culture could ever have made him a poet. The short skit on the Bacon-Shakespeare controversy, "Tennyson or Darwin?" is not particularly amusing. Mr. Swinburne's hand is always a little heavy when he is playful.

The last half of the book is devoted to a series of essays on the posthumous works of Victor Hugo. With Mr. Swinburne's adoring worship for the great Romanticist we are all familiar. It permeates all his work and has left a lasting mark on his verse. But captious people may question whether, even with a man so undeniably great as Hugo, adoring worship is an attitude altogether compatible with sound criticism. But these studies are none the less interesting that they throw more light, perhaps, on Mr. Swinburne than they do upon the great French poet. There are delicious gleams of personal political feeling in them which, while they do not go far to illustrate Hugo, help us sensibly in forming our conception of Hugo's English disciple:

"The blindest and spitefullest childishness of poor old Citizen Chauvin is respectable compared to the grovelling abjection of Anglo-Saxon Anglophobia," &c.

But they contain, none the less, some acute pieces of criticism:

"The materialism of Dante's invention, however quaint and even gross it may seem to modern thinkers, is utterly at one with itself throughout: the materialism of Hugo's is so self-contradictory, so inconsistent in its accumulation of incompatible impossibilities, that we cannot even imagine a momentary and fantastical acceptance of it. . . ."

This is written of "La Fin de Satan." In the course of these *Studies* he has contrived to give us, by a clever selection of examples, an insight into Hugo's thought in its most varied phases. And for this alone, quite apart from their critical estimate of the poet, they provide interesting reading. Take, for instance, the following note of Hugo's on a conversation he had had with a young murderer under sentence of death:

"Everything fades away in sight of death except affectation. Good-nature vanishes, malevolence departs, the kindly man becomes bitter, the rough man becomes gentle, the affected man remains affected. Strange that death should touch you and not make you simple!"

The thought is new, almost audacious, but full of insight. And then the delicious epigram on the poplar, "Le peuplier est,

comme l'alexandrin, un des formes classiques de l'ennui." It is not just, at least to English eyes, but it embodies a mood so admirably. And the extraordinary concentration of pessimism in this:

"Homme, mon frère, nous sommes
Deux hommes,
Et, pleins de venins,
Deux nains.

"Ton désir secret concerte
Ma perte,
Et mon noir souhait
Te hait;

"Car ce globe où la mer tremble
Nous semble,
Pour notre appétit
Petit.

"Nous manquons, sur sa surface,
De place
Pour notre néant
Géant.

Altogether "interesting" is perhaps the word that best describes Mr. Swinburne's new volume of prose. Its criticism is not always just, and its style is generally intemperate; but it is valuable as throwing an additional light upon the temperament of a man who has influenced the educated thought of the latter half of this century more deeply than any contemporary poet.

ST. JOHN E. C. HANKIN.

Napoleon and the Fair Sex. Translated from the French of Frédéric Masson. (Heinemann.)

I AM far from saying that this book is worthless, for every part of the life of Napoleon, and everything that throws light on his character, is of value to the student of history; and if it is true that this extraordinary man, like Louis XIV. and William III., did not permit female favourites to direct his conduct, it is also true that his wonderful fortunes were powerfully affected and even shaped by women. How would it have been, for example, in the world's destinies had Josephine borne Napoleon a son, and had he not, in marrying Marie Louise, trodden on flowers that concealed the abyss of ruin? His relations, therefore, with women deserve attention; and, besides, they illustrate parts of his nature to be kept in light in a survey of it—the passionate ardour of his Southern blood, his lavish generosity, and the innate kindness of a disposition of intense human sympathies. This work, accordingly, *Napoleon and the Fair Sex*—I adopt the title of the English translation—is not without a certain kind of use. M. Masson certainly has proved himself to be an indefatigable and far-reaching explorer. Yet his studies have added little to what was already known; and, as the world has long been acquainted with the fact that, in an age of scandalous sexual licence, Napoleon was not a model of conjugal virtue, it is questionable taste, and not much to the purpose, to disclose what the French call "the mysteries of the alcove," to parade the details of his fugitive amours, and to dwell on the lives of his obscure mistresses. I am not surprised that M. Masson has given offence to members of the Bonaparte family, and to adherents of the Bonaparte following; and all that he tells us in these pages about his own political views,

his separation from the men who still uphold the standard of the twice fallen Empire, and his own special and devoted cult of Napoleon, is rather out of place and of little interest. The book, nevertheless, is learned and rich in details; and it contains a few particulars I have not met before. I have noticed only two rather absurd mistakes. It was the *Orient*, not the *Ocean* (p. 75), that carried Napoleon to Egypt; and the uncle of Marie Louise referred to (p. 272) was the "Duke of Würtzburg," not the "Grand Duke of Würtemberg." Mme. * * * too, need not have been veiled in asterisks; the lady, it is well known, was Mme. Duchâtel.

Napoleon's interview, at the age of eighteen, with a frail nymph of the Palais Royal is some evidence that, even when a boy, he avoided the sin of great cities, repeatedly condemned in his mature writings. I am not sure that he did not feel something like a real attachment at Valence, differing from the flirtations M. Masson speaks of. This is specially recorded in Lanfrey's History, and its object is said to have been a fine lady of rank. His attentions to Eugénie Clary are well known. His heart certainly was not touched; but Bernadotte owed his undeserved honours to this passing fancy of Napoleon's youth; and had Eugénie not become Bernadotte's wife, the fortunes of the Empire might have been different. The spectacle of the beauties of Paris, radiant in the Carnival of Thermidor, had a marked influence on the ardent nature of a young man who had seen nothing of the kind before. Josephine Beauharnais was Napoleon's first great passion. His devotion to this weak and shallow-hearted woman was passionate and intense for years, but all this is sufficiently known; here M. Masson tells us nothing new. It is unnecessary, too, to dwell on the misconduct of Josephine. Soon after her marriage she proved faithless; her levity and prodigality had been long notorious, and, at this time, she did not care for her husband at heart. The remarkable kindliness and good feeling shown by Napoleon in forgiving his wife, at the intercession of Eugénie and Hortense, brings out a side of his character that deserves notice; but the relations of the pair were thenceforward changed. Napoleon, indeed, showed no outward sign that his devotion to Josephine had lessened. She rose with him to the imperial throne; his hand placed an imperial crown on her head; she was constantly at his side in his imperial progresses. He was bound to her, too, by memories of the past; he perceived her value in representation and the pomp of his court; he thought of her as a fond companion and a friend. But respect and genuine love were gone; Napoleon was disenchanted and undeceived; and though certainly he would not have put her away—faded as her beauty was and her fair fame blemished—had she become the mother of an heir to the Empire, he no longer cherished her as a true wife. Josephine, on the other hand, became jealous and captious; she made scenes that did her little credit; her extravagance and frivolous tastes grew worse; and if, as seems probable,

she felt, in these years, a devotion for Napoleon she never felt before—self-interest, however, here largely concurred—she was occasionally fretful, capricious, annoying, peevish—a disagreeable woman in short, an unfit helpmeet for a Caesar, who, whatever his faults, had been one of the kindest of lords.

M. Masson sets forth these facts correctly; but he does not place them enough in relief: they reasonably account for a great deal that followed. Napoleon at this time was in the vigour of life; he was tied to an elderly woman he hardly loved; he had half the beauties of Europe at his feet; and the age was one of almost unbridled license. He gradually became an unfaithful husband; had a number of mistresses, some in high places; and, in short, conducted himself in relations of this kind like most of the crowned heads of the day. Yet he never sank into the sty of vice; these passing sirens had no effect on his mind; not one had a shadow of influence with him; with the exception, perhaps, of Marie Walewska, not one seems to have touched his heart. His generosity, too, to these frail creatures, even his care for their reputation, was very striking; and he never flaunted his misdoings in the open day—very different in this from that crapulous being called the First Gentleman of Europe in those times. And if he was not true to a rather unpleasant wife, he long scouted the idea of a divorce, pressed on him by nearly his whole family, and by politicians not wholly swayed by flattery. An accident, perhaps, gave this idea ripeness. He had not hitherto become a father—a fine lady, indeed, had wittily remarked, "On ne peut pas être grand homme en toutes choses"; he possibly doubted if he should have offspring. But a scarcely known mistress bore him a son—the "little Léon"—named in his will; Marie Walewska repeated the gift afterwards; and his thoughts unquestionably then turned to a second marriage. Yet—as M. Masson, who tells the tale of Marie Walewska extremely well, has pointed out accurately—Napoleon fought against a resolve which policy may have chiefly inspired: he often yielded to the pleadings of Joséphine and of the step-children he fondly loved; he rebuked Fouché and others for suggestions on this head. It is unnecessary to refer to the considerate kindness he showed when the divorce was arranged, to the lavish munificence with which Joséphine was treated, to the respect with which she was always surrounded. It may justly be urged that necessity of state required the annulment of this marriage, if it ever did. The pleas advanced for Henry VIII. apply to Napoleon with tenfold force; and it is truly ridiculous to observe how, in this matter, a certain class of writers have described the conduct of Napoleon as that of a brutal adulterer. These scribblers strain at the gnat and swallow the camel in this, as in many other instances: they forget that the head of the Imperial Hapsburgs gave his sanction to this act of Napoleon; they approve of the proceedings against Queen Caroline.

This volume contains rather a good account of the early life of Marie Louise.

She had nothing of Maria Theresa in her, and could never have been a great woman; but she had amiable, even attractive qualities, if her nature was essentially weak and insipid. She was brought up in the worst possible way, under a system of monastic seclusion, and of that overstrained prudery which has so often done fatal mischief to female character, by tickling the imagination and making the mind unhealthy. Napoleon's conduct to her is sufficiently known. He encompassed her with extravagant pomp; he was proud to see her the queen of the continent; he entrusted her with the highest charges of the state; he was prodigal of all kinds of attentions to her. But he did not really love her, we may be assured, in the sense of his first love of Josephine. His letters to her are without depth or passion; he considers her rather as the mother of his son, and the partner of his imperial greatness, than as the object of an attachment springing from the heart. And this, doubtless, and other reasons explain why he was often unfaithful to her, why especially he still clung to Marie Walewska. Unquestionably, too, in Marie Louise's presence he felt something of the awkwardness of the parvenu. She made him feel she was born in the purple, and that he had begun life as an obscure Corsican. There was never between them that chord of sympathy which is formed by similarity of rank and tastes. So far, however, as in her lay, so far as a shallow nature knows what love is, Marie Louise loved Napoleon for a time, though in after years she disavowed the sentiment. She was sent to him as a kind of imperial captive; she regarded her coming fate with aversion and terror; she thought of her future lord as the enemy of her house, as a half barbarian and relentless conqueror. But she was fascinated by the charm Napoleon inspired; she was grateful for his splendid munificence; she was proud of the extraordinary position she owed to him; she was touched, attracted, and became even fond. The true devotion of the heart was, nevertheless, wanting; in her being, indeed, it hardly existed.

I cannot agree with M. Masson that monarchic Europe conspired to make up the marriage of Napoleon and Marie Louise with a view to compass his ruin afterwards. Nor is it the fact that Marie Louise was false to the Emperor in the struggle of 1814. She carried out his behests as Regent; she really sympathised with his short-lived triumphs; she may have felt, as she said, that she had become a Frenchwoman. M. Masson tells a story that would lead us to believe that she informed the Allies of Napoleon's military plans; but he gives no kind of authority for this, and it is contradicted by all the known evidence. The story of the ill-fated woman when the catastrophe came is described in this volume, but the account of Ménéval is more ample and accurate. That account is a most striking example how weakness of character may become wickedness. Marie Louise when she abandoned Paris sincerely wished to rejoin Napoleon, perhaps even to share with him the bread of exile. But she lent an ear to detestable gossip about

infidelities laid to his charge—sins which, on an occasion like this, a true woman would have ignored—and her petty nature could not forgive the slight; “she cried petulantly, and with a show of pride.” Then came the abominable intrigues of Metternich, the pleadings of self-interest, the commands of the Allies, and, finally, the adulterous love of Neipperg. Marie Louise threw off Napoleon and fell, a false-hearted and degraded being; but, let us add, the unfortunate victim of one of the most revolting plots which history records. How Napoleon acted to her has been often told. He possibly did not know the whole truth; but he made allowances that few men would have made. He would not listen to evil reports, whether from regard to his son’s fortunes, or from the intense pride which was part of his nature, or simply from a wish to keep up appearances; and he spoke tenderly of his wife in his will. It may be said of this extraordinary man that he was ill-fated in his relations with women. Had Josephine or Marie Louise possessed greatness or strength of character, Napoleon’s career might have been different: he might never have been an unfaithful husband; his private life might have had no stain of vice. But when all the circumstances are fairly weighed, his conduct to women was very different from that which has been described by calumny; and no woman, be it said to his honour, diverted him from his duties as head of the state.

WILLIAM O’CONNOR MORRIS.

The Hero of Esthonia, and other Studies in the Romantic Literature of that Country. Compiled from Esthonian and German Sources by W. F. Kirby. In 2 vols. (Nimmo.)

THE *Kalevala* has now for some time enjoyed a kind of citizenship among us. Before the appearance of the English translation by Mr. Crawford, we had the German version of Schiefner and the French of Léouzon Le Duc. It was only in the nature of things, especially if we consider the universal enthusiasm for folk-lore, that the *Kalevipoeg*, the national epic of the Esthonians, should also be presented in an English translation.

The circumstances under which the *Kalevala* was first brought to the notice of the literary world by Elias Lönnrot in 1835 were perhaps not without suspicion. In the first place, it seemed strange that a people more or less in a rude state should be able to show a completely finished epic divided into books, just as the *Temora* of Macpherson had its *duans*. The present century has seen many literary mystifications, from the poems of Clotilde de Surville to the *Veda Slovena* of Verkovich. Testimony, however, has been borne to the authenticity of at least a great part of the *Kalevala*, although Lönnrot was in the same happy position as Macpherson: that is to say, he was not obliged to produce any MS. original of what he published. He could assert, as the Scotchman did, that his cantos were taken down from oral recitation. In the same way Surtees produced his “Bartram’s dirge,” and Allan Cunningham palmed off upon Cromeck his

fragments of Nithsdale and Galloway songs. But, as we have already said, the *Kalevala* cannot be considered spurious, since it has been accepted by so many scholars familiar with Finnish literature. It seems, however, generally acknowledged that there has been a certain amount of what we might call adjustment or dove-tailing, so as to form a complete epic. Outsiders would like to know how far this has gone on. Of course many persons who believe in the authenticity, more or less, of “Ossian” are willing to admit that the so-called poems were much tampered with by their supposed translator. So little attention was paid to the Finnish language and literature, until the country passed into the power of the Russians in 1809, that we can easily conceive the existence of a quantity of ballad poetry, which the cultured classes ignored. We are aware it has been denied that the Swedes depressed the national language, but we are unable to see the grounds for such a denial. Whatever may have been the motive of the Russians—and they were probably not sorry to weaken the Swedish element in the country—under their rule the Finnish language began to raise its head. Professors were even allowed to lecture in Finnish; and finally the *Kalevala* made its appearance, a finished epic which started full-grown like Minerva from the head of Jupiter.

But to return to our immediate subject. The Esthonians, an interesting branch of the great Ugro-Finnish family, whose area has been so accurately marked out in the Comparative Lexicon of Budenz, could hardly boast of any literature at all. Their language had been a tongue of peasants. The condition of these peasants under their German masters, who were feudatory to Poland, was indeed miserable. An old traveller, who published an interesting account of his journey in the Baltic Provinces in 1701, speaking of the nobility among them, says, “they have *absolutum imperium*, with the power of life and death over their subjects or peasants”; and further on he adds: “They [the peasants] readily submit to the old custom of being whipped with rods for any fault committed.” The earliest documents in their language, consisting of a few sermons, go back no further than the beginning of the seventeenth century.

It is now nearly forty years since the *Kalevipoeg* was ushered into the literary world, under the auspices of Dr. Kreutzwald. From the letters of this scholar, now dead, we can see that it was pieced together from fragments of genuine popular poetry, very much in the Macphersonian style. It is somewhat curious that Kreutzwald should have recognised here and there a suspicious element in the *Kalevala* itself. He was better able to do so, because he was no mean adept in the art of such compositions. In one of his letters he speaks of the *Kalevala* as resembling the Ossianic poems, and adds

“Einzelnes mag für Volkspoesie gelten, aber selbst tritt eine nachhelfende Hand vor, während andere Stellen aufstossen die offenbar fremdes Element enthalten” (Verhandlungen der Esthnischen Gesellschaft zu Dorpat, 1891).

Such is the position, then, of the original

text of the poem which Mr. Kirby may be said to introduce on this occasion to the British public. Of the *Kalevipoeg* he does not give us a complete translation, but only a prose summary. This was probably the better course to pursue if he hoped to find any readers, except those of the extreme specialist class. The *Kalevipoeg* consists of twenty cantos and about 19,000 lines. Mr. Kirby economises space by omitting the numerous lyrical interludes; and in order to enable his readers to follow the thread of the somewhat bewildering story, he gives a short summary of each canto before describing its contents at greater length. He identifies the hero with the Kullervo of the Finnish *Kalevala*. The condensation of this gigantic epic occupies at least half of our author’s first volume; and then we have a series of folk-tales chiefly taken from the work of Kreutzwald. Frequently it does not appear whether Mr. Kirby is translating from Esthonian or German versions. Of course in such very free and loose adaptations, where the matter is greatly condensed, it is not easy to test his accuracy; but in any case his book remains a valuable contribution to folk-lore. We rather wonder that he quotes Dr. Latham on these matters—a man who did some good service in his day, but in his specimens of Esthonian songs (as given, for example, in his *Russian and Turk*, 1878) he confessedly translates from Neus. His versions, therefore, are only translations from translations. This certainly takes away much of the poetry, but probably does not render the poem less serviceable, if we merely wish to extract folk-lore from it.

The tales which Mr. Kirby has selected are wild and fanciful. We can easily understand how, to our simple-minded ancestors, the country of the Finns and Lapps was the abode of witches, such as Milton has described in the often-quoted lines. This country was to the fifteenth and sixteenth centuries what Thessaly was to the Greeks and Romans. From these boreal regions, with their snows and mists, came the witches who daily prophesied the fate of the terrible Ivan of Russia, as the quaint Horsey has told us. Many of the elements of the tales are familiar from the folk-lore of other countries: the dogmen, the dwarfs malicious or otherwise, the wonderful smiths, the snoring giants, the mermaids and the will-o’-the-wisps. The section in vol. ii. devoted to stories of the gods and spirits of the elements strikes us as likely to prove interesting to all folk-lorists. Under the title of “Cosmopolitan Stories,” Mr. Kirby gives us a large number of those which are in vogue in countries much further west: thus, we have replicas of Bluebeard, Cinderella, Polyphemus, and Red Riding Hood. In the improbabilities which follow upon one another in these tales we are frequently reminded of the Slavonic legends; perhaps, however, generally speaking, they are not so picturesque. Of the date of many of them it would be difficult to conjecture, as folk-tales are so constantly interlarded with additions and modified in expression. Certainly, here and there we get a modern air of sentimentalism which we should not expect to find among the really ancient

tales of so rude a people; as, for instance, when we read (p. 134): "There was no sound but the sighing of the wind and the moan of the distant sea." Other similar passages may be found which analyse the emotions in a manner alien to the directness—we might almost say, abruptness—of the genuine folk-tale. Many of them, from other points of view, appear very modern indeed.

At the conclusion of the second volume Mr. Kirby gives us some translations of passages of the *Kalevipoeg* in the metre which has become so familiar to us from its having been adopted by Longfellow in his "Hiawatha." The concluding charm against snake-bite is curious. There is something in it like Shakspeare's song in "Midsummer Night's Dream," "Ye spotted snakes," &c. The bibliography at the end forms a useful addition *zur Orientierung*, as the Germans would say. From it we see that as long ago as 1868 Mr. Baring-Gould gave an account of the poem in *Fraser's*. It is strange to find that as early as 1795 a notice of Esthonian literature was published in London. That the Esthonians should have been regarded as "Slavonians" at that time was only natural in the confused condition of ethnology. Even the once renowned Dr. Dunham, nearly forty years later, in the beginning of his History of Poland, makes the strange statement that the Lithuanian and Finnish languages are identical. *Mais nous avons changé tout cela*; and now every schoolboy can classify the Aryan languages for us.

But, after all, the names of Kreutzwald and Neus must be held as the guarantees of the genuineness of such Esthonian literature as has been published. That so eminent a scholar as the late Alexander Schiefner should have believed the *Kalevipoeg*—at least in parts—to be a real national song is a valuable testimony to its authenticity. And now, thanks to Mr. Kirby's labours, English folk-lore—for it is they who will chiefly take interest in the book—will be able to criticise the Sagas of the land of marshes inhabited by the strange race which has no history, and has slowly retired before the great Aryan waves of conquest or become engulfed in them.

W. R. MORFILL.

Poems, Old and New. By George Cotterell. (David Nutt.)

THERE is one quality in poetry which is not adequately recognised. This quality pertains in particular to physiognomic poetry, that which bears unmistakably the impress of a creative individuality. While, to mere "attractiveness," it is what courtesy is to politeness; to charm, it holds the relationship of fancy to imagination. This quality is winsomeness.

Of course by the word charm something more is meant than that which is charming. Charm is the magic moonlight of art. That which is charming may be anything from a dainty triolet to a sonnet-sequence: the faculty "to be charming" is sometimes innate, sometimes a knack, sometimes fortuitous, sometimes controlled and directed

skill. But charm eludes the most wary seeker among those who are not natural heritors of its priceless secret. It is a thing apart.

This bloom, this fragrance, which is to the flower of poetry what expression is to human beauty, rests primarily upon that which is rare and distinctive. It is the adornment of simplicity, rather than of what is impressive by reason of brave similitudes and hazardous audacities. Naturally it is claimed by the presumptuous, and is travestied by them. Unfortunately, the large uncultured public, or, rather, that public whose culture is restricted and collective rather than catholic and individual, is ever apt not only to debase charm by the application to it of the term "charming," but to accept the trained artifice of the cage-bird for the sweet waywardness of the wood-note wild. Pre-eminently, the minor poetry of our day is "charming": but only in the occasional lyric excellence of one or two of our younger poets do I find charm—in that high sense of the word which it is meant to convey when wedded to mention of "La Belle Dame sans Merci," or the "Ode to a Nightingale," or that on Melancholy, or to "Kubla Khan."

Winsomeness, however, has no narrow significance: it is a word of many vistas, of far horizons, as, for example, are "style," "beauty," "spiritual," "Schwärmerei." It is a physiognomic expression akin to charm. The more rare of the two is discoverable only on the high planes of genius, though genius may frequently lack it; the less rare, though never common, may be, and perhaps generally is, native to the lower slopes. The familiar sophistry, that genius is one and indivisible, and can have no degrees of comparison, because it either is or is not, would set itself over against this distinction; but, as is of course logically demonstrable, there are degrees in genius, as in spirituality, virtue, fortitude, or as in the converse of these. The fellowship of genius is an equal brotherhood: its motto, *de facto* as well as *de jure*, "Liberty, Equality, Fraternity." So, in the communion of the saints, all are saintly; but the seraphim are above the angels, and the Powers above the seraphim, and the Dominions above the Powers.

It is, accordingly, in no veiled deprecation, but with recognition of one of the most delightful qualities of poetry, that I particularise winsomeness as the distinctive characteristic of the *Poems: Old and New*, of Mr. George Cotterell. These poems are the blooming of an aloe, and that aloe is the poet's inner life. *Poems: Old and New* is the only book of a poet who for many years has contributed verse occasionally to weekly and monthly periodicals, of a critic of taste at once catholic and severe, of a writer of quiet distinction. If it has the slight faults of proportion incidental to a promiscuous gleaming among the harvests of youth, early manhood, and middle age, it has the advantage of an anthology: we may be sure that we have here what the author himself regards as his best and most representative.

Obviously these poems are not arranged chronologically. It requires little critical insight to discern that the narrative poem

"Constance," at the end of the volume, and its immediate predecessor, "Nathan," while the work of the same man who writes the "Prelude," are not the achievement of the same artist. They are graceful in imagery, delicate and fine in sentiment, and have the atmosphere of poetry; but they are less mature, both in style and thought. Keats is the star by which this pilgrim of song steered his "poetic barque" in his early voyages. "Constance" is, in conception, inferior to its companions, but is wrought with all the compelling heed of the poet in love with his theme. "Violets" is probably of later date. It is one of the most intimate poems in the book; and though allied in scope and method to the English idylls of Tennyson, it has a strong personal and distinctive note. "Still with a conscious effort to be at rest" is, however, one of the lines in this blank verse poem which cannot be accepted as a decasyllabic heroic, even with the obvious demand upon elision. "Nathan," again, is finely conceived and finely done.

So much for the early poems, though they are not thus distinguished in Mr. Cotterell's volume, where, indeed, they occupy the final pages, which might be supposed to hold the latest writings. A marked maturity of thought and style distinguishes from them poems such as "Arethusa" and "The Coming of May," "Pansies" and "The Return of the Wanderer," and, in particular, from what is, in the estimation of the present writer, the most delightful lyrical composition in the collection, the "Prelude." This is a dedicatory poem, filled with a sweet and grave seriousness, which must appeal to all readers. The short, rippling, irregular quatrains are indicated as having been written "above Glen Fruin," the lovely strath which divides the salt fjord of the Gairloch from the land-girt waters of Loch Lomond.

"A climb in clear September weather,
Up hills we should have climbed together,
You, dear, and I,
Through belts of heather.

"But eastward to my westward, nigh
That Northern Sea we sojourned by,
You kept your tether,
And let me fly.

"Ah well: the wanderer from the nest
Comes from his wanderings back to rest;
His happy fate
Blends rest and guest.

"But sitting here,
With all this ample prospect near—
Broad glen, deep glade,
Mountain and mere—

"I feel you east and west pervade,
Your magic plays with light and shade,
Makes far things clear,
While near things fade;

"For, with a necromancer's spell
That works some wonder passing well,
As fair to see
As strange to tell,

"The thought of you brings back to me,
With yet a finer wizardry,
The surge and swell
Of memory.

"These, on my mount of vision here,
Come back to me with smile and tear,
The thought of you
Has brought them near;

"Has given the sky a lovelier blue,
And opened to my longing view
Vistas more clear,
Horizons new."

A delicate and reserved intimacy with Nature is manifest throughout this volume, and particularly in the several flower and bird pieces near the beginning, all of which have a sweet lyric flow and a delightful abandon. Of these, "Pansies" is perhaps the most haunting.

"Flowers, sweet flowers, for Psyche my bride,
I planted them long ago;
I tended them well at eventide,
And the morrow saw them blow—
Lily and rose and violet,
Tall moon-daisies and poppies fine,
Patches of fragrant mignonette,
And wings of columbine:
And I said when I saw how fair they were,
'O, glad will my Psyche be!
The fairest flowers for a bride more fair,
And the fairest bride for me.'"

Through obvious symbols the poet proceeds to tell his story, a story germane to the experience of each of us who have in any way loved, suffered in love, and known the resurrection of love. The poem is one of singular beauty. A fine lyric emotion, a liberal music, characterise "On a Cliff," where the lift of the sea-wind and the chime of the waves far below afford to the singer something of their blithe rhythm. Among the several poems of places, I am glad to see some lines inspired by Loch Duich, one of the loveliest, though least known, of the Highland lochs. "Galatea" would be wholly delightful, were it not just a little reminiscent of the most perilous of all masters to follow. The Swinburnian music is always unmistakable, however cunning and deft the Marsyas who would cope with him on that

"Rare lute that none outvies,
Or thrills, so, all the scale."

But in "Arethusa" we have a poem in irregular, rhymeless measures which is all the poet's own, and a very charming "own."

With "Arethusa" I imagine that the later poems give place to those of earlier date. On the whole these do not seem to me so excellent, so convincing, despite the unmistakable charm of a poem such as "The Hesperides." But among them are lovely pieces; none, to my mind, superior to "In the Twilight," with its grave music:

"Far off? Not far away
Lies that fair land;
Shut from the curious gaze by day,
Hidden, but close at hand;
Let us seek it who may.

"Is it not a land like ours?
Nay, much more fair;
Sweeter flowers than earthly flowers
Shed their fragrance there,
Faded not with the passing hours.

"Soft are all the airs that blow,
Breathing of love;
Dreaming soft the vales below,
The skies above,
And all the murmuring streams that flow.

"There are daughters of beauty, the host
Of nymphs of old time;
All the loves of the poets who boast
Of their loves in their rhyme—
Loves won, and the sadder loves lost.

"Fair, passionless creatures of thought,
Most fair, most calm;
The joy of whose beauty has brought
To the soul its own balm;
Not desire that cometh to nought."

Here I must take leave of a book whose distinctive characteristic is, as I have said, winsomeness: the winsomeness of severe thought and delicate sentiment, finely and soberly expressed.

WILLIAM SHARP.

NEW NOVELS.

Queen of the Hamlet. By H. F. Lester. In 2 vols. (Chapman & Hall.)

A Bad Lot. By Mrs. Lovett Cameron. In 3 vols. (White.)

A Bootless Bene. By M. E. Le Clerc. In 2 vols. (Hurst & Blackett.)

A Life for a Love. By L. T. Meade. (Digby, Long & Co.)

Zachary Brough's Venture. By Elizabeth Boyd Bayly. (Jarrold.)

Sister Angela; or, Wedded by Fate. By Mrs. Georgie Sheldon. (Henderson.)

At the Gate of Samaria. By W. J. Locke. (Heinemann.)

Raymond's Folly. By E. St. John Leigh. (Elliot Stock.)

The Accountant. By F. H. Mel. (Remington.)

MR. LESTER'S *Queen of the Hamlet* is by no means equal to the same author's *Hartas Maturin*. It has not the same vigour and originality; and yet it is decidedly above the average, and contains more than one scene of excellence. The old maiden lady who owns the village of Mallow, and rules it with a rod of iron, is drawn admirably. Mingled with her denunciations of the new social order and her mission to crush vice, dissent, and Radical politics—which with her are only different forms of the upas tree of evil—there is a strange touch of romance connected with the vicar, whom she had loved in her youth, but who had passed her by for a more comely partner. The vicar's daughter, Dorothy Hemming, is a charming creature; and her unconventional wooing by the musical genius Clive—who turns out to be a wealthy suitor—is told with real spirit and many an amusing *contretemps*. Prof. Bannerstaff, who made it profitable to reconcile science and theology by well-paid lectures, is a humbug; but we forgive him a good deal for the sake of his daughter Miriam. Excellent, too, is Miss Rachel Strutt, the younger sister of the lady of the manor, over whom the great woman rides rough-shod. Where the story fails, is in its lack of a strong consecutive interest. It has little that can be called a plot; yet it is in parts very bright and sparkling, and Mr. Lester's whimsical humour finds frequent vent in the episodes of village life. The last scene of all has a genuine touch of the pathetic about it.

Mrs. Lovett Cameron writes with such vivacity, and elaborates her plots so skillfully, that it is a pity she does not choose more elevating subjects. Here, for example,

is her latest story, *A Bad Lot*. We defy any one to get up a real interest in the characters. They almost all belong to the seamy side of life, while Julian Temple, who is considerably better than the rest, is vague and shadowy. The "bad lot" referred to is the family of Gordon Forrester. First there is the father himself, a man of good birth, who does not think it beneath him to live upon small tradesmen, whom he anathematizes when they apply for what is their due. The only smart thing in the book is the remark which he makes to a friend whom he has victimised for £50, when he assures him that after his death there will be found written upon his heart the words, "To account rendered." His whole existence consisted of a series of petty shifts to avoid the Bankruptcy Court. Forrester had three daughters. The eldest, Dorothea, or "Dottie," was a tall, large-made young woman, of Juno-like proportions, who had a "book" on every turf event as it came round; the second, Millicent, was a good horsewoman, an excellent billiard and tennis player, who smoked cigarettes in public and a short black pipe in private; and the third, Eleanor or Nelly, was certainly the best in the bunch—yet she, when at innocent sixteen, was invited to elope by the greatest villain in the novel, Colonel Vane Darley, who had a wife living in America. But the most despicable of all the characters—for there was something good in all those above-mentioned—is a Mrs. Hartwood, the widow of a clergyman, who was so utterly base as to take from a youth dying of consumption his clever original designs and pay him fourpence each, she herself receiving fifteen shillings for them as her own productions. Nelly Forrester was engaged to a priggish young barrister, Cecil Roscoe, who unceremoniously threw her over when he heard of stories to her discredit. She was thoroughly pure and innocent, however, and in the end Julian Temple discovered her worth and married her. The present story is the thinnest and poorest of the author's which we remember to have read.

We regret that Miss Le Clerc has chosen certain phases of the Irish question as the groundwork of her new book. She has written several charming novels before this; indeed, her *Mistress Beatrice Cope* would do no discredit to any living writer of historical novels; and for this reason her new venture is all the more disappointing. There are isolated passages of considerable power in it, but the gloom of Irish boycotting hangs over all. The Moreen family, who are alleged to be laid under the ban, are a good and kindly-disposed race; and we have great sympathy for Francis Scanlan, a man of superior mental powers, who has been dragged into the position of leader of the disaffected Irish almost against his will. The incidents may or may not be founded on fact; but the whole tone of the narrative is against the peasantry and in favour of the squireen, and here is ground at once for dividing readers into two hostile camps.

A Life for a Love is a story of a more sensational type than Mrs. Meade usually

writes. Mortimer Paget, the head of a great city house, has a beautiful daughter named Valentine, who is wooed by Gerald Wyndham. He is allowed to marry her, after a mysterious conference with her father, the upshot of which is that after a year's wedded happiness Gerald is to go out to the Antipodes, and is never to be heard of again. His life has been heavily insured in various offices; and he is to sacrifice himself in order that Mr. Paget may repay by means of his insurance money a sum of £80,000 left with him in trust for another. We shall not trace the fortunes or rather the misfortunes of Wyndham, who is supposed to be dead, but reappears after three years. His constitution, however, has really broken down, and he dies after some momentary gleams of happiness, following upon the reunion with his wife. She is a noble woman, and after the death of her husband she surrenders everything in order to discharge her father's indebtedness. The narrative is interesting enough, though wildly improbable. We noticed several excruciating misprints. The author of *The Evidences of Christianity* is spoken of as Pailey, and the famous line in Keble's hymn is quoted, "Son of my soul." There are several good studies of children in the volume.

It would be impossible to read *Zachary Brough's Venture* without feeling the emotions deeply stirred. Indeed, the story is almost too painful in its pathos. Brough is a straightforward Christian man, without cant, who fills his life with good deeds. His last "venture" is a noble effort to restore to sanity and usefulness a brilliant artist, who has wrecked his life and brought his wife to the grave by his passion for strong drink. The artist's little daughter, and a sterling little fellow named Chris, aid in the good work, and after a desperate struggle they succeed. The whole tone of the narrative is of an elevating order, and the style in which it is written is clear and effective.

Sensationalism run mad might fitly describe *Sister Angela*. Twice the heroine saves her husband from death, only to be parted from him by his fiendish mother and her daughter, who are plotting to secure him as the husband of the latter. The daughter has no real affection for him, but an enormous fortune hangs upon his capture by the matrimonial schemers. They are just on the verge of success, when all their plans collapse like a house of cards, in consequence of a succession of startling incidents.

The heroine of Mr. Locke's story is a young lady artist with strong Bohemian proclivities. From the superior heights of genius and unconventionality she loathes her less gifted relatives in the country, and her great soul is straitened until she emancipates herself. Flying to London she enters upon an artistic career; and her striking appearance captivates first a moral young fellow named Kent, and then an immoral young fellow named Thornton Hammerdyke. She marries the latter, and a very distressing time they have of it. There is a good deal of the animal in both

of them; and although Hammerdyke is a brute, and behaves with great cruelty towards his wife, we cannot say that we care for the lady herself. Hammerdyke was a celebrated traveller, and one of the incidents in his early career was a wholesale slaughter of niggers. After his marriage he foreswore Africa, and tossed up as to whether he should go into politics or on the turf. Politics won; but after some truculent experiences—during which his wife separated from him because he had violently assaulted her—the political sphere failed him. Once more he went abroad, the Belgian Government having commissioned him to reform the administration in a wide tract of country, whose borders were infested with Arabs. Here he had the decency to get himself killed, which left the way free for his wife to marry Kent. The title of this novel—*At the Gate of Samaria*—furnishes no idea of its substance. Though by no means destitute of ability, it belongs to a class of which we are utterly wearied.

Raymond's Folly is intended to teach that every man is the architect of his own future. Raymond Hayles built very badly: in fact, he was a wicked young man, who threw over a good young lady for a frivolous one. When he found out his mistake, he wanted to go back to his first love without any marriage ceremony. But the good young lady withered him up with her scorn, and he went from bad to worse. He came to see his mistakes, however, in the end, but his highly moral brother had already won his old flame for his bride. The story has no pretensions to literary merit, and the religious adjurations of some of the characters are rather too obtrusive.

The opening of *The Accountant* is certainly unusual; for we there find a dying doctor leaving a good sum of money to his two supposed nieces, but accompanying the bequest with the unpleasant information that they are his illegitimate daughters. The "accountant" is the son of the doctor's old friend Greig; and he, on application, is to steer them through any difficulties they may fall into. We are not greatly enamoured of Cosmo Greig, nor, indeed, of any of the characters, among whom is a very bad "bookmaker," who comes to a terrible end.

G. BARNETT SMITH.

CURRENT LITERATURE.

Diary of Anna Green Winslow: a Boston School Girl of 1771. Edited by Alice Morse Earle. (Archibald Constable.) The researches of Miss Earle into the manners and customs of New England in the olden time have already resulted in two highly interesting volumes about the early Puritans. The present contribution to the subject has reference to a somewhat later date. The diary, as here given, was commenced near the close of 1771 and continued for a year and a half, the last entry being dated May 31, 1773. The writer was between ten and twelve years of age, but the style might well suggest a much older girl. Childlike simplicity and directness are, however, visible throughout. The language is nicely chosen, although sometimes pedantic—"this day, the extremity of the cold is somewhat abated" rivals a famous early utterance of Macaulay's—and the

ideas expressed indicate great intelligence. "It is an even chance," says Miss Earle, in her graceful "Foreword," "which ruling thought in the clever little writer—a love of religion or a love of dress—shows most plainly." The vanity, however, is perfectly innocent, and the piety entirely free from priggishness. The writer, although modest, is not blind to her rights and dignity. Thus, after for some time sending her journal to her parents jointly, she addresses a protest to her mother: "My Hon^d Papa has never signified to me his approbation of my journals, from whence I infer, that he either never reads them, or does not give himself the trouble to remember any of their contents, tho' some part has been address'd to him, so, for the future, I shall trouble only you with this part of my scribble." In another place a critical spirit manifests itself, for, when the Rev. Mr. Hunt makes a pastoral call—"After the usual salutations and 'When did you hear from your papa,' &c., I ask'd him if the blessing pronounced by the minister before the congregation is dismissed is not a part of publick worship? 'Yes.' 'Why, then, do you, Sir, say, 'Let us conclude the publick worship by singing?'" The allusions to literature are not numerous. Mention is made of a New Year gift of "The History of Joseph Andrews abbreviated. In nice Guilt and flowers covers"; and, as a consequence, a few days later, we find that the diarist's aunt (with whom she lived) has been comparing the Rev. Dr. Pemberton, rolling up the pulpit stairs, to Parson Trulliber. On another occasion a reference occurs to a copy of *Gulliver's Travels*, "abbreviated" lent by a cousin "which aunt says I may read for the sake of perfecting myself in reading a variety of composures." Incidentally, we learn the fate of a certain Betty Smith, whom Mrs. Winslow had once tried to reform; but in vain, for "no sooner was the 29th Regiment encamp'd upon the common, but Miss Betty took herself among them (as the Irish say), and there she stay'd with Bill Pinchion and awhile." Then she got into jail for stealing, and made an appearance at the "publick whipping post." All which Puritan methods for moral reform failed, for she took to stealing again, and the inevitable end is noted in a way which shows that, in those times, it was a common enough matter: "Last Wednesday Bet Smith was set upon the gallows. She behav'd with great impudence. Thursday I danc'd a minuet and country dances at school." A fashion of headdress of that day—worse even than the fearful "chignon" of a later period—is thus graphically described:

"I had my heddu roll on, Aunt Storer said it ought to be made less, Aunt Deming said it ought not to be made at all. It makes my head itch and ach, and burn like anything, Mamma. This famous roll is not made *icholly* of a red *Cow Tail*, but is a mixture of that and horsehair (very coarse) and a little human hair of yellow hue, that I suppose was taken out of the back part of an old wig. . . . Nothing renders a young person more amiable than virtue and modesty without the help of fals hair, red *Cow Tail* and D— (the barber)."

The book is a pleasing and touching little record of a few months in a short, simple and happy life, for the writer died when she was nineteen years old. With the aid of Miss Earle's excellent notes, it is valuable for the light it throws on the social life of New England just before the Revolution.

Maximilian and Carlotta. A Story of Imperialism. By John M. Taylor. (G. P. Putnam's Sons.) We had lately to review Mr. Burke's *Life of Juarez* (ACADEMY, June 2, 1894), in which the reign of Maximilian was treated from the point of view of a Mexican

Liberal. Here we have the same career dealt with from the point of view of the United States. The two accounts do not differ essentially. Mr. Taylor is more touched with pity for the fate of Maximilian and Carlotta: he is more in sympathy with what was chivalrous in their action; but, unconsciously, unwillingly as it were, the real weakness of Maximilian's conduct is disclosed here even more fully than in Mr. Burke's volume. None but a weak man would have penned the excessive longing for the mere trappings and pageant of royalty, which is quoted on p. 96, and this nine years before the offer of the Empire of Mexico was made to him. None but a weak man would have believed in the literal truth of Estrada's words in presenting the crown. And throughout his career it was the same: he went to Mexico relying on the clerical and conservative party, and at once he offended them without gaining any of the Liberals. He never seems to have taken the action of the United States into account at all; yet they were the real masters of the situation. He could not see how impossible it was for Napoleon III. to help him when once the United States had made their decision known, with three such generals as Grant, Sherman, and Sheridan, and a million of men behind them to enforce that decision. Every opportunity was given him to retire with dignity, like Amadéo did from Spain a little later, and even to make his personal escape, when the retribution he had brought upon himself by the infamous decree against which his Belgian soldiers protested was close at hand. This is the story told here with enthusiastic admiration of Carlotta, with full appreciation of the better qualities of Maximilian, but also showing conclusively the inherent hopelessness of the attempt, when once it was seen that the Confederate States must fall before the armies of the Union. There is a provoking absence of dates to many of the official papers and letters quoted. The value given to some of the hasty opinions of the European press of the day almost raises a smile; but this is more than counterbalanced by the utterances of American statesmen and generals here given. The word "Mexican" throughout is used in a peculiar sense, being restricted to the white inhabitants of Mexico. This is significant. The book will interest all who wish to read the story of Maximilian and Carlotta from the writer's point of view; and, after all, this is the one most to be considered.

Elizabeth Jane Whately: Reminiscences of her Life and Work. By her Sister. (Seeley.) This memoir of one of the gifted daughters of Archbishop Whately will be read with interest in many a land. Miss Whately's life was one of almost constant travel, sojourning for a few months, according to the season and the requirements of her feeble health, in Cairo, Italy, Switzerland, Belgium, France, or Spain. Wherever she went she joined herself to fellow-workers in the cause of spreading Evangelical Protestantism. By these she will be much missed, by them her memory will be highly cherished, and to them this little memoir will be most welcome. For others, from a literary point of view, it is marred by a certain vagueness. The authoress forgets that all her readers are not so well acquainted with the relationships of the Whately family as she is herself; and it is difficult for a stranger to make out who "her family" are at a given date, or to guess who are the unnamed married nieces whom she visits. The same fault is seen in the description of her work in Spain, in Switzerland, in Italy: we need to know far more definitely the localities and persons before we can take real interest in the story.

The Writings of Thomas Paine. Collected and edited by Moncure Daniel Conway.

Vol. II. (G. P. Putnam's Sons.) This volume covers the period from 1779 to 1792. The principal item, both in length and importance, is the "Rights of Man," the second part of which was published in the latter year. Mr. Conway prefaces it with an interesting explanatory note, in which he is, we think, unnecessarily severe on Burke. It is not essential for the justification of Paine that we should underrate the merits of his formidable opponent. Another interesting item is "Dissertations on Government: the Affairs of the Bank, and Paper Money," a political pamphlet issued in Philadelphia in 1786. Herein Paine discourses on the subject of paper money with his usual common sense. The editor's work throughout the volume is careful and conscientious.

El Doctor Wolski; Paginas de Polonia y de Rusia. (Madrid.) This novel is written by a Spanish lady resident in Russia, who knows intimately the locality which she describes. The theme is the struggle between the persistent optimistic temperament of the Pole and the cynical pessimism of the Russian, which ends in Nihilism. The scene is laid on the Volga, and the story shows how many are the festering sores in Eastern Russia, and the large element of wild barbarism, which still exists there, to thwart every effort of the philanthropist. The plot is not skilfully constructed; the merit of the work lies in the descriptions, and in the separate situations, which have an air of truth.

NOTES AND NEWS.

UNDER the title of "Illustrated Standard Novels," Messrs. Macmillan & Co. propose to publish a series of reprints of famous works of fiction, which may fairly be considered to have taken an established place in English literature. Each novel will have for introduction a prefatory notice written by a critic of distinction, and each volume will contain about forty full-page and other illustrations. The first volume of the series, to be published on January 15, will be Maria Edgeworth's *Castle Rackrent* and *The Absentee*, illustrated by Miss Chris Hammond, with an introduction by Anne Thackeray Ritchie. This will be followed, at intervals of one month, by Captain Marryat's *Japhet in Search of a Father*, with an introduction by Mr. David Hannay, and by Michael Scott's *Tom Cringle's Log*, with an introduction by Mr. Mowbray Morris. Among the authors to be represented later are: Jane Austen, Susan Ferrier, Thomas Love Peacock, Thomas Galt, and George Borrow.

PROF. C. H. HERFORD, of Aberystwith, has undertaken to edit, for Messrs. Blackie & Son, a series under the title of "The Warwick Library," which will aim at presenting some of the masterpieces of English literature in a new garb. Each volume will deal with the development of some special literary form, will be illustrated by a series of representative specimens, sparsely annotated, and will be preceded by a critical and analytical introduction. The first volume, *Pastoral Poetry*, with an introduction by Mr. E. K. Chambers, will be ready before Easter. Prof. C. E. Vaughan will be responsible for a volume on *Literary Criticism*, Prof. Raleigh for one on *English Letter-Writers*, while a volume of *Tales in Verse* will be the editor's own contribution. Other volumes will follow.

MESSRS. RICHARD BENTLEY & SON announce the Reminiscences of the late Mrs. de Morgan, edited by her daughter, and illustrated with a portrait. The volume will also contain some letters addressed to Prof. de Morgan and his wife.

MESSRS. LONGMANS have in the press *The Evolution of Whist*, by Dr. William Pole, being

a study of the progressive changes which the game has undergone from its origin to the present time.

THE second volume of the re-issue of the "English Men of Letters" series, to be published about the middle of January, will contain Mark Pattison's *Milton*, Mr. William Black's *Goldsmith*, and Mr. Goldwin Smith's *Cowper*.

THE latest list of the announcements of the Kelmescott Press includes a new prose romance by Mr. William Morris himself, entitled *Child Christopher*. It will occupy about three hundred 16mo pages, and will be printed in black and red, in the Chaucer type, with new borders. The edition is to be limited to 600 copies.

PROBABLY the largest price ever asked for a new book is the 120 guineas demanded for a vellum copy of the Chaucer folio, now being printed at the Kelmescott Press, with woodcuts designed by Sir E. Burne-Jones, and large ornamental borders by Mr. William Morris. The copies printed on paper have all been bought already.

A NEW volume of short stories by Andreas Burger, entitled *Thistledown and Mustard Seed*, is announced by Mr. Elliot Stock for early publication; and also an English translation of Schaeffer's *New Year's Eve*, by Paul Kuntz.

THE illustrated edition of Mr. Crockett's *The Stickler Minister* is already completely sold out, and *The Playactress* of the same writer will enter its second edition next week.

WE have received a prospectus of "The Bibliographer's Manual of Gloucestershire Literature," being a classified catalogue of books, pamphlets, broadsides, and other printed matter relating to the county of Gloucester, or to the city of Bristol, with descriptive and explanatory notes. The joint authors, who have been engaged on the work for seven years past, are Mr. F. A. Hyett, deputy-chairman of the Gloucestershire quarter sessions, and the Rev. W. Bazeley, rector of Matson, near Gloucester. They have strictly confined themselves to books of topographical interest: that is to say, they have excluded, for the most part, works on general subjects, whose only association with the county is that they are by local authors, or were locally printed. But for the class of books they do record, they have searched all public and private libraries; and they have been careful not only to describe accurately every book, but also to mention where a copy is to be found. The mode of arrangement adopted is: (1) works relating to the county generally, (2) those relating to the Forest of Dean, (3) those relating to particular parishes and towns, (4) those relating to Bristol. In addition to an index of authors and local printers, there will be a special bibliography of Chatterton and the Rowley Poems. The work will form three volumes of not less than 400 pages each, the first of which will be ready early next year. It is being printed by Mr. John Bellows, of Gloucester; and the number of copies will be strictly limited to the number of subscribers.

A COMMITTEE has been formed—of which the Rev. W. E. Collins, professor of ecclesiastical history at King's College, is secretary—to commemorate the two hundred and fiftieth anniversary of the death of Archbishop Laud. Special services will be held, on January 10, in the old parish church of Allhallows, Barking, where his body was buried before its final removal to the chapel of St. John's College, Oxford. A course of five lectures will be delivered in the church, among which we may mention: "Laud's General Position in relation to the Church of England," by Bishop Creighton; "Laud's Educational Work," by Prof.

D. S. Margoliouth; and "Laud's Personal Religion," by the Rev. C. H. Simpkinson. An exhibition will also be held in the parish schoolroom of MSS., pictures, and objects of interest associated with Laud and his times. St. John's College, Oxford, has promised to lend his autograph diary, the Vandyke portrait, and a bust by Sueur; St. John's Cambridge, the copy of the Coronation Office of Charles I., in his handwriting, which was recently edited by the Rev. Christopher Wordsworth for the Henry Bradshaw Society; while from Lambeth Palace Library are coming two volumes containing autograph letters and several books bearing his signature. A full Laudian bibliography is being drawn up; and it is hoped that this, together with the lectures and the catalogue of the exhibition, may be published as a permanent memorial of the commemoration.

DR. KARL LENTZNER, of Oxford, has been delivering during the present week a course of four Christmas lectures at the Portman Rooms, Baker-street, on "Hans Christian Andersen, the Danish Prose Poet."

THE programme of the Goldsmiths' Institute Literary Society for the coming quarter includes a revival of the Bacon-Shakspeare discussion, to be opened in favour of the former by Colonel Maude, V.C., C.B., Mr. George R. Humphery defending the other side. Mr. Ernest Aston will read a paper on "The Place of Pope in English Literature," Mr. Arthur Wood on "The Characters of Pickwick and Don Quixote," and Mr. A. T. White on "Milton's Shorter Poems." There will also be a recital and criticism of "She Stoops to Conquer."

THE eighth annual general meeting of the New Spalding Club was held at Aberdeen in the hall of the Society of Advocates on December 21. The two volumes to be issued to members for 1895 are: "Historical Papers Relating to the Jacobite Period, 1699-1750," edited by Col. James Allardyce; and vol. ii. of "Musa Latina Aberdonensis," edited by Principal Sir William D. Geddes. The following are also stated to be in progress: "Bibliography of the Shires of Aberdeen, Banff, and Kincardine," edited by A. W. Robertson, of the Aberdeen Public Library; vol. ii. of the "Fasti Academiæ Mariscallanæ," by P. J. Anderson, of the Aberdeen University Library; "Folk-lore of North-Eastern Scotland," by the Rev. Dr. Walter Gregor, of Pitsligo; "Diary of the Scots College at Douai, and Necrologies of the Scots Colleges at Ratisbon and Paris," by the Rev. W. Forbes-Leith, S.J., of Selkirk; "Register of the Scots College at Rome," by Monsignor Campbell; "Records from the Archives of Middelburg, Flushing, Campvere, &c.," by the Rev. A. W. Frater, minister of the Scotch Church at Middelburg; "History of the Family of Burnett," by the late Lyon, Dr. George Burnett, and Dr. Murray Rose; "Place Names of Aberdeenshire," by James Macdonald, of Huntley; "Records of the Presbytery of Alford, 1662-88," by the Rev. Thomas Bell; "Records of the Synod of Moray, with a Fasti of Schoolmasters," by the Rev. Stephen Ree; "Papers of David Skene, M.D.," by Prof. J. W. H. Trail.

THE FORTHCOMING MAGAZINES.

WE are asked to state that the retirement of Mr. Archibald Grove from the editorship of the *New Review* is occasioned by the pressure on his time caused by his Parliamentary duties. No change will take place in the independent and open lines on which the review has always been conducted.

MR. JOHN MURRAY will contribute "Some Reminiscences of a Publisher" to *Good Words* during 1895; Mr. William Canton will write brief monthly notices of current literature; and unpublished letters of Mrs. Gaskell, Bernard Barton, and Miss Mitford will also appear.

IN the fifth series of the *Expositor*, which begins with the January number, we are told that greater space will be given to popular expository papers. But we are also promised articles on "The Zeitgeist in Criticism," by Prof. Sanday; on "Some Problems in Prophecy," by Prof. Cheyne; on "The Hebrew Patriarchs," by Prof. Ryle; and "Old Testament Expositions," by Prof. G. A. Smith. Contributions are also expected from Dr. George Salmon, Prof. H. B. Swete, and Prof. A. B. Davidson.

THE January number of the *Expository Times* will contain an article of some length on the New Syriac Gospels, by the Rev. G. H. Gwilliam, who is editing the Peshitto for the Clarendon Press.

THE programme of the new volume of the *Monthly Packet* includes two serials—"The Green Garland," by Frances E. Crompton, and a new story by the author of "Tip-Cat," besides a complete short story every month; there will also be, in succession, two series of provincial sketches—"Glenbruar Episodes," by Fergus Mackenzie, and "Folk of the Fylde," by Roma White; Mr. Cosmo Monkhouse will conclude his account of the Italian Schools in the National Gallery; and Mr. Phil Robinson will contribute a series of six studies on Shakspeare's Plant-lore.

AN American edition of the *Bookman* will in the future be published by Messrs. Dodd, Mead & Co.

UNIVERSITY JOTTINGS.

MR. F. YORK POWELL, of Christ Church, who more than once acted as deputy to Prof. Freeman, has been nominated regius professor of modern history at Oxford, in succession to Mr. J. A. Froude. It is understood that Mr. S. R. Gardiner—to whom all eyes turned on the occasion of Mr. Froude's death—was unwilling to accept a post that might interfere with his life-long devotion to the history of the Stuart period. While we cannot but regret this self-denying ordinance, we believe that the faculty of history at Oxford—if it had been consulted about the appointment—would have agreed in recommending Mr. York Powell *en seconde ligne*.

A FUND is now being raised at Cambridge for the establishment of a Lectureship in English Literature, for which there is great need. The lecturers at present are paid by fees only, and the sums received from this source are sadly inadequate for the purpose. The least sum that will suffice for a permanent Lectureship is from £1,600 to £1,700, and even this will only secure about £50 a year. The resources of the University are practically exhausted; and the sole remaining way of providing the money is by a fund raised specially for the purpose. An excellent beginning has been made. The sum of 200 guineas has been generously offered by the Merchant Taylors' Company, and an equal sum has been received from an anonymous donor. Mr. Mocatta has promised £100; and £50 each has been offered by the late Mr. Sanders and by Prof. Skeat. In all, the amount of £900 has been already nearly attained—sufficient to render it in the highest degree desirable that the attempt should not be allowed to collapse. The chief hope of assistance is from former *alumni* of the University. The treasurer is the Rev. Prof. Skeat, 2, Salisbury-villas, Cam-

bridge, to whom all communications should be addressed.

OLD members of Queen's College, Oxford, have invited the provost, Dr. Magrath, to a dinner in London, on the occasion of his appointment as Vice-Chancellor of the University, and also in recognition of his services to the college during the last thirty-three years. The dinner will take place at the Hôtel Métropole on Wednesday, January 16, with the Bishop of Winchester in the chair.

ON the occasion of Sir Henry Acland's retirement from the chair of medicine at Oxford, which he has held since 1858, it has been resolved to commemorate his services to the University and the city by some permanent memorial. This will take the form of a special fund of £10,000, to be used as a permanent endowment of the Sarah Acland Home for Nurses, which was founded in memory of his lamented wife.

THE General Board of Studies at Cambridge have presented a report on "Literary Training," suggested by a memorial most influentially signed, which began as follows:—

"It is the experience of many teachers in the University that a large number of the undergraduates do not possess adequate facility in the use of English, and are wanting in the power of presenting their ideas on paper in an orderly manner."

After consulting the several special boards, the General Board recommend generally that an essay paper might with advantage be introduced into the tripos examinations (excepting mathematics), and that in all cases a formal instruction should be given to the examiners to "have regard to the style and method of the candidates' answers, and to give credit for excellence in these respects." As regards the Previous Examination, they recommend the addition of a paper containing subjects for an English essay, selected from some standard English work.

LORD ROSEBERY has consented to receive a deputation, about the middle of January, to advocate the formation of a Teaching University for London on the lines recommended by the recent Royal Commission.

MISS ELIZABETH ANNA S. DAWES, who has just obtained the Degree of Doctor of Literature (in Greek), at London University, is understood to be the first lady to win this distinction.

DR. C. W. KIMMINS, of Cambridge and London, has been appointed to the secretaryship of the London University Extension Society, vacant by the return of Dr. Roberts to Cambridge.

ON the recommendation of the Académie des Inscriptions, M. Sylvain Levi, of the École Pratique des Hautes Études, has been appointed to the chair of Sanskrit at the Collège de France, vacant by the death of M. Foucaux.

ORIGINAL VERSE.

A ROUNDEL OF YEARS.

ANOTHER year is dying,
Deck his bier,
While hither comes fast flying
Another year.
What aspect does he wear?
Loves he sighing,
Or holds he mirth more dear?
'Tis a vain thing trying
To see him clear.
Must wait—there's no denying—
Another year!

DORA CAVE.

OBITUARY.

WE regret to announce the death of Mr. Anthony Habib Salmoné, which took place at Beyrout, on December 20, at the age of sixty-five. His linguistic powers were of an uncommon order; and it is stated that he could speak, read, and write fluently in twelve languages. Mr. Salmoné achieved some reputation at the time of the massacres in Syria in 1860, which he was instrumental in making widely known in this country. His house in Newton-road, Bayswater, was the resort of many influential politicians, who sympathised with the oppressed Christians in Asiatic Turkey. Some years ago he was stricken by blindness, and was counselled by his medical advisers to take up his residence in Syria. He was the author of several publications on Eastern matters—in Arabic, French, and English; the best known being *The Star of Bethlehem*, an account of Palestine in 1860. Prof. H. A. Salmoné, who holds the chair of Arabic at King's College, is his eldest son.

MAGAZINES AND REVIEWS.

THE current number of the *Economic Journal* (Macmillans), which has now completed four years of existence, is not so interesting as some of its predecessors. The editor (Prof. Edgeworth) himself contributes a third and concluding instalment of his study on international value, in which he examines the theories of both English and Continental writers on the subject. As before, his article is "embellished with splendid illustrations." Mr. A. W. Fluss has a second paper on "The Commercial Supremacy of Great Britain," dealing this time with the distribution of trade with countries outside Europe. His conclusion is the same as before: that the bulk of English trade is growing steadily, and that there is no evidence of superior competing power on the part of our rivals. There are two articles on the recent financial legislation of the United States. Prof. F. W. Taussig, of Harvard, discusses the new tariff generally—with absolute impartiality, it need hardly be said; while Prof. Edwin R. A. Seligman, of Columbia, explains at considerable length the character of the new income tax. Under the heading of Notes and Memoranda, we may specially mention Prof. E. Böhm-Bawerk's re-statement of his views as to the ultimate standard of value, in reply to a criticism from Prof. Edgeworth; and the letter from Japan, by Mr. Jiuchi Soyeda, of the finance department at Tokio, which deals with the effect of the fall in silver, the rapid construction of railways by the government, and the first-felt economic consequences of the war with China—the ultimate consequences may be very different.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOECK, K. Himalaya-Album. Baden-Baden: Spies. 24 M.
 FUTTERER, K. Afrika in seiner Bedeutung f. die Goldproduktion in Vergangenheit, Gegenwart u. Zukunft. Berlin: Reimer. 8 M.
 GONZ, L. La Sculpture française depuis le 14^e Siècle. Paris: May & Motteroz. 80 fr.
 LANDSPERG, H. de hortus deliciarum. Livr. VI. (Supplément). Straßburg: Trübner. 15 M.
 LECOMTE, Commandant. Lang-son: combats, retraite et négociations. Paris: Charles-Lavauzelle. 20 fr.
 ROSSER, V. Histoire de la littérature française hors de France. Paris: Schlachter. 8 fr.
 UZANN, O. et ROUDA. Contes pour les Bibliophiles. Paris: May & Motteroz. 25 fr.
 WINIARSKI, L. Les Finances russes (1867—1894). Paris: Fischbacher. 4 fr.

THEOLOGY, ETC.

- PAORI, J. L. Die Concordantie d. Johannes de Sancto Amando, nach e. Berliner u. 2 Erfurter Handschriften zum 1. Male hrsg. nebst e. Nachtrage üb. die Concordantie d. Petrus de Sancto Fioro. Berlin: Reimer. 9 M.

HISTORY, ETC.

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CORRESPONDENCE.

THE NEW SYRIAC CODEX OF THE GOSPELS.

Oxford: Dec. 15, 1894.

Half of what I originally contended for on external and internal grounds is already generally conceded—that is, that in the new Syriac MS. we have the original text of St. Matt. i. 16. The question as to the genuineness of i. 1-17, to which I devoted the rest of my letter, is still undecided. In opposition to my excision, on various grounds, of these verses from the First Gospel, four theories are advanced which argue for their retention. Their authors are Mr. Conybeare, Mr. Badham, Mrs. Lewis, and Mr. Allen. I will deal as briefly as possible with them in this order.

As regards Mr. Conybeare, I must, I regret, write somewhat fully, though not with the fulness I intended. For the sake of brevity I am passing over several points that admit of easy rejoinder. However, to proceed at once to the task before me, let me adduce a passage from his letter in which, as I cannot regard him as disingenuous, I must adopt the other alternative and account him as guilty of culpable confusion of thought or judgment. He writes:

"Mr. Charles implies that Justin Martyr did not know of the genealogy; . . . but if Justin was not familiar with verses i. 1-17, how did he come to write (*Dial. c. Tryph.* 120) as follows?

"Μερίστει γὰρ τὸ σπέρμα ἐξ Ἰακώβ, καὶ Ἰούδα καὶ Φαρισαίων καὶ Δαυὶδ κατέρχεται; where Otto justly puts the note: 'Coll. Matt. i. 2, 3, 6.' Justin then had the genealogy."

Now, in the first place, Otto adds no such note in his third edition. If he did so in his earlier editions, it was an error that he subsequently removed. That the words quoted from Justin refer to the ancestors of Jesus by His mother's side is clear from the preceding words. These ancestors—Jacob, Judah, &c.—are there referred to as

ἐξ ὧν ἐμελλεν ἔσθαι κατὰ τὴν οἰκονομίαν τὴν διὰ τῆς παρθένου Μαρίας ὁ Χριστός.

Furthermore, in ch. xliii. Jesus is said to be born of a virgin descended from Abraham, Judah, and David: in ch. xlv. to be born of a virgin of the lineage of David: in ch. c. "to be born of a virgin who was of the lineage of David and Jacob and Isaac and Abraham." Hence, as Justin in every instance traces the Davidic descent of Jesus through Mary, we are

obliged to conclude that he had no such genealogy as St. Matt. i. 1-17 before him, and that Mr. Conybeare's statement stands in direct contradiction to the actual fact.

In a note, however, written possibly after revising his proof, he shows signs of having recognised the error of his way; for he there executes a *volte-face* and writes, "Justin clearly used some apocryphal gospel which boldly appropriated Joseph's genealogy to Mary." Was Mr. Conybeare conscious that he here conceded all that I originally maintained? I fear he was not, and yet it is not the less true. Justin Martyr, then, did not use the genealogy in St. Matt. i. 1-17, but one differing essentially from it. If, then, he used St. Matt. i. 18-25 (see *Dial. c. Tryph.* 78), and did not use i. 1-17, but a document decidedly at variance with it, we must conclude that his reason for so doing was that in his copy of St. Matthew our present text (i. 1-17) was not to be found.

Let us now deal with Mr. Conybeare's exegesis of St. Matt. i.; and as he depends therein so much on Philo's exegesis, we must touch briefly on the latter. Philo's exegesis forms, as a rule, the logical antithesis to every sound system of historical criticism and interpretation. It raised, in fact, the art of misinterpretation to the dignity of a science. It was to a large extent the offspring of certain *a priori* views on God, man, and creation. To these views the Biblical text had everywhere, willy nilly, to bear its attestation. Naturally, as the same passage is submitted to different methods in different connexions, his interpretations are at times mutually exclusive. Presenting, however, as they did such an easy means of evading difficulties, his methods readily got hold in some measure of nearly every subsequent age of Christian exegetes. From this fatal spell the present generation of textual and historical critics has been in great measure delivered, and, therefore, it is all the more strange to see it reasserting its sway in such a modern of the moderns as Mr. Conybeare; for in exegesis Mr. Conybeare exactly recalls the great Alexandrian. I will give two illustrations of what I mean. In the case of St. Matt. i. 19, he tells us indirectly, that if we are to get to the real fact behind the words, we must spiritualise them, for that the story they convey was originally a spiritual truth materialised in being written down in their present shape. We have, then, in the case of St. Matt. i. 19, to spiritualise the text. In the next piece of exegesis, on i. 25, we have to materialise; for by a quotation from Philo he shows that the phrase "he knew her not" is only a spiritual way of saying that Joseph and Mary were both worthy people, but that we are not to suppose that it describes a literal fact. By no means, the literal fact, if we must have it, is that Joseph did know Mary and was the natural father of Jesus.

If Mr. Conybeare were conscious of the gulf that divides Palestinian and Egyptian Judaism, he would not have committed himself to such exegesis as the above. It goes without saying that, since Palestinian and Egyptian Judaism held many fundamental truths in common, there were many affinities between them; but never were two schools of believing Judaism in the ancient world so widely sundered as those of Philo and Palestinian Pharisaism; and from the latter, we must bear in mind, Christianity came forth. Nay more, one must practise the greatest caution in applying the ideas and methods of Philo even to the products of Egyptian Judaism of the same century, unless these were affected by his influence or shared in the same type of thought.

* Mr. Conybeare will, I hope, pardon me for my intrusion into that province in literature on which he is one of the greatest living authorities.

My last words to Mr. Conybeare will, I hope, be duly considered by Mr. Badham; for if the former needs to be admonished in this respect seven times, then Mr. Badham needs to be admonished seventy times seven. It is hard indeed to take his exegesis seriously. If he does so himself, I fear others will not. And the reason is not far to seek; for, according to the principles of historical criticism and exegesis, we must study the passage to be interpreted in its environment. This is exactly what Mr. Conybeare and Mr. Badham have not done. The environment of the passage under consideration is certainly not to be found in Philo, where Mr. Conybeare has sought it, much less in ancient Aristotelian speculation and late Talmudic lore with Mr. Badham. This is obvious to every scholar who has studied both Palestinian and Egyptian Judaism.

When Mr. Badham turns from constructive to destructive criticism, and bizarre fancies and Midrashic conceits are put aside, he proves himself a force that must be reckoned with. Some of his objections to the excision of St. Matt. i. 1-17 are undoubtedly strong, yet not insurmountable. Their consideration, lest I should be too prolix, I must adjourn for the present.

Mrs. Lewis's theory that in i. 1-17 we have a copy of the Temple register is very reasonable. Mrs. Lewis would regard this register, I presume, as ending originally with the words "and Jacob begat Joseph, and Joseph begat Jesus." Then the relative clause, "to whom Mary the Virgin was betrothed," would naturally be added by the writer of the Gospel, or else by its final editor. I know of no other reasonable explanation of this clause. But can we regard the genealogy as in any sense an historical register? I trow not. For a discussion of this question, however, I must refer the reader to the last paragraph of this letter.

Mr. Allen, in his interesting letter on this subject, accepts not only the originality of i. 16, but also that of vv. 21 and 25 in the Syriac MS. He brings, it is true, no fresh documentary or external evidence to bear on the discussion, nor does he attempt to meet the evidence that conflicts with his view. It is bold indeed to follow the text of this MS. in i. 21 (i.e., "bear to thee") for which there is not a shred of evidence outside the Syriac, and likewise its omission in i. 25 (of "and knew her not till") for which only the support of one Old Latin codex can be cited, while for the addition "to him" after "she bare" no support of any kind in any text or version is to be found. It should be observed further that the text of this Latin Codex *k* is demonstrably a secondary one in i. 16. Hence its text, in connexion with i. 25, should be used with extreme caution.

This theory, therefore, being so weak on the side of documentary or external evidence, can only be saved in case the internal evidence is irresistible. Is it such? Let us examine it from this point of view. Mr. Allen declares that "the account of the Nativity in Cod. Sin. is homogeneous and consistent throughout." This conclusion he arrives at through his theory of interpretation. In this interpretation we have no fresh thought, but only our old friend, the theory of Joseph's legal fatherhood applied not merely to i. 16, but to the exegesis of the entire chapter. If students in time past have been dissatisfied with its limited application to i. 16, what will their feelings be now?

However, not to prejudice it, let Mr. Allen's interpretation, stated in unvarnished terms, speak for itself. First of all, in reading i. 16, we are to supply the word "legally"—"And Joseph, to whom Mary the Virgin was espoused, begat [legally] Jesus." Next, in i. 21, we find the angel instructing Joseph in

the duties of a legal Jewish father—"Fear not to take unto thee Mary thy wife, and she shall bare to thee [legally] a son, and thou [as the legal father] shalt call His name Jesus." Finally, in i. 25—"She bare to him [legally] a son, and he [as the legal father] called His name Jesus." I think many, on hearing this piece of exegesis, will re-echo the remark addressed to me by a well-known Jewish scholar, in reference to this interpretation of Mr. Allen—"I want no more Midrashim." The verdict as to its validity may, I think, be safely left to sound English common-sense.

I have now only to add a few words in support of the positions in my former letter. In the first place, my contention, on external and internal grounds, that we had the original text of St. Matt. i. 16 in the New Syriac MS. is steadily gaining acceptance both in England and in Germany. As for my second—i.e., that in i. 1-17 we had a document conflicting in purport with i. 18-25—I have seen as yet no reason for departing from it. On the other hand, I have found additional reasons for maintaining it. Of these I will content myself with adducing six.

1. The first is that pointed out by Dr. Nestle, that "eight out of the twenty-four MSS. used by Wordsworth and White begin v. 18 *literis capitalibus vel rubricatis*," and that "two of these MSS. have here at v. 18 the actual heading, 'Incipit Evangelium secundum Matthaeum.'" In this phenomenon we find a survival, mainly unconscious, of the primitive form of the First Gospel.

2. Since Tatian has retained such an anti-Encratite statement as St. Luke ii. 48: "*Thy father and I have sought Thee sorrowing*," it is idle to urge that his omission of the genealogies is due to his Encratite views. The genealogies, therefore, were wanting in his copy.

3. I have shown above that Justin Martyr had no such genealogy as i. 1-17 before him.

4. An attempt was made to get rid of the genealogies early in the third century, on the ground of their being fictitious narratives; but this movement was squashed by the orthodox literalist Africanus, partly by means of evidence which he said was derived directly from the brethren of Jesus, but which no critic nowadays will credit.

5. The genealogy i. 1-17 was, according to the testimony of Epiphanius, found in the Cerinthian "Gospel according to the Hebrews." Cerinthus, the heretic, was, according to tradition, the contemporary of the Apostles Peter, Paul, and John.

6. But, finally, however we may regard the relation of the genealogy to the text, it is not an historical document. I urged in my former letter that it was an heretical one. I must now further urge that its claims to be an historical register are groundless. In the first place, we have serious omissions of links in the line of direct descent. Now this in itself would not deprive it of credit; but when we take this circumstance in combination with the additional fact that this omission is not accidental, but necessary in order to produce a genealogical scheme duly balanced and fashioned according to the sacred numbers three and seven, then at once we discover the cloven hoof. For in Jewish pseudopigraphic literature three and seven, or any multiple of seven, have a tremendous rôle to play, and in proportion as they come into the foreground the truth of actual fact vanishes. The genealogy can only have originated in a mind steeped in Rabbinical conceits, and lost to the supreme importance of historic truth.

R. H. CHARLES.

Dec. 26, 1894.

P.S.—The above was an answer to Mr. Conybeare's letter in the ACADEMY of December 8. Since that date Mr. Conybeare has

tacitly withdrawn the particular form of the theory there advocated, and re-issued it in last week's ACADEMY, in a shape in which he seeks to evade the objections to his view which I pressed upon him privately and which I now publish. But the new form of Mr. Conybeare's theory is just as untenable, critically and historically, as the old one, and this I hope to show later with the permission of the editor.

Cambridge: Dec. 22, 1894.

Major Conder asks whether the new Syriac Gospel is not supposed to date only from about the ninth century A.D.

The answer to this is, that it underlies an Estrangelo text whose date is clearly written in the verso of the last leaf. The words are: "Eashtallam den katba beethantha alef wa taha' . . . da Aleksandrus lemakedonia Bar Ph . . . us."

This I copied in February, 1892; and it was one of the signs which led me to perceive the value of the earlier Gospel text and to photograph the whole MS.

When Mr. Rendel Harris first saw it, in February, 1893, he suggested that the syllable *in* might have occupied the place of a very small hole in the vellum which follows after *taha'* and that so the word might be *tesh 'in* "ninety." We therefore adopted the date of A.D. 778 for the second writing. I may add that the late Prof. Bensly examined the passage in my presence, and gave no indication of dissent from my reading of it. In fact, the words are too distinct to admit of doubt. There is also the palaeographical evidence, which the photographs published along with the text place within the reach of all Syriac scholars.

With regard to the problem raised by Matt. i. 16-25, there is one little word which seems to indicate that the genealogy with which the Gospel begins was pre-supposed by the Evangelist. It is the conjunction *et*, Syriac *den*, of verse 18, "*Now* the birth," or "*And* the birth of the Christ was in this wise." A conjunction, whether copulative or disjunctive, usually points to something which precedes. It would really be more appropriate if we were to translate "*But* the birth," for this would show that the author of the Gospel was aware of the inconsistency which puzzles us.

St. Luke offers us a simple solution of the enigma, when he tells us (chap. ii. 19), that Mary kept all these things (including, no doubt, the Annunciation) pondering them in her heart. We shall perhaps realise this better if we try to imagine what the effect would have been if Mary had disclosed the facts at once. Either her story would have been disbelieved, and Joseph would have had no choice but to repudiate her, or it would have been believed. In the latter case the whole Jewish nation, nay, the whole world perhaps, would have worshipped her child as the Son of the Highest. There would have been no opposition to His preaching thirty years afterwards, and no Crucifixion. The Kingdom of God would, contrary to its own nature, have come to us with worldly pomp and observation. We are at liberty to suppose, with Mr. Charles, that the real Gospel begins at Matt. i. 18, and yet that the preceding genealogy was affixed to it by the Evangelist himself.

AGNES S. LEWIS.

Göttingen: Dec. 21, 1894.

Allow me to call attention to the fact that the text of the Old-Latin Version of Matt. i. 16 is likewise found in the Greek MS. 346, which has *ἰωσήφ ὁ καὶ μετὰ τὴν γέννησιν αὐτοῦ ἐγέννησεν Ἰησοῦν τὸν λεγόμενον χριστὸν*, instead of *ἰωσήφ τὸν ἀνδρα Μάρκας, κ.τ.λ.*, which is found in all the other Greek MSS. This is the more

remarkable as this MS. is written as late as the twelfth century. Compare Gregory in Tischen-dorf's edit. viii. maj. (vol. iii., p. 1251, 528).

ALFRED RAHLES.

ECCLESIASTES AND THE BOOK OF JOB.

Oxford: Dec. 23, 1894.

Mr. Tyler, whose book I shall expect with great interest, has made two little omissions in his reference to myself in his last letter. First, he has taken no notice of the word "undoubted"; and next, he has not given the date of the book from which he does me the favour to quote. An "undoubted reference" is one which all critics must agree to own, and which can therefore be cited as an evidence of date. That Job was written before Ecclesiastes is, in fact, rendered in the highest degree probable by the reference which I cited. Mr. Tyler cites other parallels between Job and Ecclesiastes (in its present form); but the phraseological points of contact are scarcely so striking as that in the decisive pair—Job i. 21 and Eccles. v. 14 (15). Still, I should put the first of Mr. Tyler's parallels next after these, and thank him for reminding me of it. As to the date of my book (1887), it leaves time enough for me to have made progress in the study of Job. That Job is post-exilic I have since 1887 repeatedly said; and this conclusion—if correct—at once makes it probable that there is a closer relation between the writer of the main part of Job and the author of Ecclesiastes (apart, as I must still say, from the Epilogue) than would otherwise be supposed. For help in determining the nature of this relation, I look to Mr. Tyler's new book. The reaction against legalism in the post-exilic period was evidently strong.

T. K. CHEYNE.

NOTES ON SOME OGHAM INSCRIPTIONS IN IRELAND.

Cambridge.

III.

During the week ending October 14, I made a second tour in Ireland, in which I visited and transcribed several of the Ogham inscriptions in that country which I had not previously seen. The results of this tour are embodied in the following notes, which I preface with a few additional particulars respecting Oghams already commented upon.

I. *Tintern, co. Wexford*.—I made a long detour along a very bad road in order to revisit this fragment, but, to my astonishment and dismay, found that it had disappeared; what has become of it I cannot tell.

III. *Claragh, co. Kilkenny*.—I had no time to return to this stone; but it may possibly be found that my reading is open to criticism at one point—the concluding letters of the patronymic. Prof. Rhys informs me that he read *Macor(bi)*, while Sir Samuel Ferguson made *Magr(ette)*; thus both agree on the last traceable letter being an *r*. I read *t*; but my first impression when I examined the stone was that the three scores of the *t* crossed the stem-line, making *ng*—in any case, I could only trace three, not five. But I felt very doubtful about the crossing; and as the scores above the stem-line are bolder than their apparent continuations below it, and, moreover, as they are perpendicular to the stem-line, I chose *Macot* in preference to *Macong*.

IV. *Gouran, co. Kilkenny*.—A second examination of this inscription, under slightly more favourable circumstances than on my previous visit, has confirmed me in reading *adierucias magi* on the left angle and the top of the stone; but I now agree with Mr. Brash in reading the right angle upwards and obtaining *d* *go muc* There are obscure

traces of a *q* preceding the first letter of the inscription of the left angle, itself preceded by a vowel with an indeterminate number of points; the *d* on the right angle is also preceded by a vowel, apparently *o*.

There is one feature about the inscription on the left angle which is of interest. Between the *i* and the *e* of [*ig*] *adierucias* is a single score, occupying the place of an *h*, but rather shorter, narrower, and shallower than any other of the consonantal scores. I noted this mark on my former visit, but was inclined to take it as an accidental mark on the stone; I now think it artificial and probably intended as a divisional point, either to distinguish the two sets of vowel-points one from another or else to divide the long series of letters preceding *magi* into two words, [*ig*] *adi* *Erucias*. Perhaps it would not be too much to suggest that *Erucias* and *Ercias* are identical, the former differing from the latter by the insertion of the short vowel which, in accordance with the universal Celtic custom, was most probably pronounced between the *r* and *c* of this name. Compare *Coribiri* with *Corrbri*, *Cairbre*, and *Olacon* with *Ulcagni*.

VI. *Trillick, co. Kilkenny*.—The reading of this inscription, already published—



is not correct. The *h* is not confined to the upper side of the stem-line, but forms one of the following group of stem-crossing digits. The sequence of vowels *aua* looks very improbable: there may have been another vowel-point between the first *a* and the *u*, fusing these two vowels into an *i*; but we cannot verify this now, as a flake has been recently knocked off the inscribed angle, carrying away the first *a* and the space which would be occupied by this hypothetical vowel-point.

Although the inscription has been reduced by mutilation to an unintelligible fragment, there are, nevertheless, some points of interest connected with it. First, the fact, already noticed by Prim and others—that the stone is of the same material (sandstone) as the fine round tower which stands in the churchyard, while the old church, and the whole of the surrounding district, are of limestone throughout—is, perhaps, not without its significance. Further, the mutilation of the stone, whatever its purpose, was the result of some definite plan, and not due to mere caprice or accident; for a regular line seems to have been drawn across one face to guide the stonecutter in his work of destruction. Lastly, whatever the original height of the stone may have been, the inscription was long enough to cover one angle and extend over another; for on the right-hand angle of the eastern face, just under the fracture, is to be seen a single vowel-point. (The inscription commences on the left-hand angle of the same face.)

VII, VIII. *Dunbell, co. Kilkenny*; IX. *Kilbeg, co. Waterford*.—These inscriptions are now in Kilkenny Museum. Owing to several causes, my visit to that museum was a very hurried one; I was, therefore, unable to do more than make a careful examination of the inscriptions borne by these three stones. The Topped Mountain, Ballydoolough, Hacketstown and Hook Point Oghams, which I had been led to expect to find in the museum, were not to be seen there, nor could the attendant who accompanied me point them out.

The Dunbell Stones read:

Bran^ettos magi Decc^edda

Savvigeqi Ttuddattac—

and are so read by Sir Samuel Ferguson; except that he makes *D^occ^edda* in the first of

the two. Mr. Brash's readings of both stones are erroneous.

The inscription on the Kilbeg Stone seems to be correctly read by Mr. Brash, *Bivodon mucoi Atar*, though, owing to want of light, I could not satisfy myself as to the certainty of the *tu* of *Atar*.

X. *Kilrush, co. Waterford*.—The old church and churchyard of Kilrush are so much overgrown with rank grass, nettles, and other weeds that, if this stone be still *in situ*, it is most effectively hidden. I failed utterly to find it.

XI-XIV. *Kilgrovane, co. Waterford*.—It will be convenient, in dealing with this most interesting quartette of stones, as well as with other groups of inscriptions elsewhere, to follow the order adopted by Mr. Brash.

1. This stone is imperfect at the lower end. The scores commence at the extremity of the angle, and there is now no blank space for burial in the ground.* The inscription runs up the left angle over the top and a little way down the right angle. Except for a slight fracture, three inches long, at the top, every score is perfect and legible. The inscription reads—*na magi Lugudeca mucoi Tjonea*, the last three scores of the *i* and the first score of the *T* being damaged by the fracture. This agrees with Sir Samuel Ferguson's reading, except that he gives the patronymic as *Matoni*. I could not see any sign of the *Ma*, and the final vowel must certainly be resolved as I have given it. Mr. Brash has so resolved it; but he has fallen into the error of reading the right angle upwards, and not continuously with the rest of the inscription.

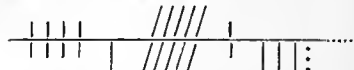
2. Mr. Brash's description of this stone is correct. The final *i* of *Nisigni* is very faint, and the *m* of *magi* is perpendicular to the stem-line.

3. This stone, of which the coarseness of the engraving presents a marked contrast to the neatness of the scores of the other three stones, has suffered badly at the hands of the authorities. Mr. Brash describes it as having an inscription on one angle, commencing at 1 ft. 7 in. from the bottom, and running close to the top, so worn, however, that only the letters *ireuoc* could be traced. Sir Samuel Ferguson merely says that it "bears excessively coarse and now illegible indentations, but evidently Oghamic." As a matter of fact, the stone is inscribed on three angles; one of these is quite illegible, but with a little patience and care the inscription on the other two angles can be deciphered with tolerable certainty.

The stone is a flag, in the shape (roughly speaking) of an isosceles triangle, standing so that one face is turned towards the sea, the other towards the land. I obtained the length, 4 ft. 5 in.; breadth at bottom, 1 ft. 10 in.; thickness, 4 in., tapering to a point at the top. These measurements do not agree with those given by Mr. Brash, but he seems to have had the advantage of seeing the entire stone uncovered; at present it is standing in the earth, and the inscription runs down to the level of the ground-line.

The inscription commences 3 ft. 8 in. from the ground on the right angle of the landward face; is carried over the top, and occupies the whole of the exposed part of the left angle of the same face; and was probably concluded on the right angle of the seaward face, the legend of which is now illegible. It runs as follows:—

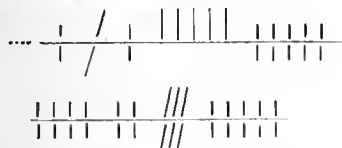
First angle, reading upwards:



* To assert, as some have done, that these inscriptions, or any parts of them, were originally intended to be concealed under the earth, is to cast reflections upon the intelligence of their ancient engravers and their modern students.

The last remaining score of the last character is faint, but traceable; I suspect a fifth is lost. The top is fractured and scaled, nine inches of the inscription being thus rendered undecipherable. Considering the size of the scores, however, there is little difficulty in restoring the missing characters.

Second angle, reading downwards:



Third angle, reading upwards:



The legible part of the inscription thus simply reads $Ebra^{(s)}_n$ maqi Eongi. I think I can vouch for the accuracy of this transcript.

I found that the entire inscription could be distinctly read (with the exception, of course, of the broken part at the top) by standing at some little distance from the stone.

4. Here again there is a perplexing difference of opinion among the authorities. According to Mr. Brash the inscription reads *Maqiunni mucoi Cuneu*, the first five letters, and the initial score of the sixth, being on a loose fragment which he found lying near. Sir Samuel Ferguson gives *Olni mucoi Cunuu*; while the Rev. D. H. Haigh, in a paper on the "Earliest Inscribed Monuments of Britain and Ireland," gives a third reading, I know not on what authority—*Cualgni mucoi Cuneu*.

With Mr. Haigh I read the second name *Cuneu*: each of the final vowels consists of three perfect and one abraded score. As to the first name, it certainly ended in *-gni*, as the *n* is preceded by a damaged *g*, of which the first score is perfect and the second has lost its upper half; the remaining parts are oblique, and therefore neither *l* nor *c* could possibly be correct. The angle is fractured before the *g*, and the rest of the name has gone: I could not find Mr. Brash's fragment, and it is clear that he did not copy its inscription correctly, as his transcript is not consistent with a terminal *gni*.

R. A. S. MACALISTER.

THE ETYMOLOGY OF "LOUVRE."

Cambridge: Dec. 24, 1894.

Surely, *louvre* answers exactly to the Low Lat. *lupara* in Ducange. But what is the origin of *lupara*?

WALTER W. SKEAT.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Dec. 30, 4 p.m. Sunday Lecture: "The Action of Light on Bacteria and Fungi," by Prof. Marshall Ward.
MONDAY, Dec. 31, 4 p.m. London Institution: "English Cathedrals," II, by Mr. Arnold Mitchell.
4 p.m. Geographical: "Holiday Geography," II, by Dr. H. R. Mill.
TUESDAY, Jan. 1, 8 p.m. Royal Institution: "The Work of an Electric Current," III, by Prof. J. A. Fleming.
WEDNESDAY, Jan. 1, 4 p.m. London Institution: "English Cathedrals," III, by Mr. Arnold Mitchell.
THURSDAY, Jan. 2, 8 p.m. Royal Institution: "The Work of an Electric Current," IV, by Prof. J. A. Fleming.
FRIDAY, Jan. 4, 4 p.m. Geographical: "Holiday Geography," III, by Dr. H. R. Mill.
8 p.m. Geologists' Association: "The Analysis of Oolitic Structure," by Mr. George F. Harria.
SATURDAY, Jan. 5, 8 p.m. Royal Institution: "The Work of an Electric Current," V, by Prof. J. A. Fleming.

* *Transactions of the Royal Irish Academy*, vol. i., series ii., p. 438.

SCIENCE.

MILLER'S EDITION OF SCRIVENER'S
"INTRODUCTION."

A Plain Introduction to the Criticism of the New Testament By F. H. A. Scrivener. Fourth Edition, edited by E. Miller. In 2 vols. (Bell.)

DR. SCRIVENER passed away just three years ago. At that time the third edition of his valuable work was eight years old; and in spite of age, illness, parish cares, and other literary occupation, he had already made many notes of corrections or additions for a new issue. The publishers entrusted the revision of the work to the Rev. Edward Miller, who had already shown much interest in textual questions, and who was fortunate in securing the help of numerous scholars specially versed in various fields of research. The single volume has given place to two: the first is devoted to Preliminary Considerations (pp. 1-20), General Character of Greek MSS. of the New Testament (pp. 21-55), Divisions of the Text, &c. (pp. 55-89), Description of the Greek MSS. of the New Testament, &c. (pp. 90-389), and two indices for the MSS., scribes, &c. (pp. 391-418); while the second volume contains Ancient Versions (pp. 1-166, with appendices, pp. 413-416), Quotations from the Fathers (pp. 167-174), Printed Editions (pp. 175-243), Internal Evidence (pp. 244-256), History of the Text (pp. 257-273), Recent Views of Comparative Criticism (pp. 274-311), Character of the Dialect of the New Testament (pp. 312-320), and two indices of Scripture passages and of subjects for both volumes (pp. 417-428).

The editor has made diligent use of the materials that had accumulated since the issue of the third edition; and but few pages, apart from those which are devoted to the expression of Dr. Scrivener's own opinions or feelings, remain untouched. The addition of a large number of Greek MSS. enhances the value of the first volume. The present writer must emphasise his own sense of thankfulness for the great courtesy shown by Mr. Miller in quoting from the fresh matter in the *Prolegomena* to Tischendorf: it is rarely the case that such self-denial is exercised towards a brother worker who is bound by earlier promises to make further use of his own researches. It would seem invidious to point out slips in this transfer; and most of them have doubtless already urged themselves upon the editor's notice, with the alacrity so well known to all who have had the misfortune to see their MS. return to them in the shape of an unalterable printed page.

The most notable contribution to the volumes is that upon the Latin Versions, which everyone will concede to be the most important aids to the determination of the Greek text, at least at the present stage of our knowledge. This contribution combines the results of the profound studies of the triumvirate, Wordsworth, Sanday, and White, in fifty pages, chiefly from Mr. White's hand, but under the supervision of Bishop Wordsworth, and with the help of the French leader in Vulgate work, M. Samuel Berger. Until one of these men, or perhaps Dr. Peter Corsen, of Berlin, gives

to the world an exhaustive treatise upon the Latin Versions, their mutual connexion and their relations to the Greek text as well as to modern Versions, we are not likely to advance beyond this part of Dr. Scrivener's book. For the Syriac Versions Mr. Miller received the aid of Messrs. Gwilliam, Deane, Waller, Hall, and Bensly the lamented. Mr. Headlam, aided by Mr. Horner, revised thoroughly the chapter on the Egyptian Versions, which was originally written by Bishop Lightfoot. Mr. Conybeare's valuable and interesting account of the Armenian and Georgian Versions recalls his discoveries which, among other things, have thrown so much light upon the end of St. Mark's Gospel (we suppose that Mr. Conybeare's article in the *Expositor* for 1893 appeared too late to be mentioned under Mark xvi. 9-20). It is puzzling to read upon page 156 (vol. ii.) of "the accompanying collations," and then not to be able to find a trace of them anywhere. Doubtless Mr. Miller was compelled to cut them out for lack of room. Could not Mr. Conybeare publish them separately? He would oblige us all if he would at the same time kindly add Papias, Hegesippus, and Hippolytus out of some of the huge tomes at Etzschmiadzin.

Of course in two large volumes of this kind there is much that a critic would like to see changed; but a large percentage of what is objectionable is merely reproduced from Dr. Scrivener's third edition, and can therefore not be laid so directly to the charge of his new editor. One might, for example, wish that Mr. Miller had changed "propose" (vol. i., p. 21) to "purpose," or that on p. 10 he had referred to the similarity of pronunciation in the case of *v* and *β*, or that on the same page he had cut out the remark about itacisms as especially prevalent from the eighth to the twelfth century, and so on. But all wishes seem futile; for Mr. Miller has neglected not only a few corrections suggested in the *Academy*, January 26, 1884, but also a large number which were made in other publications. Among the many errors which have passed undisturbed from the third to the fourth edition, it seems strange that the editor should not have struck out the false M on p. 172 (vol. i.), since he has upon both p. 171 and p. 172 at least hinted at the right letter.

But only those who have done similar work can sympathise fully with Mr. Miller's difficulties in taking up, apparently at short notice and with limited time at his disposal, such an arduous task; and the present writer, living in a house built of Prince Rupert's drops, has no wish to throw stones at him. On the contrary, he offers him many thanks for his work, whether done "by others" or "by himself," and repeats his sense of personal gratitude.

CASPAR RENÉ GREGORY.

CURRENT SCIENTIFIC LITERATURE.

Dr. William Smellie and his Contemporaries. By John Glaister, M.D. (Glasgow: Maclehose.) The pious author of this handsome volume has employed his scant leisure well, though it cannot be said that he has thrown much new

light upon old material, or made any thrilling or even interesting discoveries. Of Smellie the man, it seems that very little is known; but Dr. Glaister has given us at any rate his environment in vivid detail. Of Smellie the distinguished, perhaps epoch-making, obstetrician, there is here an exhaustive memoir and patriotic criticism, which justify the claim of the work to be a contribution to the history of midwifery in the eighteenth century. A great deal of space is given to dreary notices of totally undistinguished contemporaries of Smellie, he and she-midwives and their battles long ago. But we forget and forgive them and the provincialism of the editor when we light upon the name of Dr. Tobias Smollett and learn that, besides continuing Hume, he positively revised Smellie; and, as Dr. Glaister sententiously remarks, after rebuking the indifference of a former editor to a point of such moment: "We read Smellie with a greater degree of interest, knowing that the work of a master in the obstetric art has been subjected to the revision of a celebrated master in the literary craft." The Sydenham edition of Smellie's works is familiar, but nowhere reminds us of *Humphrey Clinker*. We are told that it is more than probable that Smollett and Smellie left Scotland for London together, but not a hint is given us as to which of the two was Random and which Strap. The Latin quotations abound in bad grammar; and we cannot believe that the hexameters quoted on p. 330 ever passed muster even in a Scotch school. The type and illustrations are worthy of the University publishers.

Cloudland: A Study on the Structure and Characters of Clouds. By the Rev. W. C. Ley. (Stanford.) In spite of the careful observations and learning enshrined in this essay, Mr. Ley does not flatter himself that much advance is made by it towards the prognostication of weather. The science of nephology, he says, "is at present necessarily somewhat tentative and provincial"; and, again, "it would be a mistake to imagine that experience in cloud observation enables a man, in the middle and higher latitudes, to part with his barometer and to dispense with all weather study as at present understood." It may, however, direct observers of the clouds when to walk secure of a coming shower, when to cut hay, or when to carry an umbrella. The author is, at all events, hopeful. He thinks that "very soon the wives and children of the sailor, the troubled soul of the agriculturist, will cease to call to us in vain." At present plain people, by homespun wit, settle questions of weather for themselves and the most advanced nephologists can do little more. Much weather teaching is to be found in this book. Fogs, winds, cyclones, dust particles, the diurnal oscillations of atmospheric pressure, and the like, are carefully treated. The author only allows himself two poetical descriptions of cloudland. Mr. Ruskin's gorgeous prose paragraph on it might well be added. Half-a-dozen coloured plates meritoriously attempt to catch the fleeting tints of cloud scenery; but Mr. A. Clayden's beautiful cloud photographs which are here introduced are much more striking and, of course, more faithful. Mr. Ley's diagrams are instructive. It is a pity that he has not adopted a more fruitful science for his painstaking investigations.

CORRESPONDENCE.

CAPANAGA'S BASQUE TRANSLATION OF THE SPANISH CATECHISM OF RIPALDA.

Vich, Cataluña: Dec. 13, 1894.

The ACADEMY was so good as to mention the new edition of Capanaga which was published a year ago to-day. A list of some of the mis-

prints in it has appeared in the *Revue de Linguistique* (tome xxvii.). But, as I am responsible for the book, I hope that I may take leave to say a word or two on a few points which are not quite clear. On p. clxxv., instead of "the oldest Spanish-Basque book that is left to us," one must read "the oldest printed Spanish-Basque," &c. For the invaluable MS. book of Rafael de Micoleta, which was very badly printed in the second volume of *La Revista de Ciencias Historicas* (Barcelona, 1881), and which Prof. Vinson has entirely omitted from his bibliography (like those of Paulus Merula and Colmenar), bears the date of 1653, and is therefore interesting as being a contemporary of Capanaga, whose language it much resembles.

On p. 148, instead of *egun guren egunena* one must read *eguen guren egunean*, as I almost decided to have it printed. I guessed from the first that the meaning must be "on the day of Holy Thursday," but I was unable to find in any dictionary or glossary this rendering of those English words. They are not represented in the Castilian text by the side, and none of my correspondents gave me any enlightenment. I had therefore to publish the words as they appeared in the MS. copy supplied to me for this page. I cannot recall any dictionary which gives *gur* in the sense of "holy" and "venerable," but it is easy to see that it means this. *Eguen* is the common word for Thursday in Biscayan, and it is sometimes written *Eguben* or *Egumen*. But I have lately come across, in the *Revista de Ciencias Historicas* (Barcelona, 1881), the invaluable, but unfortunately unalphabetical, Dictionary of Araquitzain, the friend of Larramendi. This book, like those of Nicolas Antonio, Bullet, Hervas, &c., has been omitted by Prof. Vinson in his chronological catalogue and in his list of authors, though he mentions it and them in his notes on others. Now Araquitzain says: "*Jueves Santo, egiten ona, santua; egitenguren, ó egunguren eguna*"—that is to say, "Holy Thursday, the good, the holy Thursday, the day of venerable Thursday." It is evident, then, that the change mentally made by me in the text is duly warranted and wanted. On p. 153, the original text at the end has *iriguiaic, etañqabalac*. But the original text is full of misprints. However, my conviction was from the first, the Castilian text opposite being here not quite a literal version, that the meaning must be "open and that wide (open)." Not having, however, at hand or in mind any Basque text to warrant this interpretation of the otherwise superfluous *a* between *eta* and *qabalac*, I determined, in a weak moment, to leave it out. I have, however, since then come across, in the Biscayan book entitled *Jesucristo Jaunaren Legue Santia Domingo de Canala Echevarria ganic. Guerniquen: Antonio Egurrolaren Suloteguayan 1893 garren urtian* (p. 45), the following words: *Gomutau eguizue (eta au gutzijoc)*, meaning: "Bethink you, and that (au) all (of you)," where *au* stands in exactly the same position as the unjustly excluded *a* of Capanaga—so I wish to have a replaced between *eta* and *qabalac*.

E. S. DODGSON.

SCIENCE NOTES.

MR. E. J. ALLEN has just been appointed director of the marine biological laboratory at Plymouth, in succession to Mr. E. J. Bles. Mr. Allen was a pupil of Prof. Schultze, of Berlin, and has been engaged in researches upon the coelomic and nervous systems of Crustacea.

THE municipal council of Paris have passed a resolution to change the name of the Rue d'Ulm to that of Rue Pasteur.

AT the meeting of the Geologists' Association, to be held on Friday next at University College, Mr. George F. Harris will read a paper on "The Analysis of Oolitic Structure," illustrated by the oxy-hydrogen lantern.

Natural Science, which has hitherto been published by Messrs. Macmillan, now finds itself able to undertake its own publishing business, and in future will be issued by Messrs. Rait, Henderson & Co., at 22, St. Andrew Street, E.C. It has made this fresh start, very happily, with the most generally readable number (January) yet issued; and we take the opportunity of wishing our contemporary continued prosperity.

PHILOLOGY NOTES.

DR. JOSEPH WRIGHT, deputy professor of comparative philology at Oxford, has issued an appeal for helpers to supply him with additional material for the English Dialect Dictionary, which he has undertaken to edit. This dictionary will represent, so far as possible, the complete vocabulary of all dialect words which are still in use, or which have been in use at any time during the last two centuries, including all literary words that are used locally with some peculiarity of meaning. It will also contain: (1) the exact geographical area over which each dialect word extends, together with quotations and references to sources; (2) the exact pronunciation, according to a simple phonetic scheme specially formulated for the purpose; and (3) the etymology, so far as relates to the immediate source of the word. The materials consist, in the main, of those collected by the English Dialect Society during the past twenty years, and printed in the seventy volumes of their publications, supplemented by all other available glossaries and books containing dialect words. Dr. Wright now appeals for assistance, partly to put the existing material in order on convenient slip, and partly to provide additional material—from the spoken language, from works written partly in dialect, from sporting novels, magazines, &c. In short, he wants a staff of "readers," such as Dr. Murray has found so valuable for the New English Dictionary. But he insists that such help can be usefully rendered only in accordance with the principles laid down in his circular; for otherwise volunteer contributions may give more trouble than they are worth. Dr. Wright's address is 6, Norham-road, Oxford; and we may add that Prof. Skeat is the treasurer of the fund that is being subscribed for the publication of the dictionary.

WE have received Part VII. of *Dialect Notes*, published by the American Dialect Society (Boston: Cushing). It contains a list of members, numbering 184, among which we notice only four from England, including Dr. Henry Sweet and the Birmingham Free Public Libraries; a report of the annual meeting for 1893, which was held at Washington in December; a scheme, proposed by Dr. George Hempl, of Michigan, to compile a speech-map out of answers to test questions from all parts of the country; a statistical study of unaccented *i*, in such words as "palace," "fountain," "baked," by Mr. C. H. Grandgent; a supplementary list of Spanish and Mexican words used in Texas, by the late Prof. H. Tallichet; a list of "Jerseyisms," or words used chiefly along the coast of New Jersey—among which we notice Fenimore Cooper's "anan?," "boughten," as opposed to home-made, "jack" for apple-whiskey, "nary" = never, "singing sand," and "weal and winegar" are good wittles to take aboard a wessel"; a similar contribution for Western Connecticut—where we notice "caterin" = diagonally,

"Dutchman" = any foreigner who speaks broken English, "housens" as plural of house, "pair of stairs," "stale" = the handle of a tool, and "Them cattle aint yourn, be they?" ; and a bibliography of dialect notes that have appeared during the last two years in the *Dial*, *Modern Language Notes*, and the *Nation*. Finally, the secretary (Mr. Babbitt) expresses the opinion that dialect proper is almost confined to the older parts of the States—that is, to the east and the south—while in the territory north and west of the Ohio, containing a population of about thirty millions, there is almost absolute uniformity of speech.

REPORTS OF SOCIETIES.

ELIZABETHAN SOCIETY.—(Wednesday, Dec. 5).

FREDERICK ROOERS, Esq., in the chair.—Mr. Sidney Lee read a paper on "Thomas Nash, Satirist." Mr. Lee, after referring to the neglect which had overtaken Elizabethan prose-literature as compared with the attention bestowed on the lyrical and dramatic poetry of the period, pointed out that the reading public of Elizabethan England mainly sought its recreation in prose romances or pamphlets of news. The probable number of books published during the reign of Elizabeth amounted to 7000, and of that total more than 6000 were in prose. Theological tracts and sermons formed a large proportion of the whole; but the recreative literature of romance or news-sheet made an imposing display on the Elizabethan bookseller's stall, whether quality or quantity was concerned. To the production of recreative literature in prose very able pens were consecrated. In the absence of newspapers and in the presence of a growing demand for news, a competent pamphleteer was offered an opportunity of performing many of the functions of the modern journalist; and, although criticism of public persons and of public measures might expose the critic to severe, and even to capital, punishment, men were at times bold enough to jeopardise their lives in an endeavour to bring forbidden opinions to the notice of the public. Thomas Nash effectively illustrated the function and the temper of the Elizabethan prose-writer. The son of a poor Lowestoft clergyman and a graduate of St. John's College, Cambridge, he first essayed literature in 1589, at the age of twenty-two, in a pamphlet called *The Anatomy of Absurdity*, and in a preface to Greene's "Menaphon." In both he sought to scourge those contemporaries whom he regarded as literary impostors. Next he flung himself into religious controversy, and then devoted himself to denouncing in a series of forcibly abusive pamphlets the Cambridge scholar and pedant, Gabriel Harvey, who had defamed the memory of Nash's dead friend, Greene. The battle between Nash and Harvey lasted from 1590 to 1597; and in 1599 the Archbishop of Canterbury, in the interests of public decency, ordered all the publications connected with it to be suppressed. With a versatility characteristic of the age, Nash had meanwhile sought laurels in more peaceful paths, by producing in 1594 his *Unfortunate Traveller*, a Life of Jack Wilton, a work of fiction recklessly intermixed with history, something in the manner of Defoe. The book may be said to have inaugurated the novel of adventure in England. In 1597, an endeavour on Nash's part to convert his satiric power to dramatic purposes led to his temporary imprisonment in the Fleet, but the "Isle of Dogs"—the comedy which constituted his offence—was lost. Finally, in 1599, he produced his *Lenten Stuffe*, an account of the city of Yarmouth and a buxleque panegyric on the red herring. Nash died in 1601, aged only thirty-four, enduring to the last the extremes of poverty. The unrestrained naturalism of his style, Mr. Lee said, recalled the tone of Rabelais, with whose writings he was clearly acquainted. The readiness of his pen, his appreciation of genuine literature, his scorn of imposture, and the variety of the departments of letters which his hand invaded, suggest that combination of qualities which constitute the efficiency of the modern journalist.

STATISTICAL.—(Tuesday, Dec. 18.)

MR. GEOFFREY DRAGE read a paper on "Alien Immigration." He said that he had pointed out elsewhere that we are making our way in England to a new dividing line in politics—namely, that between Socialism and Individualism, between state interference and self-reliance. In the course of such a transition the combatants are not likely always to be clear as to the principles at stake: there are now Conservatives who advocate state pensions for the aged poor, and Liberals who still believe in freedom of contract. It is not, then, surprising that, with regard to alien immigration, the two parties have taken up positions which are at variance with the political principles they seem likely to adopt, and were in keeping with their immediate political past. In order, however, to understand the question of alien immigration in England, it is first necessary to take a survey of the movement of the population of the whole globe. The result of such a survey will show that England can adhere to the liberal policy hitherto adopted, by which it has benefited so much in the past. Economically the alien seems likely, on the whole, to do us good; politically—thanks to the common sense of the working man—he appears unable to do us harm. In our colonies and in our Indian Empire the question takes a different form, and requires a different answer; while abroad, and especially for countries of the European continent, difficulties arise which, though easy of solution to us in England, are to them both politically and economically matters of life and death. For such subjects as those treated in his paper, large maps, statistical as well as political, are necessary. Mr. Drage dealt at length with the population question in Europe, and further, not only with the transoceanic emigration from Europe, but also with movements like that of Coolie labour from our Indian Empire to the different Crown Colonies, that of Chinese labour to Australia and America, as well as to different parts of Asia, and all the questions connected with Kanaka labour in Queensland. He pointed out what immense services are rendered to us by the protective legislation of our Indian Empire in this respect, and what a bond of union that Empire forms between colonies as distant and dissimilar as those in the West Indies and Africa. He referred in detail to the restrictive legislation in the United States and the Colonies, and the encouragement given to immigrants in South America republics before the recent commercial crisis. He commented on the failure of state-aided emigration, not only in South America, but in the case of the Crofter Settlements in Manitoba; and he further drew attention on the one hand to the invasion of New England by the French Canadians, on the other hand to the counter movement from the United States into the North-West Territory of Canada, and to the benefit derived from freedom of migration in both cases. In connexion with the restriction of immigration, Mr. Drage referred to the Anarchist movement in France, and pointed out that, in his report to the Labour Commission a year ago, he had prophesied the Anarchist outbreaks which had since taken place, at a time when no such occurrences were anticipated. He indicated, in conclusion, the important part which the distribution of the world's labour force is likely to play in the politics of the twentieth century.

FINE ART.

ART BOOKS.

George Romney and his Art. By Hilda Gamlin. (Sonnenschein.) We wonder as we turn over the pages of this ill-written, foolish book if the author ever considered for a moment whether she had any qualifications whatever for the task she undertook. It is a curious case of either self-deception or want of literary conscience. Romney is no inconsiderable figure in the history of art or in the history of humanity. The distinct beauty and originality of his work (which in some qualities is matchless), the powerful influence over it (if

not over Romney as a man) of that lovely witch Lady Hamilton, and the strange, pathetic history of his married life, afford biographical material with which only a clear brain and a skilful hand could adequately deal. Fortunately the stage is still left open, and among the sins (heavy enough) of the writer of this pitiful performance is not to be reckoned that of having blocked the way of more competent writers. She has made use of no material [which is not common property; she has written nothing which demands the slightest recognition or attention from the student of Romney. For them the book—if, indeed, it can be called a book—does not exist. The presentable appearance of a volume and the pretences of its illustrations are often redeeming features to a second-rate text; but in this case the text is not even second-rate, and they aggravate rather than diminish the offence.

Guide to the Italian Pictures at Hampton Court. By Mary Logan. (Innes.) In the modest guise of one of the twopenny pamphlets of the Kyrle Society, Miss Logan here gives us a most admirable summary of the results of the new method of art criticism, which we owe mainly to the genius of the late Signor Morelli, though she has been careful to include the more recent studies of Mr. Berenson. While in form a guide to the Italian pictures at Hampton Court, her work is in substance a running comment upon the history of painting in Venice during the seventeenth century—the latest blossoming of the flower of the Renaissance. By treating her subject in strict chronological order, and by the help of references to pictures in other English galleries, she has been able to avoid the usual jejune catalogue, and to invest her subject with abundant human interest. It is the least of her merits that she brings into prominence the few genuine works, and brands the copies and imitations as they deserve. Incidentally, we may mention that she claims for the little-known Venetian painter called *Morto da Feltre* the painting of "A Concert," which has usually been attributed to Lotto. We know of no better introduction than this little pamphlet for those who may be desirous of understanding aright the exhibition of Venetian art that is shortly to be opened at the New Gallery.

THE last volume of the *Gentleman's Magazine Library* (Elliot Stock) is devoted to the subject of Ecclesiology, under the editorship of Mr. F. A. Milne. Its contents, however, are restricted to extracts of general interest in connexion with our ecclesiastical fabrics; since matters of local interest only, and curious points of detail confined to particular churches, are relegated to the volumes dealing with topography. The first article discusses the date of the very interesting structure, familiar to many pedestrians visiting the neighbouring town of Folkestone, at Lyminge; and from it there branched out several learned disquisitions, from the Rev. R. C. Jenkins, the Rev. J. F. Dimock, and Mr. J. H. Parker, on some curious terms in ancient architecture, and on the substance in which ecclesiastical buildings of the tenth century were constructed. An elaborate article follows on the characteristics of the churches in Worcestershire, many of which, witness Malvern, Pershore and Evesham, are familiar to all enthusiasts in church-building; and this again is succeeded by several papers on sculpture as necessary to architecture, progress of stained glass in England, church organs, towers and bells, and on figured tiles and mosaics. An essay on our Cathedrals in 1634 disproves many of the assertions which are current as to the damage done to them by the Parliamentarians, and a series of articles on cathedral schools

confirms some of the charges which have been brought against the Chapters respecting their neglect of their scholastic foundations. Mr. Mackenzie Walcott contributes much information from returns in the Record Office, and from other ancient documents, on the charities which formerly existed in English cathedrals, and on the chief events which happened in their history down to the end of the fifteenth century. Articles like these must not be neglected by the inquirer into the past of the chief ecclesiastical fanes in our land.

The Old Churches of our Land. By Francis Baldwin, Architect. (S.P.C.K.) An intelligent interest in Church architecture is just what the venerable S.P.C.K. ought to encourage, and the issue of this well-illustrated little volume will help to develop it. The ignorance that prevails on the subject, even among educated people, is wonderful. Not long ago the writer was showing a very grand and ancient church to a party of tourists. One of them, who had followed his explanations with special interest, remarked in sorrow and surprise that it appeared to have been built by Roman Catholics; and all of them seemed to learn for the first time that the same building may exhibit successive styles of architecture and thus chronicle its growth. As cycling is opening up the remoter districts of our land to "wheelmen," an acquaintance with the village churches would form a better object of ambition than blindly "beating the record." This handy book would certainly never be found an incumbrance, and often a very useful companion.

NOTES ON ART AND ARCHAEOLOGY.

THERE will open next week, at the Dudley Gallery, an exhibition entitled "The Expressionists, A.D. 1250-1890, as they chance to be represented in the Private Collection of an Old-Fashioned Critic."

MESSRS. MACMILLAN & Co. will publish shortly an English edition of Schreiber's *Atlas of Classical Antiquities*, with a new explanatory text written by Prof. Anderson, of Firth College, Sheffield. Prof. Percy Gardner contributes a preface.

A LARGE etching by Mr. G. A. Manchon, after Sir Frederick Leighton's picture of "Hit"—which all will remember in last year's Academy—is to be presented to the subscribers to the *Art Journal* for 1895.

THE editorial committee of the New Spalding Club have approved the publication of an "Iconographia Scotica Septentrionalis," being a catalogue *raisonnée* of extant portraits, original or engraved, of eminent persons connected with the North of Scotland, with reproductions of selected examples.

AT a recent meeting of the Académie des Inscriptions, M. Couve, of the French School at Athens, submitted a report on his excavations at Delos. His work was devoted to private houses, of which several of the largest and richest have been laid bare, all dating from the first century B.C. They all have open courts, and show that the description of a Greek house given by Vitruvius is by no means so fanciful as has been supposed. The most remarkable thing about them is the inside decoration. Besides fine ornamental paintings on stucco, M. Couve found capitals bearing heads of lions and bulls, a pseudo-archaic bas-relief representing a procession of deities, mutilated heads in which may be recognised the influence of fourth century sculptors, Roman heads much better preserved, and, above all, a replica of the Diadumene of Polykleitos, in an admirable state of preservation, far finer than that of Vaison.

MUSIC.

"HÄNSEL AND GRETEL."

THE success of E. Humperdinck's work in Germany has been immense; and Mr. George Edwardes will not, we imagine, regret his arrangement with the Carl Rosa Company for its production at the Daly Theatre, where it was given for the first time on Wednesday evening.

The composer made a bold venture. His sister, Frau Adelheid Wette, prepared for him a libretto based on one of Grimm's fairy tales; and he wrote music for it of the simplest kind as regards the melodic material, complex, however, as regards the structure. Many of the themes sound like snatches of nursery or kindergarten tunes, but they are worked upon true Wagnerian lines. The idea of such a work fortunately came into the head of a musician well able to realise it. Humperdinck possesses knowledge, skill, and experience. By knowledge, we mean specially of Wagner's music and method: so strongly, indeed, is he imbued with the spirit of this master's music, that there are many reminiscences of the "Ring" and of "Die Meistersinger" in "Hänsel and Gretel." Every page of the score bears testimony to its composer's contrapuntal skill: not the skill of a pedant, but of a master who makes it a means, not an end.

There is no trace of effort in the music, yet a perusal of the score with its developments and combinations of themes shows that it must have cost much thought. The orchestration throughout is characteristic and effective. In the first act all the music for Hänsel and Gretel is light and graceful, and the change when the scolding mother enters is marked: the merry opening melody sung by the children is worked up into an agitated accompaniment. The song of Peter, the broom-maker, has a strong family likeness to a well-known nursery song: it will thus be appreciated by children, while older folk can admire the way in which it is developed. The ballad which Peter sings has much character—the orchestration of the opening symphony reminds one, by the way, of Meyerbeer. The instrumental description of the Witches' Ride is clever, and the little song sung by Gretel in the wood which follows offers a striking contrast: in the one, full orchestra is employed, while in the other pizzicato chords from the strings with a few passages for wind-wood form the sole accompaniment. The music of the scene in the wood represents the composer at his strongest. It closes with the prayer of the children, followed by the appearance of guardian angels. The stage effect is charming. In a story of tragic importance the visit of angels might prove dangerously realistic; but here the stage picture is in keeping with the fairy story. The closing portion of the opera—the scene with the witch, and the casting of her into the oven—is amusing, but it is not the best part of the work; and the rescuing of the many children whom she had kidnapped from their gingerbread coverings forms a tame conclusion. The tale, charming enough in itself, does not furnish a strong ending; but the composer has accomplished wonders with it. If only as a reaction against the unhealthy tone of modern opera and against its sensational plots and situations, "Hänsel and Gretel" is welcome. Is the composer perchance a quiet satirist?

Of the performance, a few words must suffice. The children were well represented by Miss Marie Elba (Hänsel) and Miss Jeanne Douste (Gretel); but the former decidedly carried off the palm. Mr. Charles Copland was an excellent Peter; Mme. Julia Lennox as the wife, and Miss Edith Miller as the witch, both deserve a word of commendation. The orchestra, under the direction of Signor Ardit, was far from good, and many points in the intricate music were lost. But the piece was hastily prepared, and Christmas time

does not offer the most favourable opportunities for proper rehearsal. In this matter there will, no doubt, soon be an improvement. We ought to mention that the English version of the libretto has been written by Miss Constance Bache.

The Humperdinck opera was preceded by a little one-act piece—"Bastien and Bastienne"—composed by Mozart at the age of twelve. For so young a boy it was undoubtedly a clever production; but the plot is tame, and if the opusculum is to have a fair chance, some of the silly dialogue ought to be cut out. Miss Jessie Hudleston was fairly effective in the part of Bastienne. Bastien and Colas were played by Messrs. Brophy and Claus.

J. S. SHEDLOCK.

MUSIC NOTES.

THE University of Dublin has conferred the Degree of Doctor of Music, *honoris causa*, upon Mr. Ebenezer Prout, the new professor of music.

MESSRS BAYLEY AND FERGUSON, of Glasgow, will publish immediately *Ancient Scots Ballads*, with the traditional airs to which they were wont to be sung, edited by Mr. George Eyre-Todd, with harmonies for the pianoforte by Mr. Emile Berger. The volume contains forty-seven old ballads, the airs restored from tradition and from the older song collections throughout which they are scattered. Music is supplied for each verse that is intended to be sung; a short introduction is prefixed to each ballad; and in most cases, where too long for singing throughout, a *résumé* of the entire ballad is added on a separate page. Among the contents are "The Dowie Dens o' Yarrow," "The Gaberlunzieman," "The Wife o' Usher's Well," "Sir Patrick Spens," and "Tamlane."

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